

IMANI WINDS



PHOTO BY MATTHEW MURPHY

Artist Partner Program presents

IMANI WINDS

Thursday, October 22, 2015 . 8PM
Joseph & Alma Gildenhorn Recital Hall

Valerie Coleman, flute/composer

Toyin Spellman-Diaz, oboe

Mariam Adam, clarinet

Jeff Scott, horn/composer

Monica Ellis, bassoon

IMANI WINDS: PROGRAM

VALERIE COLEMAN

Red Clay and Mississippi Delta

NIKOLAI RIMSKY-KORSAKOV/RUSSELL

Scheherazade, Op. 35

Klezmer Dances (arr. Gene Kavadlo):

Khosidl

Freylekh

INTERMISSION

PAQUITO D'RIVERA

A Farewell Mambo

HEITOR VILLA-LOBOS

Quintette en Forme de Chôros

ASTOR PIAZZOLLA (arr. Jeff Scott)

Libertango (with UMD Graduate Wind Quintet, The Daraja Ensemble)

Grace Wang, flute

Michael Homme, oboe

Michele Von Hagg, clarinet

Samuel Fraser, bassoon

Joshua Blumenthal, horn

This performance will last approximately **1 hour and 30 minutes, with one 15-minute intermission.**

Video or audio recording of the production is strictly prohibited.

Funded in part by a generous gift from Dick and Sarah Bourne in honor of Edward Lewis.

ABOUT THE ARTISTS

More than North America's premier wind quintet, **Imani Winds** has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the GRAMMY-nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, adventurous collaborations and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds' touring schedule has taken them across the globe. At home, the group has performed in the nation's major concert venues including Carnegie Hall, Lincoln Center, The Kennedy Center, Disney Hall and Kimmel Center. The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and has also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado and Ravinia Festival. In recent seasons, the group has traveled extensively internationally, with tours in China, Singapore, Brazil and throughout Europe. Recent season highlights include debuts at La Folle Journée in Nantes, France, and in London's Wigmore Hall. In 2015 they debuted at the Paris Jazz Festival and will be featured at the Huntington Festival in Australia in November of this year.

The group continues its Legacy Commissioning Project, in which the ensemble is commissioning, premiering and touring new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The Legacy Project kicked off in 2008 with world

premieres by Alvin Singleton and Roberto Sierra. Since then, projects have included works by Jason Moran, Stefon Harris, Danilo Perez, Simon Shaheen and Mohammed Fairouz. The group's fifth album on E1 Music — entitled *Terra Incognita* after Wayne Shorter's piece written for the group — is a celebration of the Legacy Project with new works written for Imani Winds by Shorter, Jason Moran and Paquito D'Rivera. Imani Winds made their Naxos debut performing the Legacy-commissioned-work *Jebel Lebanon* by Mohammed Fairouz on the composer's March 2013 release, *Native Informant*.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the repertoire and diversify new music sources. From Mendelssohn, Jean Françaix, György Ligeti and Luciano Berio, to Astor Piazzolla, Elliott Carter and John Harbison; and to the unexpected ranks of Paquito D'Rivera and Simone Shaheen, Imani Winds actively seeks to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble's expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Through commissions and performance, the quintet regularly collaborates with artists ranging from Yo-Yo Ma to Wayne Shorter. Shorter's *Terra Incognita* — his first-ever composition for another ensemble — was premiered by Imani Winds. The group went on to perform extensively with Shorter at major European festivals like the North Sea Jazz Festival, and in North America at venues such as Carnegie and Disney halls. On Shorter's acclaimed 2013 release on Blue Note, *Without a Net*, Imani Winds is featured prominently. The group's Chamber Music Society of Lincoln Center residency culminated in a recital in New York's Alice Tully Hall with renowned clarinetist/saxophonist/composer Paquito D'Rivera. The ensemble has also worked with luminaries such as bandoneonist Daniel Binelli, the Brubeck brothers, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai

IMANI WINDS: ABOUT THE ARTISTS (cont'd)

Wosner. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" brought chanteuse René Marie with them to New York, San Francisco, Los Angeles and St. Louis.

Imani Winds enjoys frequent national exposure in all forms of media, including features on NPR's *All Things Considered*, appearances on APM's *Saint Paul Sunday* and *Performance Today* and BBC/PRI's *The World*, as well as frequent coverage in major music magazines and newspapers including the *New York Times* and *Wall Street Journal*. The group maintains an ongoing relationship with Sirius-XM and has been featured multiple times and on various channels.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released recording *Umoja*. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010, the ensemble launched its annual Chamber Music Festival. The program, set on the Juilliard campus, brings together young instrumentalists from across North America and beyond for an intense week of music exploration.

