

Candlelight Concert Society Presents

IMANI WINDS WIND QUINTET

Brandon Patrick George, flute
Toyin Spellman-Diaz, oboe
Mark Dover, clarinet

Kevin Newton, French horn
Monica Ellis, bassoon



Sunday, May 12, 2024, 4:00 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

This performance is sponsored by David and Paulette Zee

PAQUITO D'RIVERA (b. 1984)

La Fleur de Cayenne

TANIA LEÓN (b. 1943)

De Memorias

HEITOR VILLA-LOBOS (1887-1959)

Trio for Oboe, Clarinet, and Bassoon

I. Animé

II. Languissamment

III. Vivo

Intermission

PIXINGUINHA (1897-1973)

Um a Zero

MIGUEL DEL AGUILA (b. 1957)

Wind Quintet No. 2

I. Back in Time

II. In Heaven

III. Under the Earth

IV. Far Away

ASTOR PIAZZOLLA (1921-1992), arr. JEFF SCOTT

Oblivion

ASTOR PIAZZOLLA (1921-1992), arr. MONICA ELLIS

Vayamos al Diablo

Imani Winds appears by arrangement with Arts Management Group, Inc., (AMG)
artsmg.com, imaniwinds.com

Flowers in memory of David Peter Chadwick

PROGRAM NOTES

LA FLEUR DE CAYENNE

Paquito D’Rivera (b. 1948)



Written by Cuban jazz musician and multiple GRAMMY award winner **Paquito D’Rivera**, this is a take on the Venezuelan *Joropo*, a fandango-like dance. It starts with a lyrical rubato introduction before launching into the main *Tempo Joropo* melody, which is fast and mostly quite high, but with

restraint as the dynamic stays quite soft until well into this section, before really bursting into life with a rapid crescendo. The middle *Salsa Feel* section has a probably more familiar rhythmic pattern, playing with the main melodic material in a different style, before returning to the original melody leading to a dramatic ending.

Note by Rachel Shirley

DE MEMORIAS

Tania León (b. 1943)



Dedicated to my teacher, Cuban composer Alfredo Diez Nieto, *De memorias* has the sensation of days gone by, of my own memories, so familiar that I know them “by memory.”

The internal movement of the piece contrasts sounds framed within a rhythmic atmosphere; and opposite them, an

atmosphere that is completely free, giving the sensation of a dialogue between capricious imaginary resonances.

The work is marked by the use of insistent accents, over which weaves contrasting lyrical fragments. The use of various methods of tone production contributes to the creation of a special, unified atmosphere. Contrasting elements in the work exist between parallel movements and other materials of an apparently opposing nature. A brief ostinato throughout the piece imparts a definite structural cohesiveness,

as do glissandi, a discreet use of microtones, and a few specific dialogues between pairs of instruments.

Note by the composer, Tania León

TRIO FOR OBOE, CLARINET, AND BASOON

Heitor Villa-Lobos (1887-1959)



Heitor Villa-Lobos eschewed formal musical training to become a towering artistic presence in twentieth century Brazil. Born in Rio de Janeiro, he came of age in the midst of political turbulence. Having overthrown the Empire of Brazil in 1889, his new nation cast off European dominance to

rediscover the richness of its indigenous cultural heritage. In his youth, Villa-Lobos spent time exploring Brazil’s interior, hearing firsthand the music of native Brazilians. Upon returning to Rio de Janeiro, he performed in classical and street ensembles alike. Compositionally, Villa-Lobos came to synthesize this potpourri of classical, folk, and popular influences into a distinct and novel style. He sought to be uniquely Brazilian, replacing European Romanticism with a new, nationalistic musical vocabulary.

