

**The Irving and Verna Fine Fund  
in the Library of Congress**

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**IMANI WINDS  
WITH THE  
CATALYST QUARTET**

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**Friday, December 10, 2021 ~ 8:00 pm  
The Library of Congress  
Virtual Event**

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### **Conversation with the Artists + Educational Video**

Join us online at <https://loc.gov/concerts/imani-winds-december10.html> for a conversation with the artists and an introduction to instruments of the wind quintet, available starting at 10am on Friday, December 10, 2021.

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**BRANDON PATRICK GEORGE, FLUTE  
TOYIN SPELLMAN-DIAZ, OBOE  
MARK DOVER, CLARINET  
MONICA ELLIS, BASSOON  
KEVIN NEWTON, HORN**



**KARLA DONEHEW PEREZ  
& ABI FAYETTE, VIOLIN  
PAUL LARAIA, VIOLA  
KARLOS RODRIGUEZ, CELLO**

# PROGRAM

## **MONGO SANTAMARÍA (1917-2003) / VALERIE COLEMAN**

*Afro Blue* (1959)

## **JASON MORAN**

*Cane* (2020)

- I. *Togo to Natchitoches*
- II. *Coin Coin's Narrative*
- III. *Gens libre de couleur*
- IV. *Natchitoches to New York*

## **ROBERTO SIERRA**

Concierto de cámara (2008)

- I. *Overtura*
- II. *Primer Interludio*
- III. *Juegos*
- IV. *Segundo Interludio*
- V. *Danza*



## **ABOUT THE PROGRAM**

### **MONGO SANTAMARÍA / VALERIE COLEMAN, *Afro Blue***

American composer, arranger, and flutist Valerie Coleman created her wind quintet arrangement of the jazz standard *Afro Blue* by Mongo Santamaría for the Imani Winds. The ensemble recorded her arrangement for their 2006 album *Imani Winds* on the Koch International Classics label while Coleman performed as the quintet's founding flutist. Just as *Afro Blue* is a standard for jazz performers, Coleman's arrangement has remained a standard work in the Imani Winds' concert repertory. In 2001, Coleman completed an original composition for wind quintet, *Afro-Cuban Concerto*. This work, like the music of Afro-Cuban percussionist Mongo Santamaría, draws inspiration from music in the Santería religion and traditional Afro-Cuban rhythms.

Mongo Santamaría (1917-2003), born Ramón Santamaría Rodríguez, is well-remembered as a jazz bandleader, arranger, composer, and percussionist. "I think

my nickname Mongo comes from Africa from a people called Mali. Mongo – chief of the tribe.”<sup>1</sup> He grew up in Jesús María, the same barrio as another pioneering Afro-Cuban musician, Machito (1909-1984). Santamaría lived in tenement housing, or a solar, in a predominantly Afro-Cuban neighborhood in central Havana where overcrowding and sleeping in shifts was as common as it was for the European immigrants in New York City’s Lower East Side. While Santamaría’s mother wanted him to learn the violin to have a respectable musical life, he was drawn to the bongos and learned from other drummers both on the streets and at his early gigs with *el son* bands in the 1930s and dance clubs in the 1940s.

Santamaría briefly lived in Mexico in the late 1940s and emigrated to New York City in 1950 where conga drumming became his trademark. On his second album as bandleader, *Changó* (also released as *Drums and Chants*), he worked with an influential Latin jazz flutist, Gilberto Valdés (1905-1972). Santamaría made a name for himself in the percussion section of Tito Puente’s band for seven years, recorded conga drums on Dizzy Gillespie’s 1954 album *Afro*, and took Puerto Rican percussionist Willie Bobo (1934-1983) under his wing. In 1957, Santamaría and Bobo left Tito Puente’s band to join American vibraphonist and bandleader Cal Tjader (1925-1982) in San Francisco and record on the Fantasy label.