Imani Winds has five releases on E1 Music, including their 2006 GRAMMY Award-nominated recording entitled *The Classical Underground*. They have also recorded for Naxos and Blue Note and the most recent release, *The Rite of Spring*, on Warner Classics was on the iTunes Best of 2013 list.

PROGRAM NOTES

Red Clay and Mississippi Delta
Valerie Coleman (born in 1970)
Composed in 2009

Valerie Coleman, born in Louisville, Kentucky in 1970, began her music studies at the age of 11 and within three years had written three symphonies and won several local and state flute competitions. She received bachelor's degrees in both theory/composition and flute performance from Boston University, where she was two-time laureate of the Young Artist Competition and recipient of the University's Woodwind Award; she earned her master's degree in flute performance from the Mannes College of Music in New York City. In addition to several song cycles, *A Kwanzaa Songbook for Children* and sonatas for various instruments, Coleman has a rapidly expanding catalog of works for chamber ensembles and for orchestra. She has taught at The Juilliard School of Music Advancement Program and the Interscholar Orchestras of New York, served in advisory capacities to several noted musical organizations, and held residencies and master classes at universities and festivals throughout the country.

The composer writes, "*Red Clay and Mississippi Delta* is a light scherzo work that references my family's background of living in Mississippi, from the juke joints and casino boats that line the Mississippi River to the skin tone of my relatives from the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with 'bluesy' riffs that are accompanied (comped) by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the South."

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov (1844–1908)

Arranged for Woodwind Quintet by Jonathan Russell

Composed in 1888; arranged in 2014

Original version premiered on December 15,

1888 in St. Petersburg, conducted by the composer; arrangement premiered on January 30, 2015 at Cochran Chapel at the Phillips Academy in Andover, Massachusetts by

Imani Winds

“In the middle of the winter [of 1888], engrossed as I was in my work on *Prince Igor* and other things, I conceived the idea of writing an orchestral composition on the subject of certain episodes from *Scheherazade*.” Thus did Nikolai Rimsky-Korsakov give the curt explanation of the genesis of his most famous work in his autobiography, *My Musical Life*. His friend Alexander Borodin had died the year before, leaving his magnum opus, the opera *Prince Igor*, in a state of unfinished disarray. Rimsky-Korsakov had taken it upon himself to complete the piece, and may well have been inspired by its exotic setting among the Tartar tribes in 12th-century central Asia to undertake his own embodiment of musical Orientalism. The stories on which he based his orchestral work were taken from *The Thousand and One Nights*, a collection of millennium-old fantasy tales from Egypt, Persia and India that had been gathered together, translated into French and published in many installments by Antoine Galland beginning in 1704.

To refresh the listener’s memory of the ancient legends, Rimsky-Korsakov prefaced the score with these words: “The sultan Shakriar, convinced of the falsehood and inconstancy of all women, had sworn an oath to put to death each of his wives after the first night. However, the sultana Scheherazade saved her life by arousing his interest in the tales she told him during 1,001 nights. Driven by curiosity, the sultan postponed her execution from day to day, and at last abandoned his sanguinary design.” To each of the four movements Rimsky-Korsakov gave a title: THE SEA AND SINBAD’S SHIP, THE STORY OF THE KALANDAR PRINCE, THE YOUNG PRINCE AND THE

YOUNG PRINCESS and FESTIVAL AT BAGHDAD—THE SEA—SHIPWRECK. At first glance, these titles seem definite enough to lead the listener to specific nightly chapters of Scheherazade’s soap opera. On closer examination, however, they prove too vague to be of much help. THE KALANDAR PRINCE, for instance, could be any one of three noblemen who dress as members of the Kalandars, a sect of wandering dervishes, and tell three different tales. “I meant these hints,” advised the composer, “to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders.”

The arrangement of *Scheherazade* for woodwind quintet is by composer, clarinetist, conductor and educator Jonathan Russell, a graduate of Harvard and the San Francisco Conservatory of Music and currently a doctoral student at Princeton. Russell has appeared as soloist and in classical, new music, klezmer and rock ensembles, fulfilled many commissions, led clarinet and composition workshops across the country, and served on the faculty of the San Francisco Conservatory.

