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Imani Winds

with

Stefon Harris

Friday, September 25, 2009
7:30 p.m.
City High School, Opstad Auditorium

VALERIE COLEMAN, *flute*
TOYIN SPELLMAN-DIAZ, *oboe*
MARIAM ADAM, *clarinet*
JEFF SCOTT, *horn*
MONICA ELLIS, *bassoon*

STEFON HARRIS, *vibraphone and marimba*



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Stefon Harris:
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PROGRAM

IMANI WINDS

VCOLEMAN (B. 1970)
Red Clay Mississippi Delta

JEFF SCOTT (B. 1967)
Homage to Duke

JEAN FRANÇAIX (1912–1997)
Quintette
I. Andante tranquillo; Allegro assai
II. Presto
III. Tema—Andante
Var. 1: L'istesso tempo
Var. 2: Andantino con moto
Lento
Vivo
Andante
IV. Tempo di Marcia francese

INTERMISSION

STEFON HARRIS and IMANI WINDS

STEFON HARRIS (B. 1973)
The Anatomy of a Box: a sonic painting in wood, metal and wind

World premiere
Co-commissioned by Hancher Auditorium
as part of Music Accord.

"This work is a live demonstration of a sonic painting in which we experiment with blending the textures of our instruments. We will blur the lines between improvisation and composition, and in turn between classical and jazz, by introducing improvisation to the woodwind quintet. The woodwinds will provide a conceptual airway for the vibes and marimba to breathe

and in exchange the mallet instruments will create an organic rhythmic stability and foundation from which the melody flows. In its proper relationship this will create harmony, unity, and a sense of oneness. The piece is about the give and take interplay of this relationship, as exemplified through the Law of Cause and Effect."

—Stefon Harris



IMANI WINDS has established itself as more than a wind quintet. Since 1997, the Grammy nominated ensemble has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring 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.

The group is in the midst of its Legacy Commissioning Project, an ambitious five-year endeavor launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering, and touring ten new works for woodwind quintet written by established and emerging composers of various musical backgrounds. The select composers originate from different points of the globe bringing experience not only in classical music, but jazz, Middle

Eastern, Latin, and harder to define sounds. The Legacy Project kicked off in 2008 with world premieres by Alvin Singleton and Roberto Sierra. In October 2008, Imani Winds premiered Jason Moran's *Cane* at the Kimmel Center for the Arts in Philadelphia, followed by a performance at Carnegie Hall's Zankel Hall.

In 2007–2008, Imani Winds performed extensively with jazz icon Wayne Shorter, culminating in a summer European tour of jazz festivals in Vienne (France), Lubeck (Germany), Kongsberg (Norway), Copenhagen (Denmark), Limerick (Ireland), and the North Sea Jazz Festival in Rotterdam, Netherlands. In 2008–2009, the group will play several engagements with the Shorter Quartet, including dates at Carnegie Hall, Walt Disney Concert Hall in Los Angeles, and Is Sanat Art and Culture Centre in Istanbul.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the wind quintet repertoire and diversify sources of new music. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio, to Astor Piazzolla, Elliott Carter, and John Harbison; to the unexpected ranks of Paquito D'Rivera and Wayne Shorter, Imani Winds actively seek 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 other artists. *Josephine Baker: A Life of Le Jazz Hot!*, a collaboration with chanteuse René Marie and choreographer

Christopher Huggins, has been performed in New York, San Francisco, and Los Angeles, among other cities, to great acclaim. Imani Winds performed the world premiere of *Terra Incognita*, the first-ever commission for classical artists by jazz composer, performer, and legend Wayne Shorter, and have shared the stage with Yo-Yo Ma for a rousing performance of Jeff Scott's arrangement of Piazzolla's *Libertango*. In 2007, the ensemble collaborated with bassist/trombonist Chris Brubeck of the famed Brubeck family for a performance and recording of music written especially for wind quintet and jazz quartet (released by Koch in 2008). 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, saxophonist Steve Coleman, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai Wosner. Future collaborations include Stefon Harris and David Krakauer.

Imani Winds' extensive touring schedule has brought them to the Herbst Theater for San Francisco Performances, Seattle's Meany Hall, University of Illinois' Krannert Center for the Performing Arts, Ensemble Music Society of Indianapolis, La Jolla Music Society, and the Virginia Arts Festival. Additionally, they have performed at Atlanta's National Black Arts Festival, Carnegie Hall's Weill Recital Hall, Chicago Symphony Musicians Residency Program, the Ravinia Festival, the Kennedy Center, and the Philadelphia Chamber Music Society.