Villa-Lobos composed this trio early in his career, shortly before his first trip to Europe. Like his better known *Chôros* and *Bachianas*, the *Trio* produces a spontaneous and improvisational mood, flowing and largely devoid of standard formal construction. The complex first movement frequently pits two players against one another in intricate cross-rhythms, incorporating recurring dissonances and even onomatopoeic effects. The second movement evokes both the style of French Impressionism and that of a South American dance. With the driving, primitive rhythms of the third movement, undoubtedly influenced by both his native Brazil and the *Ballet Russe* works of Igor Stravinsky, Villa-Lobos brings the work to an exhilarating close.

UM A ZERO

Pixinguinha (1897-1973)

Alfredo da Rocha Viana Filho, commonly known as **Pixinguinha**, was a Brazilian composer, arranger, flautist, and saxophonist born in Rio de Janeiro. Pixinguinha is considered one of the greatest Brazilian composers of popular music, particularly



within the *choro* genre. By integrating the music of older, 19th century *choro* composers with contemporary jazz-like harmonies, Afro-Brazilian rhythms, and sophisticated arrangements, Pixinguinha introduced *choro* to a new audience and helped to popularize it as a uniquely Brazilian genre. Pixinguinha composed dozens of *choros*, including some of the best-known works in the genre: *Carinhoso*, *Glória*, *Lamento*, and *Um a Zero*. As a black performer and bandleader, he overcame racial discrimination to define a nationalistic musical style that has come to represent all of Brazil.

There has always been a tight association between music and soccer in Brazil, and to this day, Brazilian soccer is often referred to as ‘samba football.’ It is said that Pixinguinha attended the legendary 1919 soccer match that saw Brazil beat Uruguay 1–0 to win its country its first continental title. To express his enthusiasm, Pixinguinha went straight home and composed the music of “1 to 0,” or *Um a Zero*.

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WIND QUINTET NO. 2

Miguel del Aguila (b. 1957)



The Wind Quintet No. 2 tells the events of a story which takes us to a completely different place in each movement, much the same as the four acts of a theater play. I exploited the nearly unlimited coloristic possibilities of the instruments to obtain unconventional sounds. Harmony and melody are also used to help the

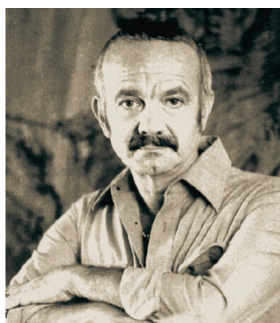
instruments create these particular colors. Although I made extensive use of new performance techniques and effects, I avoided making them sound ‘new’ or obtrusive by blending them with other instruments playing in conventional styles.

The first movement suggests primitive ritual of a very distant past. The second is a tropical Caribbean dance. The third suggests the image of death, and the finale turns to a Middle Eastern flavor for a driving conclusion.

Note by the composer, Miguel del Aguila

OBLIVION

Astor Piazzolla (1921-1992)



Born and raised in Argentina, **Astor Piazzolla** as a young man became a virtuoso on the *bandoneon*, an accordion-like instrument that uses buttons rather than a keyboard. But Piazzolla wished to succeed as a composer, and so he turned to one of the greatest of twentieth-century teachers, Nadia

Boulanger, for a classical grounding. She soon told him that he should not try to be a “classical” composer, but should follow his passion for the Argentinian tango as the source of his own music. Piazzolla returned to Argentina and gradually evolved his own style, one that combines many strands of music: tango, jazz, classical music, Latin American street songs, and like the *rumba*, *samba*, and *maxixe*.

Piazzolla’s *Oblivion*, which has been scored for a number of instrumental combinations, comes from the sultry side of the tango. Over the melting rhythms of the opening the haunting and dark main theme sings a sad song, which continually returns in a number of guises. Piazzolla varies the accompaniment beneath this tune, and the tango stays firmly within its somber and expressive opening mood.

