



ARTS MANAGEMENT GROUP, INC.  
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## **Imani Winds**

### ***DE MEMORIAS*** *A Latin Perspective*

La Fleur de Cayenne

Paquito D’Rivera

De Memorias

Tania León

Trio for Oboe, Clarinet and Bassoon

Heitor Villa-Lobos

- i. Anime
- ii. Languissement
- iii. Vivo

### INTERMISSION

Um a Zero

Pixinguinha  
arr. Jeff Scott

Quintet No. 2

Miguel del Águila

- i. Back in Time
- ii. In Heaven
- iii. Under the Earth
- iv. Far Away

Suite de Piazzolla

Astor Piazzolla  
arr. Jeff Scott  
arr. Monica Ellis

- i. Oblivion
- ii. Vayamos al Diablo

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**Paquito D’Rivera** (b.1948)  
***La Fleur de Cayenne*** (2014)  
(notes by Rachel Shirley)

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.

D’Rivera says of *La fleur de cayenne*. “*La fleur de cayenne* is a very beautiful Caribbean flower that also exists in Cuba, known as hibicus, hibiscus, or marpacífico. My father planted it in the little garden of the house, and I wrote the piece originally for violin and piano. Except for the lyrical introduction, the piece is mainly written in the form of a dynamic joropo, the most representative of Venezuelan and Colombian rhythms.”

**Paquito D’Rivera** (born 4 June 1948 in Havana, Cuba) defies categorization. The winner of fourteen Grammy Awards, he is celebrated both for his artistry on the alto saxophone and the clarinet in Latin jazz and his achievements as a classical composer. His smooth saxophone tone and his frequent combination of [Latin jazz](#) and [classical music](#) have become his trademarks.

At age five, D’Rivera began saxophone lessons by his father, Tito. At age 10, he performed with the National Theater Orchestra. In 1960, he attended the Havana Conservatory of Music, and at 17, became a featured soloist with the Cuban National Symphony. He was a founding member and co-director of the innovative musical ensemble Irakere. Known for its explosive mixture of jazz, rock, classical and traditional Cuban music never before heard, Irakere toured extensively throughout America and Europe, received several GRAMMY nominations (1979, 1980), and a GRAMMY (1979).

By 1980, D’Rivera had become dissatisfied with the constraints placed on his music in Cuba for many years. In an interview with ReasonTV, D’Rivera recalled that the Cuban communist government described jazz and rock and roll as “[imperialist](#)” music that was officially discouraged in the 1960s/70s, and that a meeting with [Che Guevara](#) sparked his desire to leave Cuba.<sup>[5]</sup> In early 1980, while on tour in [Spain](#), he sought asylum with the American Embassy.

In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by Dizzy Gillespie to showcase the fusion of Latin and Caribbean influences with jazz. D’Rivera continues to appear as guest conductor. A GRAMMY was awarded the United Nation Orchestra in 1991, the same year D’Rivera received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music. Additionally, D’Rivera’s highly acclaimed ensembles- the Chamber Jazz Ensemble, the Paquito D’Rivera Big Band, and the Paquito D’Rivera Quintet are in great demand world wide. While Paquito D’Rivera’s discography reflects a dedication and enthusiasm for Jazz, Bebop and Latin music, his contributions to classical music are impressive. They include solo performances with the London Philharmonic, the London Symphony Orchestra, the Warsaw Philharmonic Orchestra, the National Symphony Orchestra, the Baltimore Symphony, the Florida Philharmonic Orchestra, and the Brooklyn Philharmonic. He has also performed with the Puerto Rico Symphony Orchestra, the Costa Rica National Symphony, the Simon Bolivar Symphony Orchestra, the Bronx Arts Ensemble, and the St. Luke’s

Chamber Orchestra, among others. In his passion to bring Latin repertoire to greater prominence, Mr. D’Rivera has successfully created, championed and promoted all types of classical compositions, including his three chamber compositions recorded live in concert with distinguished cellist Yo-Yo Ma in September 2003. The chamber work “Merengue,” from that live concert at Zankel Hall, was released by Sony Records and garnered Paquito his 7th GRAMMY as Best Instrumental Composition 2004.