Imani Winds enjoy frequent national exposure in all forms of media, including two features on NPR's

All Things Considered, appearances on APM's *Saint Paul Sunday*, NPR's *Performance Today* and *News and Notes with Ed Gordon*, the *Bob Edwards Show* on XM Satellite Radio, *BBC The World*, as well as frequent coverage in major music magazines and newspapers.

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 CD *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 have three releases on Koch International Classics, including their 2006 Grammy Award nominated recording entitled *The Classical Underground*. A fourth recording, *This Christmas*, was released in 2008.

A native of Louisville, Kentucky, **VALERIE COLEMAN** (*flute*) began her music studies at the age of 11 and by the age of 14, had written three symphonies and won several local and state competitions. Valerie is not only the founder of Imani Winds, but is a resident composer of the ensemble, giving Imani Winds their signature piece *Umoja* (which is listed as one of the "Top 101 Great American Works" by Chamber Music America). In addition to her significant contributions to wind quintet literature, Valerie has a works list for various winds, brass, strings, and full orchestra published by International Opus and, in the near future, Theodore Presser.

(continued on page 8)

ABOUT THE ARTISTS

Prior to her solo debut at Carnegie Hall, Valerie was the understudy for flutist Eugenia Zukerman at Lincoln Center, featured soloist in the Mannes 2000 Bach Festival, two-time laureate of the Young Artist Competition at Boston University, recipient of the Aspen Music Festival Wombwell Kentucky Award, and was the inaugural recipient of the Michelle E. Sahm Memorial Award at the Tanglewood Festival. Recently, she appeared as guest artist at the Chenango Music Festival, teaching artist for Chamber Music Society of Lincoln Center, was recipient of Meet the Composer's Edward and Sally Van Lier Memorial Award, and was showcased on the New York classical radio station WQXR. She is a recipient of the Multi-Arts Production Fund—a grant given to “support innovative new works in all disciplines and traditions of performing arts.”

Valerie has a double bachelor's degree in theory/composition and flute performance from Boston University and a master's degree in flute performance from the Mannes College of Music. She studied flute with Julius Baker, Alan Weiss, and Mark Sparks; composition with Martin Amlin and Randall Woolf; and has served on the faculty of The Juilliard School's Music Advancement Program and Interschool Orchestras of New York. Currently, she is on the advisory panel of the National Flute Association.

TOYIN SPELLMAN-DIAZ (*oboe*) has developed a reputation as a world-class oboist. As an orchestral musician, she has performed in the New York Philharmonic, Chicago Symphony, Chicago Civic Orchestra, Milwaukee Symphony, Brooklyn Philharmonic, and Orchestra of St. Luke's, and has worked with such conductors as Kurt Masur, Daniel Barenboim, Pierre Boulez, Christoph Eschenbach, and Mstislav Rostropovitch. As an educator, she has written two music-

telling performance pieces for Imani Winds, a performance practice that incorporates music into the telling of a story by using the instruments as props and as integral parts of the story-telling process. Ms. Spellman-Diaz was acclaimed as a “standout oboist with smooth, controlled tone and excellent technique” in the *Washington Post* when she performed the Goossens Oboe Concerto at the Kennedy Center. She has also performed concertos with Chicago Civic Orchestra, Manhattan Virtuosi, and the Antara Ensemble. She attended the Oberlin Conservatory where she achieved her bachelor of music degree, and received her masters and professional studies degrees from the Manhattan School of Music. Ms. Spellman-Diaz has studied with Joe Robinson, James Caldwell, Joe Turner, and Alex Klein. She is currently on faculty of the Manhattan School of Music, Precollege Division.

MARIAM ADAM (*clarinet*), a native of Monterey, California, is an internationally distinguished soloist and chamber musician. As one of the last students of legendary clarinetist, Rosario Mazzeo, she developed a colorful career on the west coast soloing with the Sacramento Symphony and the Monterey County Symphony, amongst others while still an undergraduate. Ms. Adam appeared as soloist with the Eastman Music Summer Festival, toured with Monterey Jazz Festival jazz ensembles (sometimes as the drummer) in Japan and North America, and received such awards such as the Hans Wildau Young Musicians Award, Sacramento Concerto Competition Winner, AFS Scholar, and Bank of America Artists Scholar before moving to the east coast for graduate studies at the Manhattan School of Music. She has since performed with Chamber Music Lincoln Center, Prussia Cove Festival in England, 92nd St. Y, Rockport Music Festival, Chenango Music Festival,

Carmel Bach Festival, La Jolla Music Festival, Skaneateles Festival, and Chamber Music Northwest, as well as collaborations with such artists as Paquito D'Rivera and David Shifrin.

As a founding member of the internationally acclaimed TransAtlantic Ensemble, she has performed in Europe and the United States, performing a wide range of music including that of Imani Winds' Jeff Scott and Valerie Coleman. As a soloist, she has been invited to give recitals in Spain, Switzerland, and London, and she continues to collaborate with several international pianists celebrating music from different regions of the world.

