

KIMMEL CENTER PRESENTS

PERELMAN THEATER

FRIDAY, OCTOBER 24

7:30 PM

FRESH INK

Imani Winds

- Valerie Coleman, flute
Toyin Spellman-Diaz, oboe
Mariam Adam, clarinet
Jeff Scott, french horn
Monica Ellis, bassoon

Call ..... Toyin Spellman-Diaz

Ten pieces for wind quintet ..... Gyorgy Ligeti

- i. Molto sostenuto e calmo
ii. Prestissimo minaccioso e burlesco
iii. Lento
iv. Prestissimo leggiero e virtuoso
v. Presto staccatissimo e leggiero
vi. Presto staccatissimo e leggiero
vii. Vivo, energico
viii. Allegro condelicatezza
ix. Sostenuto, stridente
x. Presto bizzarro e rubato

speech. and canzone ..... V Coleman

—Intermission—

Cane\* ..... Jason Moran

- i. Togo to Natchitoches
ii. Coin Coin's narrative
iii. Gens libre de couleur
iv. Natchitoches to New York

Terra Incognita\*\* ..... Wayne Shorter

Contrabajissimo ..... Astor Piazzolla arr. Jeff Scott

\*World Premiere. Written for Imani Winds, made possible through the generous support of the Kimmel Center for the Performing Arts and The Mary Flagler Cary Charitable Trust.

\*\* Written for Imani Winds. Commissioned by the La Jolla Music Society, Krannert Center for the Performing Arts, Da Camera of Houston and the Library of Congress. Premiered in La Jolla, CA in August 2006.

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Guest Artist Sponsor is Dolfinger-McMahon Foundation

TOYIN SPELLMAN-DIAZ
Call

My first humble attempt at composition since I was ten years old. I share that fact so all may understand that my need to write this piece was great. I wrote it in order to open up a new channel of direct, personal communication with my colleagues of Imani Winds, my colleagues of more than a decade. After so much time together how does an ensemble expand its potential? I think by becoming more intuitive, more flexible, by having even greater musical understanding among its members.

Call is based on a simple four-note motive and its response, based on the traditional African call-and-response form. There are rhythms, fragments of melodies, and even lyrics woven throughout the piece that come from traditional Yoruban song forms. It is semi-written, semi-improvised, and will probably never sound or look the same from performance to performance. Call is embedded with choices that may change the layout of the piece. These choices will be communicated by eye contact, by motion of the body, by movement from one part of the stage to another, or by dynamics and tempo, to be decided upon at the discretion of the individual player or by the group as a whole.

GYÖRGY LIGETI
Ten Pieces for Wind Quintet
(not by Robert Kirzinger, allmusicguide.com)

Ligeti's Ten Pieces for Wind Quintet were premiered in Malmö in southern Sweden on January 20, 1969 by the Stockholm Philharmonic Wind Quintet. In essence, in the Ten Pieces Ligeti picks up where he left off in his Six Bagatelles for wind quintet of 1953 (themselves based on six movements of Musica ricercata for piano, 1951-53). The intervening decade and a half of Ligeti's development, in which he moved away from the Bartók-tinged tonal and rhythmic language of Musica ricercata, informs the language of the Ten Pieces. The precision of instrumental writing arrived at in Apparitions and the control over expressive character achieved in the Aventures pieces have made their mark. A new aspect of Ligeti's musical thinking appeared with this work and others of the same time, wherein Ligeti began to move away from relatively undifferentiated cluster-harmonies and began to invent a more clarified harmonic palette. Like the Bagatelles, the movements of the Ten Pieces are miniature character sketches, almost études, lasting from half a minute to just over two minutes. Each movement treats one aspect or a particular instrument of the quintet. The

even-numbered movements are miniature concertos for each of the instruments-the clarinet in the second movement, the flute in the fourth, the horn in a tiny reflection of Ligeti's own Cello Concerto in the eighth movement, and so on. The odd-numbered movements are studies in ensemble texture and harmony: like transcriptions of parts of Atmosphères in the first, third, and ninth movements, or more Webern-like in the slightly facetious pointillism of the fifth movement.