Signing to the Fantasy label propelled Santamaría’s career forward with four records in under two years – most notably the 1959 album *Mongo* with his famous tune *Afro Blue*. This original recording of *Afro Blue* features an extended flute solo performed by Paul Horn (1930-2015), for whom Santamaría recorded multiple tracks on the 1958 album *Plenty of Horn* on the Dot label. “*Afro-Blue* is often mistakenly attributed to John Coltrane, due to the latter’s definitive version. On Coltrane’s 1963 release, *Live at Birdland*, he is given composer’s credit. On [Abbey] Lincoln’s recording of the tune, from *Abbey Is Blue* (1959), the song is attributed to Herbie Mann and Oscar Brown, Jr.”<sup>2</sup> As Santamaría’s musical trajectory continued onward, he formed the group La Sabrosa. This band included American jazz greats early in their careers, such as pianist Chick Corea (1941-2021) and flutist Hubert Laws (b. 1939).

Mongo Santamaría could be considered not only a connection between Cuban traditional music and jazz in America, but also a connection between flutists of many generations, styles, and cultures: Gilberto Valdés, Paul Horn, Hubert Laws, and Valerie Coleman. The wind quintet arrangement of *Afro Blue* on this program is one such product. Influence can be direct, like Santamaría and Bobo’s mentor-protégé relationship, or indirect like a musician internalizing decades of other artists’ recordings. The music world is small, and each community within it – be it

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1 Charley Gerard, *Music from Cuba: Mongo Santamaría, Chocolate Armenteros and Cuban musicians in the United States* (Westport, CT: Praeger Publishers, 2001), 24.

2 Njoroge Njoroge, “Dedicated to the Struggle: Black Music, Transculturation, and the Aural Making and Unmaking of the Third World,” *Black Music Research Journal* 28, no. 2 (2008): 98, accessed November 22, 2021, <https://www.jstor.org/stable/25433807>.

Latin jazz or flute – is even smaller. Figures like Mongo Santamaría who transcend and build across musical communities are the influences artists inevitably seek.

Melissa E. Wertheimer  
Music Reference Specialist  
Library of Congress, Music Division



## **JASON MORAN, *Cane***

*Cane* is a meeting of the classical and jazz idioms. Jazz pianist and composer Jason Moran (born 1975) is a Blue Note recording artist, MacArthur Genius grant recipient, and on faculty at the Manhattan School of Music. Imani Winds is one of America’s most celebrated and recognized woodwind quintets. Imani commissioned *Cane* as part of their Legacy Commissioning Project, which aims to expand woodwind repertoire through works by composers of color who work in a variety of musical genres.

*Cane* is a musical narrative of Moran’s family, whose ancestors were enslaved persons brought from Togo to Natchitoches, Louisiana, a small town on the Cane River. Their journey begins in the first movement, which has a clear structure but does not provide harmonic resolution. Dissonant *tutti* declamations alternate with an anxious rhythmic accompaniment overlaid with solo melodic lines that, at times, is reminiscent of speech. Marie-Thérèse Coin Coin, Moran’s great-great-aunt, is the focus of the second and third movements. In “Coin Coin’s Narrative,” the heavy dissonances and persistent *staccati* from the first movement gradually fall away. The higher woodwinds join the rhythmic interplay, which ends in frenetic excitement. After Coin Coin was freed in 1778, she obtained land in Louisiana through grants from the Spanish empire and worked it to purchase her children’s freedom. She and her family eventually established a community called Isle Brevelle for *gens libre de couleur*, or free people of color. The clarinet is the lead voice in “Gens Libre de Couleur,” relaxed and improvisatory over dense blocks of chords. The final movement, “Natchitoches to New York,” brings jazz to the forefront to propel the narrative into the modern day.

*Cane* represents Moran’s first contribution to the woodwind quintet repertory. Imani Winds premiered the piece in October 24, 2008 at the Kimmel Center in Philadelphia. *Cane* also opens their 2010 album *Terra Incognita*.

Stephanie Akau  
Archivist  
Library of Congress, Music Division



## ROBERTO SIERRA, *Concierto de cámara*

2021 Latin GRAMMY Award winner Roberto Sierra (b. 1953) is a Puerto Rican composer who has a long relationship with the Library of Congress through commissioned compositions. In 1999, he was commissioned by the Koussevitzky Music Foundation in the Library of Congress for the composition *Concierto para orquesta*, completed in 2000 and co-sponsored by the Philadelphia Orchestra. Sierra's second and third commissions from the Library were both supported by the McKim Fund. Sierra's 2000 McKim commission was *Fanfarria, aria y movimiento perpetuo (In Memoriam Aaron Copland)* for violin and piano. *Kandinsky* for violin, viola, cello, and piano was Sierra's 2003 McKim commissioned work.