A native of Queens, New York, **JEFF SCOTT** (*horn*) started playing the French horn at age 14, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division. An even greater gift came from his first teacher, Carolyn Clark, who taught the young Mr. Scott for free during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music (studying with David Jolley) and his master's degree from SUNY at Stony Brook (studying with William Purvis). During those years, Mr. Scott studied with Jerome Ashby, David Jolley, Scott Brubaker, and William Purvis. He later continued his horn studies with Scott Brubaker and the late Jerome Ashby.

Mr. Scott's performance credits are many and varied. They include *The Lion King* orchestra (on Broadway, New York), 1997–2005, and the 1994 revival of *Showboat*, 1994–1997. He has been a member of the Alvin Ailey and Dance Theater of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis and Arturo O'Farrill with the

Jazz at Lincoln Center and Afro-Latin Jazz orchestras.

Mr. Scott has also experienced good fortune as a studio musician. He can be heard on movie soundtracks scored by Terrence Blanchard and Tan Dun and on commercial recordings with notable artists such as Chico O'Farill, Robin Eubanks, Freddy Cole, and Jimmy Heath, among others. Additionally, he has toured with artists such as Barbra Streisand and the late Luther Vandross.

Mr. Scott's arranging and composing credits are many, and include scoring the off-Broadway production of *Becoming Something*, *The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!*, and many arrangements and original works for solo winds, wind and brass quintet, horn quartet, and jazz ensembles. Mr. Scott's works are published by International Opus and Trevco Music.

Mr. Scott has been on the horn faculty of the music department at Montclair State University (New Jersey) since 2002.

MONICA ELLIS (bassoon), a native of Pittsburgh, Pennsylvania, discovered the joy of making music at the age of four. Encouraged by her father, the late jazz saxophonist Clarence Oden, she began playing the clarinet, saxophone, and later the piano. After being introduced to the bassoon in middle school, she studied with Mark Pancerev of the Pittsburgh Symphony throughout high school. Ms. Ellis went on to receive her bachelor of music degree from Oberlin College Conservatory of Music, studying with George Sakakeeny. While at Oberlin, she participated as both an instructor and performer in the Panama Project, a month long camp for young Panamanian students. She then received her master of music degree from The Juilliard School and



also attended Manhattan School of Music in the orchestral performance program, studying with Frank Morelli at both institutions.

Residing in Harlem, Ms. Ellis is an active New York freelancer, having performed with the Chamber Music Society of Lincoln Center, Absolute Ensemble, Jazz at Lincoln Center Orchestra, American Symphony Orchestra, and the Alvin Ailey American Dance Theatre, just to name a few.

Also a passionate teacher, Ms. Ellis has served on the faculties of the Mannes College of Music Preparatory Division, Brooklyn College School of Music, and Juilliard's Music Advancement Program. She is also a well-renowned clinician, and has given master classes and solo recital performances across the country.

STEFON HARRIS (vibraphone, marimba, composer) is heralded as "one of the most important young artists in jazz" (Los Angeles Times). he is unquestionably developing what will be a long and extraordinary career.

Mr. Harris' passionate artistry, energetic stage presence, and astonishing virtuosity have propelled him into the forefront of the current

jazz scene. Widely recognized and lauded by both his peers and jazz critics alike, the 35-year-old is committed to both exploring the rich potential of jazz composition and blazing new trails on the vibraphone.

A graduate of Manhattan School of Music, Mr. Harris received a B.M. in classical music and a M.M. in jazz performance. He is a recipient of the prestigious Martin E. Segal Award from Lincoln Center and has earned three consecutive Grammy nominations, including Best Jazz Album for *The Grand Unification Theory* (2003) and the 2001 release of *Kindred* (Blue Note) and his 1999 release of *Black Action Figure* (Blue Note) for Best Jazz Instrumental Solo. North Sea Jazz (Netherlands) named Mr. Harris for the prestigious International 2002 Bird Award for Artist Deserving Wider Recognition. He has been voted Best Mallet player by 2004 Jazz Times Critics Poll and by the Jazz Journalist Association (2005, 2004, 2003, 2002, 2001 & 2000); Debut Artist of the Year by Jazz Times; Chicago Tribune's Debut

(continued on page 12)