V COLEMAN
speech. and canzone
(not by V Coleman)

speech. and canzone is one of the few works for wind quintet that incorporates electronic music. The piece itself identifies the struggle for equality, justice, and labor/voting rights in key moments of American history.

The first part, speech, is centered around the news of Martin Luther King Jr.'s death, as told by Senator Robert F. Kennedy on the night of the tragedy. Through the use of spacious melodies and instrument effects that are embedded in the texture, speech brings the past into present examination.

The second part, canzone, is a layered festival of sounds and languages with the theme of labor rights for the working poor of the country. The use of Morse code, polyrhythms of sounds that symbolize the building of America's railroads, and speeches of Cesar Chavez and Philip A. Randolph can be heard throughout the work. Also in canzone, the language of twi (a dialect of Ashanti, from Ghana) can be heard on the CD, translating such phrases as "someday we shall rise," and "tell the truth," among others. The components tie in, creating a bold shout in tribute to the human spirit.

JASON MORAN
Cane
(not by Jason Moran)

At this point in my creative life, lineage is a key theme. I feel this on three levels: (1) family lineage, (2) the jazz piano lineage and (3) the path of American history at large. I have composed pieces that scratch the surface of these ruminations. But I've yet to dig that deep into the resources the Southern landscape provides. What awaits me there? A beer at a blues joint, locusts and cicadas, cotton fields, fried chicken and PLANTATIONS? As a jazz musician interfacing with stereotypes and expectations is important. As a contemporary musician, sometimes it's about shunning the stereotype and other times it's about playing

into the stereotype—magnifying it until it's abstracted.

*Cane*, for Imani Winds, will be a four-movement piece inspired by the landscape and sounds of the Cane River in Louisiana. Cane River runs through the northern town, Natchitoches, which my ancestors made home back in the early 1700s. I am interested in the way that multiple periods are brought together within the same time line, and how they interact not only aesthetically, but based on the contexts in which the works were written, setting up historical antipodes that swim towards conflict, then arrive at the possibility of resolution.

Jean Toomer's 1923 classic novel, *Cane*, is, as literature, what I would like my music to be. He tells his stories through the landscape:

“Earth is a waxen cell of the world comb,  
And I, a drone,  
Lying on my back,  
Lipping honey,  
Getting drunk with silver honey,  
Wish that I might fly out past the moon  
And curl forever in some far-off farmyard  
flower.”

#### **WAYNE SHORTER**

##### **Terra Incognita**

(notes by Wayne Shorter)

*Terra Incognita* is a musical dialogue on the nature of the unknown and the unexpected. It seems as if every aspect of living has been subject to “not knowing” where life takes us, or what it will bring. The courage needed to live with dignity in a world beset with the unimaginable, is the catalyst to the creation of this work. In the face of an unpredictable future, the story of the “human condition” promises to transcend even the unknown.

#### **ASTOR PIAZZOLLA**

##### **Contrabajissimo**, arr. by Jeff Scott

(notes by Jeff Scott)

Here is the first treatment of *Contrabajissimo* for wind quintet. Piazzolla originally wrote the piece, his third composition for double bass, for the bassist of his quintet, Hector Console. The original Piazzolla quintet consisted of piano, bass, guitar, violin and bandoneon. *Contrabajissimo* gives the bassist, who is often relegated to a supporting role in tango, the opportunity to shine. Similarly in wind quintet music, especially in Imani Winds' often rhythmically driven repertoire, the bassoon, as

the only “bass” instrument, often acts purely as foundation for rhythm.

The joy of arranging Piazzolla's music is in appreciating the soloistic nature of the individual parts. It is largely thanks to this strength of his compositions that chamber music ensembles have delighted in their transcriptions and arrangements.