Note by Eric Bromberger

VAYAMOS AL DIABLO

Astor Piazzolla

This fast paced, rip-roaring ride metered in 7/4 is one of **Piazzolla’s** most exciting tangos. The tune is repetitive, but in that lies its intensity. It’s a slow burn at the beginning and continues to build and build with ebbs and flows throughout until the explosive ending. This arrangement is Imani Winds’ original member and bassoonist Monica Ellis’ first arrangement for the group! She was heavily inspired by former hornist and composer, Jeff Scott, who brought a treasure trove of arrangements to the ensemble over his 20+ year stint, many of which are now a part of the standard wind quintet repertoire.

Vayamos al Diablo (literally, “Let’s go to the devil!”), written in 1965, is as good an example of the *tango nuevo* style. With a highly energetic dance rhythm (with an unusual 7 beats per bar!) and coarse dissonances permeating the music, the work propels itself headlong into oblivion!

Note by Monica Ellis

TONIGHT'S ARTISTS

IMANI WINDS WIND QUINTET



"[...] technical ease with extravagant gestures, intense production of sound, and the daring expressive liberties that come only after musicians have developed a sixth sense of ensemble-bonding. Imani's got it all."

Philadelphia Inquirer

Imani Winds is the 2024 GRAMMY® winner in the Classical Compendium category for Jeff Scott's "Passion for Bach and Coltrane" released on their recently formed record label, Imani Winds Media.

Celebrating over a quarter century of music making, the three time GRAMMY® nominated group has led both a revolution and evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations and outreach endeavors that have inspired audiences of all ages and backgrounds. The ensemble's playlist embraces traditional chamber music repertoire, and newly commissioned works from voices that reflect historical events and the times in which we currently live.

Recent projects include a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north, socially conscious music by Andy Akiho, reflecting on mass incarceration, and a work by Carlos Simon celebrating iconic figures of the African American community. These works and more have been commissioned as a part of the Legacy Commissioning Project.

Twenty-six seasons of full-time touring has brought Imani Winds to virtually every major chamber music series, performing arts center, and summer festival in the U.S. They regularly perform in prominent venues including Carnegie Hall, Lincoln Center, and the

Kennedy Center and have a presence at festivals such as Chamber Music Northwest, Chautauqua Institution and Banff Centre.

Imani Winds thoughtfully curates unique residencies that include performances, workshops, and masterclasses to thousands of students each year at institutions such as the University of Chicago, Eastman School of Music and Duke University.

Their international presence includes concerts throughout Asia, Brazil, Australia, England, New Zealand and Europe.

Appointed in 2021 as Curtis Institute of Music's first ever Faculty Wind Quintet, Imani Winds commitment to education runs deep. The highly successful Imani Winds Chamber Music Festival launched in 2010, is an annual summer program devoted to musical excellence and career development for pre-professional instrumentalists and composers. The curriculum includes mentorship, masterclasses, entrepreneurial workshops, community engagement activities and performances, with the goal of fostering the complete musician and global citizen.

In 2019, the group extended their mission even further by creating the non-profit organization, Imani Winds Foundation, which exists to support, connect and uplift their initiatives and more.

Imani Winds' travels through the jazz world are highlighted by their multi-faceted association with luminary musicians and composers Wayne Shorter, Paquito D'Rivera and Jason Moran. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" featured jazz songstress René Marie in performances that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles and St. Louis.

In 2021, Imani Winds released their 9th studio album, "Bruits" on Bright Shiny Things Records, which received a 2022 GRAMMY® nomination for "Best Chamber Music/Small Ensemble Performance." Gramophone states, "the ensemble's hot rapport churns with conviction throughout."

Imani Winds has recordings on Koch International Classics and E1 Music, including their 2006 GRAMMY nominated recording, "The Classical Underground". They have also recorded for Naxos and Blue Note and released an acclaimed arrangement of Stravinsky's "Rite of Spring" on Warner Classics. They are regularly heard on all media platforms including NPR, American Public Media, the BBC, SiriusXM, the New York Times and the Wall Street Journal. To date, one of Imani Winds' most humbling recognitions is a permanent presence in the classical music section of the Smithsonian National Museum of African American History and Culture in Washington DC.