*Concierto de cámara* is a nonet commissioned by Chamber Music Northwest, the Santa Fe Chamber Music Festival, and Stanford Lively Arts of Stanford University. The world premiere of *Concierto de cámara* took place on July 21, 2008 at Chamber Music Northwest in the Kaul Auditorium at Reed College in Portland, Oregon. The composition brings together two traditional chamber music ensembles of the Western canon: the string quartet (two violins, viola, and cello) and wind quintet (flute, oboe, clarinet, bassoon, and French horn). The Imani Winds performed with the Miami String Quartet for the premiere, and Roberto Sierra was in attendance to introduce the work.

The composer says the following about *Concierto de cámara*:

The combination of a wind quintet and a string quartet is unusual in the chamber music repertoire, due perhaps to logistics or to the fact that these are two competing ensembles. When asked by the Imani Winds to approach this combination for a new commission, I had no hesitation—the rhythmic complexities and the possibilities of timbre explorations became immediately appealing. *Obertura* consists of two layers: the octaves in triplets that interrupt the overture become a palindrome—midway through the movement this layer mirrors itself, going in retrograde motion to the beginning—while the other layer, i.e. the “overture,” moves forward in a linear trajectory. The two *Interludios* that flank the middle movement explore the soloistic qualities of the instruments within the ensemble; *Juegos* is a mercurial scherzo, and *Danza* brings the work to a close with salsa rhythms.

Sierra's *Concierto de cámara* is a unique 21st-century addition to the small existing repertoire for wind quintet plus string quartet. The same year Sierra completed *Concierto de cámara*, composer Valerie Coleman – and founding flutist of the

Imani Winds – completed her own nonet for wind quintet and string quartet. In the 20th century, only a handful of composers wrote for this combination of instruments, including British composer Oliver Knussen (1952-2018), who composed *Pantomime* in 1968 and recomposed it as *Processionals*, op. 2 in 1978. Dutch composer and clarinetist Walter Hekster (1937-2012) completed *Nonet* in 1988 for the wind quintet plus string quartet instrumentation.

Historically, a more common nonet for winds and strings incorporated wind quintet with one violin, viola, cello, and double bass rather than string quartet, which has two violins and no double bass. This particular mix of winds and strings with double bass could be viewed as a microcosm of the orchestra, a historically weighty genre of the public sphere; wind quintet plus string quartet reflects a different gravitas by bringing together the diversity of music making from the private sphere. Notable examples of this instrumentation from the 19th century include *Nonet in F major*, op. 31 (1813) by German composer Louis Spohr (1784-1859) and *Nonet in E-flat major*, op. 38 (1849) by French composer Louise Farrenc (1804-1875). Works from the 20th century include *Noneto* (1966) by Cuban composer José Ardévol (1911-1981); *Space Play* (1974) by Scottish composer Thea Musgrave (b. 1928), a Koussevitzky Music Foundation commission; and *Nonetto*, op. 32 (1997) by Belgian composer Jacqueline Fontyn (b. 1930). *Measuring* (2019) by American composer Steven Mackey is one such work from the 21st century.

Both wind quintet and string quartet compositions remain landmark instrumentation choices for composers through the 21st century, including Roberto Sierra. He composed both of his wind quintets prior to the 2008 *Concierto de cámara* nonet: *Sala para Vientos* (1983) and *Essays* (1998). Two string quartets pre-date *Concierto de cámara*, *Memorias Tropicales* (1986) and *Mambo 7/16* (1998), as well. All four of these pieces stand on their own artistic merits and also prove to be worthy listening and study experiences to further contextualize how Sierra treats the voices, textures, and dance rhythms in *Concierto de cámara*.

*Concierto de cámara* is Sierra's third chamber concerto. His two other chamber concertos prior to *Concierto de cámara* are *Concierto Nocturnal* for solo harpsichord, flute, oboe doubling English horn, clarinet, violin, and cello (1985) and *Pequeño Concierto* for solo guitar, flute, oboe, clarinet, violin, cello (1998). A significant difference between the 2008 *Concierto de cámara* and Sierra's 1985 and 1998 chamber concertos is that the earlier compositions function as mini-concertos, each with a featured solo instrument accompanied by mixed sextet. In *Concierto de cámara*, the soloistic playing is shared by all players.