In addition to his extraordinary performing career as an instrumentalist, Mr. D’Rivera has rapidly gained a reputation as an accomplished composer. The prestigious music house, Boosey and Hawkes, is the exclusive publisher of Mr. D’Rivera’s compositions. Recent recognition of his compositional skills came with the award of a 2007 John Simon Guggenheim Fellowship in Music Composition, and the 2007-2008 appointment as Composer-In-Residence at the Caramoor Center for Music and the Arts with the Orchestra of St. Luke’s. As part of the Caramoor Latin American music initiative, *Sonidos Latinos*, D’Rivera’s new concerto for double bass and clarinet/saxophone, “Conversations with Cachao,” pays tribute to Cuba’s legendary bass player, Israel “Cachao” Lopez. D’Rivera’s works often reveal his widespread and eclectic musical interests, which range from Afro-Cuban rhythms and melodies, including influences encountered in his many travels, and back to his classical origins. Inspiration for another recent composition, “The Cape Cod Files”, comes from such disparate sources as Benny Goodman’s intro to the Eubie Blake popular song “Memories of You”, Argentinean Milonga, improvisations on the music of Cuban composer Ernesto Lecuona, and North American boogie-woogie. His numerous commissions include compositions for Jazz at Lincoln Center, the Library of Congress, the National Symphony Orchestra and Rotterdam Philharmonic, the Turtle Island String Quartet, Ying String Quartet, the International Double Reed Society, Syracuse University, Montreal’s Gerald Danovich Saxophone Quartet, and the Grant Park Music Festival.

In 2005, Imani Winds, a woodwind quintet committed to the exploration of diverse world music traditions and the broadening of the traditional wind quintet literature, commissioned “Kites.” This work personifies freedom and the vision that liberty and independence have a foundation through culture and music. Just as a kite may fly freely, its path continues to be bound to the earth—its foundation, by the string. Throughout his career in the United States, D’Rivera’s albums have received reviews from critics and have hit the top of the jazz charts. His albums have shown a progression that demonstrates his extraordinary abilities in bebop, classical and Latin/Caribbean music. D’Rivera’s expertise transcends musical genres as he is the only artist to ever have won Grammy Awards in both Classical and Latin Jazz categories.<sup>1</sup>

**Tania León (b.1943)**  
***De Memorias* (2000)**

Commissioned in 2000 by The Mexico City Woodwind Quintet with support from the Mexico/US Fund for Culture, *De Memorias* was dedicated to León’s teacher – the Cuban composer Alfred Diez Nieto.

**Tania León** ( [Havana](#) , [May 14](#), 1943 ) is highly regarded as a composer, conductor, educator and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In July 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements.

Recent premieres include works for Los Angeles Philharmonic, Arkansas Symphony Orchestra, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, and Jennifer Koh’s project, *Alone Together*. Appearances as guest conductor include Orchestre Philharmonique de

Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature works for the NewMusic USA Amplifying Voices Program, the League of American Orchestras, The Musical Fund Society in Philadelphia to celebrate their 200th anniversary, and Claire Chase, flute, and The Crossing Choir with text by Rita Dove.]

A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of *Composers Now*, a presenting, commissioning and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain). León has also received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, and Chamber Music America's 2022 National Service Award.

#### **Heitor Villa-Lobos (1887-1959)**

##### ***Trio for Oboe, Clarinet & Bassoon* (1921)**

Heitor Villa-Lobos[a] (March 5, 1887 – November 17, 1959) was a Brazilian composer, conductor, cellist, and classical guitarist described as "the single most significant creative figure in 20th-century Brazilian art music". He is probably the best-known South American composer of all time. A prolific composer, he wrote numerous orchestral, chamber, instrumental and vocal works, totaling over 2000 works during his lifetime. His music was influenced by both Brazilian folk music and stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces) and his *Chôros*. His *Etudes* for classical guitar (1929) were dedicated to Andrés Segovia, while his *5 Preludes* (1940) were dedicated to his spouse Arminda Neves d'Almeida, a.k.a. "Mindinha". Both are important works in the classical guitar repertory.