Klezmer Dances

Arranged by Gene Kavadlo

Though Jewish instrumental music is Biblical in reference and ancient in practice (a reed-piper of the 2nd century AD named Yakobius ben Yakobius is the earliest player known by name), the characteristic style now called klezmer is rooted primarily in the 18th- and 19th-century secular musical practices in the so-called Tsarist Pale of Settlement, a huge swath of Jewish communities in eastern Europe stretching from Lithuania and Poland to the Black Sea. The term “klezmer” was derived from the Hebrew words “kley” and “zemer,” literally “vessel of song,” or musical instrument. It was applied first to the

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov (1844–1908)

Arranged for Woodwind Quintet by Jonathan Russell

Composed in 1888; arranged in 2014

Original version premiered on December 15,

1888 in St. Petersburg, conducted by the composer; arrangement premiered on January 30, 2015 at Cochran Chapel at the Phillips Academy in Andover, Massachusetts by

Imani Winds

“In the middle of the winter [of 1888], engrossed as I was in my work on *Prince Igor* and other things, I conceived the idea of writing an orchestral composition on the subject of certain episodes from *Scheherazade*.” Thus did Nikolai Rimsky-Korsakov give the curt explanation of the genesis of his most famous work in his autobiography, *My Musical Life*. His friend Alexander Borodin had died the year before, leaving his magnum opus, the opera *Prince Igor*, in a state of unfinished disarray. Rimsky-Korsakov had taken it upon himself to complete the piece, and may well have been inspired by its exotic setting among the Tartar tribes in 12th-century central Asia to undertake his own embodiment of musical Orientalism. The stories on which he based his orchestral work were taken from *The Thousand and One Nights*, a collection of millennium-old fantasy tales from Egypt, Persia and India that had been gathered together, translated into French and published in many installments by Antoine Galland beginning in 1704.

To refresh the listener’s memory of the ancient legends, Rimsky-Korsakov prefaced the score with these words: “The sultan Shakriar, convinced of the falsehood and inconstancy of all women, had sworn an oath to put to death each of his wives after the first night. However, the sultana Scheherazade saved her life by arousing his interest in the tales she told him during 1,001 nights. Driven by curiosity, the sultan postponed her execution from day to day, and at last abandoned his sanguinary design.” To each of the four movements Rimsky-Korsakov gave a title: THE SEA AND SINBAD’S SHIP, THE STORY OF THE KALANDAR PRINCE, THE YOUNG PRINCE AND THE

YOUNG PRINCESS and FESTIVAL AT BAGHDAD—THE SEA—SHIPWRECK. At first glance, these titles seem definite enough to lead the listener to specific nightly chapters of Scheherazade’s soap opera. On closer examination, however, they prove too vague to be of much help. THE KALANDAR PRINCE, for instance, could be any one of three noblemen who dress as members of the Kalandars, a sect of wandering dervishes, and tell three different tales. “I meant these hints,” advised the composer, “to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders.”

The arrangement of *Scheherazade* for woodwind quintet is by composer, clarinetist, conductor and educator Jonathan Russell, a graduate of Harvard and the San Francisco Conservatory of Music and currently a doctoral student at Princeton. Russell has appeared as soloist and in classical, new music, klezmer and rock ensembles, fulfilled many commissions, led clarinet and composition workshops across the country, and served on the faculty of the San Francisco Conservatory.

Klezmer Dances

Arranged by Gene Kavadlo

Though Jewish instrumental music is Biblical in reference and ancient in practice (a reed-piper of the 2nd century AD named Yakobius ben Yakobius is the earliest player known by name), the characteristic style now called klezmer is rooted primarily in the 18th- and 19th-century secular musical practices in the so-called Tsarist Pale of Settlement, a huge swath of Jewish communities in eastern Europe stretching from Lithuania and Poland to the Black Sea. The term “klezmer” was derived from the Hebrew words “kley” and “zemer,” literally “vessel of song,” or musical instrument. It was applied first to the

IMANI WINDS: PROGRAM NOTES (cont'd)

instrumental ensemble (traditionally one or two violins, cimbalom, bass, occasionally flute, sometimes brass and later clarinet) that performed at Jewish weddings and other festive gatherings, then to the musicians — professionals, who banded together in guilds and passed their techniques and repertory, just a tiny fraction of it notated, down to their sons and sons-in-law — and only more recently to the musical style itself. Klezmer blended the cantorial formulas of the synagogue and the expressive, fiery idioms of eastern European Gypsy (Roma) fiddlers (with whom the klezmerim often traveled and performed) with the creative communal genius of generations of early practitioners. Klezmer came to America with the great migrations around the turn of the 20th century. A number of recordings were issued after the First World War, but interest in the distinctive style waned with the decline of Yiddish theater in New York and Jewish assimilation into the wider culture, though Aaron Copland, Leonard Bernstein, Sergei Prokofiev, Dmitri Shostakovich and others found uses for its idioms in some of their compositions. (The opening clarinet slide of George Gershwin's *Rhapsody in Blue* may have a klezmer origin.) A revival of klezmer in the 1970s, part of the general interest in little-explored world musics that exploded at that time, was led by such artists as the clarinetists Dave Tarras and Giora Feidman and the Berkeley-based band The Klezmerim, and klezmer is today a vital part of our musical experience that more than lives up to the advertising applied to several American recordings of the 1920s: Freilech M Music — “Joyful Music.”