~ Melissa E. Wertheimer





## About the Artists

Celebrating over two decades of music-making, the GRAMMY-nominated **Imani Winds** 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, but as a 21st-century group, Imani Winds is devoted to expanding the wind quintet repertoire by commissioning music from new voices that reflect historical events and the times in which we currently live.

Present and future season performances include a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north and socially conscious music by Andy Akiho, designed to be performed on the concert stage and in front of immigrant detention centers throughout the country.

Imani Winds regularly performs in prominent international concert venues, including Carnegie Hall, Lincoln Center, the Kennedy Center, Walt Disney Hall, and the Kimmel Center. Their touring schedule has taken them throughout the Asian continent, Brazil, Australia, England, New Zealand, and Europe. Their national and international presence includes performances at chamber music series in Boston, New York, Washington D.C., San Francisco, Philadelphia, and Houston. Festival performances include Chamber Music Northwest, the Santa Fe Chamber Music Festival, the Ravinia Festival, Chautauqua, Banff Centre, and Angel Fire.

Imani Winds' travels through the jazz world are highlighted by their association with saxophonist and composer Wayne Shorter, woodwind artist and composer Paquito D'Rivera, and pianist and composer Jason Moran. Their ambitious project, *Josephine Baker: A Life of Le Jazz Hot!* featured chanteuse René Marie in performances that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles, and St. Louis.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving performances and masterclasses to thousands of students each year. Academic and institutional residencies include the Chamber Music Society of Lincoln Center, Duke University, the University of Chicago, Curtis Institute of Music, the University of Michigan, Da Camera of Houston, and numerous others.

The ensemble launched its annual Imani Winds Chamber Music Festival in 2010, bringing together young instrumentalists and composers from

across North America and abroad to explore and perform the standard repertoire and newly composed chamber music. Festival participants also take part in workshops devoted to entrepreneurial and outreach opportunities to create the complete musician and global citizen.

In 2021, Imani Winds released their latest album, *Bruits*, on Bright Shiny Things Records. *Gramophone* states, "the ensemble's hot rapport churns with conviction throughout...."

Imani Winds has six albums on Koch International Classics and E1 Music, including their GRAMMY Award-nominated recording, *The Classical Underground*. They have also recorded for Naxos and Blue Note and released Stravinsky's *Rite of Spring* on Warner Classics. Imani Winds is regularly heard on all media platforms, including NPR, American Public Media, the BBC, SiriusXM, *The New York Times*, and *The Wall Street Journal*.

In 2016, Imani Winds received their greatest accolade in their 20 years of music-making: a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington D.C.



Hailed by *The New York Times* at its Carnegie Hall debut as “invariably energetic and finely burnished... playing with earthy vigor,” the GRAMMY Award-winning **Catalyst Quartet** was founded by the internationally acclaimed Sphinx Organization in 2010. The ensemble (Karla Donehew Perez, violin; Abi Fayette, violin; Paul Laraia, viola; and Karlos Rodriguez, cello) believes in the unity that can be achieved through music and imagine their programs and projects with this in mind, redefining and reimagining the classical music experience.

The Catalyst Quartet, known for “perfect ensemble unity” and “unequaled class of execution” (*Lincoln Journal Star*), has toured widely throughout the United States and abroad, including sold-out performances at the Kennedy Center in Washington D.C., at Chicago’s Harris Theater, Miami’s New World Center, and Stern Auditorium/Perelman Stage at Carnegie Hall in New York. Members of the quartet have been guest soloists with the Cincinnati Symphony, New Haven Symphony, St. Paul Chamber Orchestra, and the Orquesta Filarmónica de Bogotá and have served as principal players and the featured ensemble with the Sphinx Organization's Sphinx Virtuosi on six national tours. They have been invited to perform at important music festivals such as Mainly Mozart in San Diego, the Great Lakes Chamber Music Festival, Sitka Music Festival,

Juneau Jazz and Classics, Strings Music Festival, and the Grand Canyon Music Festival, where they appear annually. The Catalyst Quartet was ensemble-in-residence at the Vail Dance Festival in 2016. In 2014, they opened the Festival del Sole in Napa, California, with Joshua Bell and participated in England's Aldeburgh Music Foundation String Quartet Residency with two performances in Jubilee Hall.