The ***Trio for oboe, clarinet and bassoon*** is considered by many Brazilian commentators to be the most important chamber work by the composer written to that date (1921), consolidating as it did the chôros-like experimentation made in similarly scored works dating from 1916 onwards. Always fascinated by the raw sounds of wind instruments, Villa-Lobos here indulged in harmonic clashes, rhythmic dexterity, and dynamic extremes, all charged with a particularly Brazilian ethos. Contrapuntal ingenuity is more than evident, especially in the final movement, reminding the listener that the *Bachianas Brasileiras* were even now struggling for birth.

**Pixinguinha (1897-1973)**

***Um a Zero* (1919)**

**Alfredo da Rocha Viana Filho**, known as **Pixinguinha** (May 4, 1897 – February 17, 1973) 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 genre of music known as choro. By integrating the music of the older choro composers of the 19th century with contemporary jazz-like harmonies, Afro-Brazilian rhythms, and sophisticated arrangements, he introduced choro to a new audience and helped to popularize it as a uniquely Brazilian genre. He was also one of the first Brazilian musicians and composers to take advantage of the new professional opportunities offered to musicians by the new technologies of radio broadcasting and studio recording. Pixinguinha composed dozens of choros, including some of the best-known works in the genre such as "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. A beloved personality as well as a brilliant musician, Pixinguinha's influence on the history of choro is unmatched. His work defined Brazilian popular music through the early 20th century, and his compositions continue to be held in highest esteem throughout the world today.

There has always been a tight association between music and soccer in Brazil, to this day Brazilian soccer is often referred to as 'samba football' in the media, although it was a choro music celebrity, who linked the association of soccer and music from the start. Pixinguinha's "*Um a Zero*" is the first registered musical composition that celebrates soccer in Brazil and honors its players. Although the music wasn't recorded before 1946 and copyrighted 1947, the score was composed at the time of the event it celebrates - Pixinguinha is said to have attended the legendary 1919 match between Brazil and Uruguay where Brazil beat Uruguay 1 - 0 to win the South American Championship, its first continental title. To express his enthusiasm for the result, Pixinguinha went straight home and composed the music of "1x0/Um a Zero".

**Miguel del Aguila (b.1957)**

***Quintet No. 2* (1994)**

(notes by Steven Ledbetter)

Uruguayan-born **Miguel del Aguila** came to the United States in 1978 to study at the San Francisco Conservatory. Then he went to Vienna for further study, spending a decade there as composer, pianist, and teacher. He settled in southern California in 1992. The *Quintet No. 2*, written in 1994, won an award in the Kennedy Center-Friedheim competition for chamber music.

The four movements bear titles that imply a programmatic narrative told through the ritualistic elements of rhythm and melody. Of the work, the composer has written:

"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 would 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."

**Astor Piazzolla** (1921-1992)

***Oblivion*** (1982)

(notes by Eric Bromberger)

Arr. Jeff Scott

Born March 11, 1921 in Par del Plata, Argentina, and died July 4, 1992 in Buenos Aires, Argentina, **Astor Piazzolla** as a young man became a virtuoso on the bandoneon, an accordion-like instrument that uses buttons rather than a keyboard, and he achieved early fame as a performer on that instrument. But Piazzolla wished to succeed as a composer, and he turned to that greatest of twentieth-century teachers, Nadia Boulanger in Paris, for a classical grounding. She soon gave him the best possible advice: 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: the tango, jazz, classical music, and Latin American street songs, as well as dances like the rumba, samba, and maxixe. His *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 its sad song, and this will return in a number of guises. Piazzolla varies the accompaniment beneath this tune, and the tango stays firmly within its somber and expressive opening mood.

**Astor Piazzolla**

***Vayamos al Diablo*** (1965)

Arr. Monica Ellis (notes by Monica Ellis)

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 the 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!