The arrangements of traditional klezmer songs for Imani Winds — *Khosidl* (a traditional Hassidic dance from Eastern Europe) and *Freylekh* (“Joy”) — are by Charlotte-based clarinetist Gene Kavadlo, a graduate of Queens College and Indiana University, Principal Clarinet of the Charlotte Symphony since 1975, recitalist, faculty member at several North Carolina colleges and universities, and founder of the klezmer band Viva Klezmer!

A Farewell Mambo

Paquito D’Rivera (born in 1948)

Composed in 2013

Premiered on December 21, 2013 in New York City
by the Latin Sax Quartet

Composer, clarinetist and saxophonist Paquito D’Rivera, born in Havana on June 4, 1948, was introduced to music by his father, Tito, a well-known classical saxophonist and conductor in Cuba, and began performing in public at the age of six; the following year he became the youngest artist ever to endorse a musical instrument when he was signed by the Selmer Company. Much of D’Rivera’s early musical education came from listening to recordings and jazz programs on the Voice of America. Soon after beginning study at the conservatory in Havana (at the age of 12), he was playing in local jazz and theater orchestras; he appeared to great acclaim when he was 17 as soloist on clarinet and saxophone in a nationally televised concert with the Cuban National Symphony Orchestra. After serving in the military as a member of an army band, he joined the Orquesta Cubana de Música Moderna, some of whose members founded the group Irakere (a Yoruba word meaning vegetation and growth) in 1972 to explore an adventurous mixture of jazz, popular and traditional Afro-Cuban music. Irakere created a sensation at the 1978 Newport and Montreux jazz festivals, and the recording documenting those concerts, *Havana Jam*, won a GRAMMY Award. While on tour with the band in Spain in 1980, D’Rivera defected and subsequently moved to New York, establishing himself as one of his generation’s leading jazz and Latin artists through performances, recordings and worldwide tours. He has since accumulated a breathtaking array of distinctions: in 2004 and 2006, the Jazz Journalists Association honored him as Clarinetist of the Year; in 2005, he was named an NEA Jazz Master by the National Endowment for the Arts and received the National Medal for

the Arts at the White House; he holds honorary doctorates from the Berklee School of Music (2003), University of Pennsylvania (2008) and State University of New York at Old Westbury (2012); in 2007, he received an Annual Achievement in Music Award from the National Hispanic Academy of Media Arts and Sciences and was presented with a Living Jazz Legend Award at The Kennedy Center in Washington DC; in 2008, he received the Frankfurt Music Prize and the International Association for Jazz Education (IAJE) President's Award; he has won 14 GRAMMY Awards and in 2003 became the first artist to receive GRAMMYS in both Classical and Latin Jazz categories (for Stravinsky's *L'Histoire du Soldat* and *Brazilian Dreams* with the New York Voices).

Since appearing as soloist with the National Symphony Orchestra in the premiere of Roger Kellaway's *David Street Blues* in 1988, Paquito D'Rivera has also built a reputation as a classical performer and composer whose works blend the influences of Cuban, African, American, jazz, popular and classical idioms. He has received a Guggenheim Fellowship in Music Composition and served residencies with the Caramoor Center for Music and the Arts, New Jersey Performing Arts Center and New Jersey Chamber Music Society; in January 2008, he was signed by the prestigious music publisher Boosey & Hawkes. D'Rivera is also Artistic Director of the Festival Internacional de Jazz en el Tambo in Punta del Este, Uruguay, and author of an autobiography (*My Sax Life*) and a novel (*En Tus Brazos Morenos*). D'Rivera composed *A Farewell Mambo* in memory of the popular Cuban comedian, actor and writer Guillermo Álvarez Guedes, who died in Miami in July 2013.