Recent seasons have brought international engagements in Russia, South Korea, Mexico, Argentina, Colombia, and Puerto Rico, and expanded tours throughout the United States. The ensemble's New York City presence has included concerts on the Café Series at The Metropolitan Museum of Art, at Columbia University's Miller Theatre, for Schneider Concerts at The New School, and six concerts with GRAMMY Award-winning jazz vocalist Cécile McLorin Salvant for Jazz at Lincoln Center, for which the subsequent recording won the 2018 GRAMMY Award for Best Jazz Vocal Album. The Catalyst Quartet launched its New York concert series CQ@Howl in 2018.

Highlights of upcoming collaborations include Encuentros, featuring a newly commissioned work by innovative Cuban composer Jorge Amado Molina and other voices from across the Cuban diaspora: *(Im)migration: Music of Change*, a collaboration with the Imani Winds; and CQ Minute, a commissioning project of 10 miniature string quartets in commemoration of the quartet's 10th anniversary with works by Andy Akiho, Kishi Bashi, Billy Childs, Paquito D'Rivera, Tania Leon, Jessie Montgomery, Kevin Puts, Caroline Shaw, Joan Tower, and one young composer to be selected from a national call for scores. The Catalyst Quartet's latest project is *UNCOVERED*, a multi-volume set of albums released on Azica Records. The initiative celebrates beautifully crafted works by artists who have been overlooked and sidelined in classical music, primarily because of their race or gender. Volume 1, released February 2021, includes the string quartet and quintets of Samuel Coleridge-Taylor with clarinetist Anthony McGill and pianist Stewart Goodyear. Volume 2 will feature works by Florence Price, and Volume 3 and beyond will feature Coleridge-Taylor, Perkinson, William Grant Still, and George Walker, among others.

The Catalyst Quartet's recordings span the ensemble's scope of interests and artistry. Its debut album, *The Bach/Gould Project*, features the quartet's own collaborative arrangement of J.S. Bach's monumental *Goldberg Variations*, the first-ever 4-voiced version of the piece, paired with Glenn Gould's rarely heard String Quartet Op. 1. The ensemble can also be heard on *Strum* (Azica 2015), the solo debut album of composer Jessie Montgomery, who was a member violinist from 2012-2020; *Bandaneon y cuerdas* (Progressive Sounds 2017), tango-inspired music for string quartet and bandoneon by JP Jofre; and *Dreams and Daggers* (Mack Avenue Records

2017), a 2-CD GRAMMY-winning album with Cecile McLorin Salvant.

The Catalyst Quartet combines a serious commitment to diversity and education with a passion for contemporary works. The ensemble serves as principal faculty at the Sphinx Performance Academy at The Cleveland Institute of Music and Curtis Institute of Music. The Catalyst Quartet's ongoing residencies include interactive performance presentations and workshops with Native American student composers at the Grand Canyon Music Festival and the Sphinx Organization's Overture program, which delivers access to music education in Detroit and Flint, Michigan. Past residencies have included concerts and masterclasses at the University of Michigan, University of Washington, Rice University, Houston's Society for the Performing Arts, Cincinnati College-Conservatory of Music, the Virginia Arts Festival, and Pennsylvania State University, as well as internationally at the In Harmony Project in England, the University of South Africa, and the Teatro de Bellas Artes in Cali, Colombia. The ensemble's residency in Havana, Cuba, for the Cuban American Youth Orchestra in January 2019, was the first by an American string quartet since the revolution.

The Catalyst Quartet members hold degrees from The Cleveland Institute of Music, Curtis Institute of Music, Juilliard School, and New England Conservatory. The Catalyst Quartet proudly endorses Pirastro strings.



## Upcoming Events

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**Saturday, December 11, 2021 at 8:00 pm [Virtual Concert]**

Bria Skonberg, trumpet and voice

Virtual Event (<https://loc.gov/concerts/bria-skonberg.html>)

Additional video content available starting at 10am on 12/10/21

**Saturday, December 18, 2021 at 8:00 pm [Virtual Concert]**

STRADIVARI ANNIVERSARY

Calidore String Quartet

Music by Haydn, Mendelssohn & Brahms

Virtual Event (<https://loc.gov/concerts/calidore-string-quartet.html>)

Additional video content available starting at 10am on 12/17/21

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The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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