Quintette en Forme de Chôros

Heitor Villa-Lobos (1887–1959)

Composed in 1928

Premiered on March 14, 1930 in Paris

Heitor Villa-Lobos, Brazil's greatest composer, had little formal training. He learned the cello from his father and earned a living as a young man playing with popular bands, from which he derived much of his musical background. From his earliest years, Villa-Lobos was enthralled with the indigenous songs and dances of his native land, and he made several trips into the Brazilian interior to study the native music and ceremonies. Beginning with his earliest works, around 1910, his music shows the influence of the melodies, rhythms and sonorities that he discovered. He began to compose prolifically, and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention of the pianist Artur Schnabel, who helped him receive a Brazilian government grant in 1923 that enabled him to spend several years in Paris, where his international reputation was established. Upon his permanent return to Rio de Janeiro in 1930, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers.

The composer Darius Milhaud weathered the First World War by getting himself assigned to the entourage of the poet Paul Claudel, who served as the French ambassador to Brazil during the conflict. Almost as soon as Milhaud arrived in Rio de Janeiro, Villa-Lobos introduced himself and then convinced Milhaud to present him to the visiting Artur Schnabel. Schnabel was much taken with Villa-Lobos' talent, and began programming his piano compositions and championing his music across three continents. Both Milhaud and Schnabel urged him to share his exotic variety of music with European audiences, and in the summer of 1923 Villa-Lobos settled in Paris. Villa-Lobos' innate

IMANI WINDS: PROGRAM NOTES (cont'd)

nationalism was stimulated rather than subdued by his residence in Paris, and there he began a series of what became 16 works for a varied instrumentation (ranging from solo guitar to full orchestra with mixed chorus) under the title *Chôros*. The term is derived from the name of the popular bands of Rio de Janeiro that play a particularly Brazilian variety of entertainment music. Villa-Lobos believed that these bands epitomized Brazilian native music, and he attempted to capture their essence in his *Chôros*, as he explained: "The *Chôros* represents a new form of musical composition in which are synthesized the different modalities of Brazilian, Indian and popular music, having for principal elements Rhythm, and any typical Melody of popular character." In 1928, Villa-Lobos composed a one-movement quintet for flute, oboe, French horn, clarinet and bassoon "*en Forme de Chôros*" in which he sought to evoke the mystery and the solitude, the pounding Indian drums and the shrieking tropical birds of the Brazilian jungle.

Libertango

Astor Piazzolla (1921–1992)

Composed in 1974

Arranged by Jeff Scott

The greatest master of the modern tango was Astor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, in 1921 and raised in New York City, where he lived with his father from 1924 to 1937. Before he was 10 years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Piazzolla returned to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the

Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a "Nuevo Tango" that was as suitable for the concert hall as for the dance floor. Piazzolla toured widely, recorded frequently and composed incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

In 1974, Piazzolla moved to Rome, claiming that "I'm sure I'm going to write better there than in Buenos Aires." His European agent, Aldo Pagani, set him up with an apartment near the Piazza Navona, guaranteed him \$500 a month for living expenses, and started arranging appearances and recordings, beginning with a program on Italian television with Charles Aznavour on March 25, 1974. When Pagani urged him to compose pieces that were short enough to be easily programmed on the radio, Piazzolla protested, "But Beethoven wrote" "Beethoven died deaf and poor," the agent told his client. "Up to this point, you are neither deaf nor poor." Piazzolla took Pagani's point, and wrote a series of short instrumental pieces during the following months, including the hard-driving *Libertango*, which the composer called "a sort of song of liberty," a release of new ideas inspired by a new place. Piazzolla included *Libertango* on his first Italian LP (which he titled *Libertango*), and the number became a hit in vocal versions recorded by the French singer Guy Marchand and the Jamaican performer Grace Jones.

© 2015 Dr. Richard E. Rodda

THE CLARICE AND THE COMMUNITY

The Clarice is building the future of the arts by training, mentoring and presenting the next generation of artists and creative innovators. As artists develop their craft as performers, they must become instigators of meaningful dialogue, creative research and audience connection. These skills are developed through engagement activities both on and off campus. Engagement at The Clarice is characterized by facilitated audience interactions with artists, scholars and community leaders that are focused on process and research rather than product and performance. The Clarice supports artists in their quest for a connection with audiences through its engagement work.

ENGAGEMENT EVENTS

- Imani Winds performed for several woodwind students at Suitland High School and gave short coachings for some of the chamber music groups there.
- In addition to performing with The Daraja Ensemble (the School of Music's Fellowship Wind Quintet) in tonight's concert, musicians from Imani Winds performed and spoke to the general chamber music class, which includes players of all instruments.