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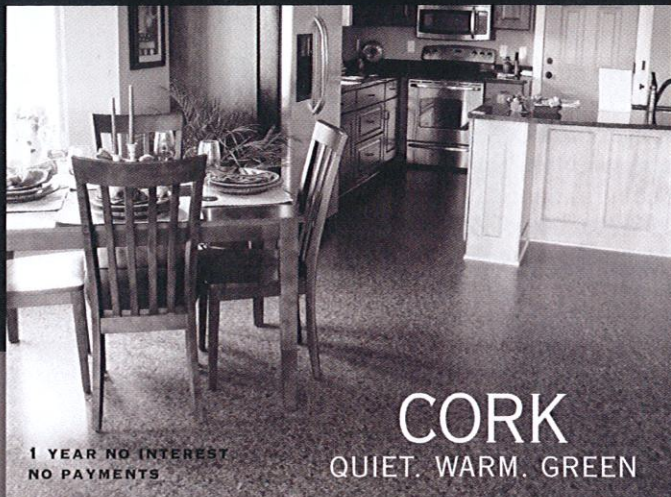
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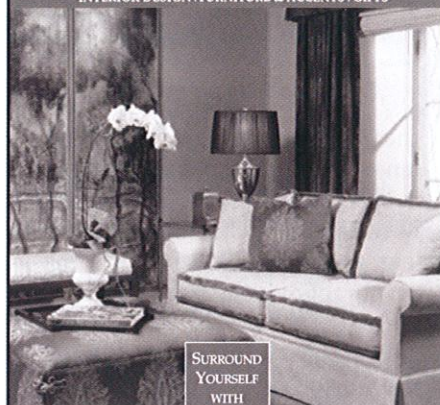
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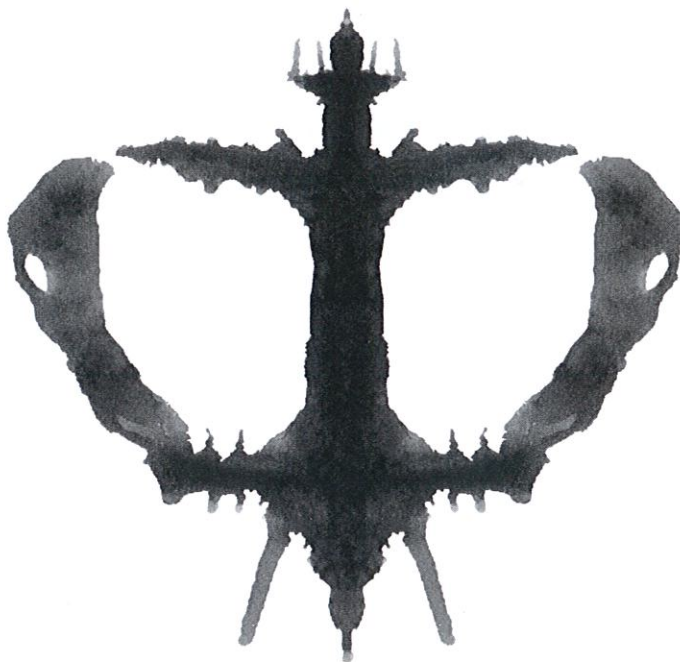
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ABOUT THE ARTISTS

of the Year; Downbeat's Critics Poll Winner for Vibraphone and Rising Star, Vibraphone (2006, 2004, 2003); Newsweek's Best Jazz CD, Best New Talent; and 1999–2000 Readers Poll Best Vibraphonist by Jazziz magazine.

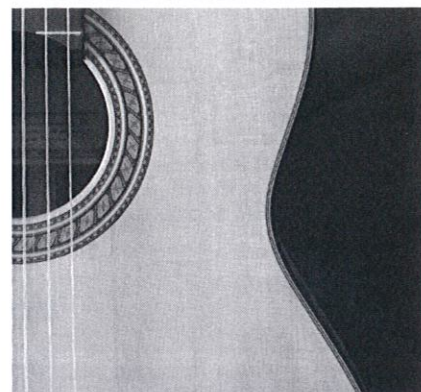
Mr. Harris has performed at many of the world's most distinguished concert halls, including the Carnegie Hall debut of African Tarantella Dances with Duke (2006 Blue Note), Lincoln Center's Alice Tully Hall, The Kennedy Center, San Francisco's Herbst Theater, UCLA's Royce Hall, Chicago's Symphony Center, Detroit's Orchestra Hall, and The Sydney Opera House. In June 2007, his quartet performed a retrospective of his original compositions with the Jazz Sinfonica Orquestra in Sao Paulo, Brazil. He has toured and recorded with the Chamber Music Society of Lincoln Center and performed his original compositions with the Dutch Metropole Orchestra in Den Hague. He has toured South Africa, Brazil, and Europe performing at the North Sea Jazz Festival, Istanbul Jazz Festival, and the Umbria Jazz Festival, among others. In 2001, he premiered The Grand Unification Theory, a full-length concert piece, commissioned by The Troy Savings Bank Music Hall, which was later presented at the New Jersey Performing Arts Center. He has also appeared at the legendary Playboy Jazz Festival, Montr al Jazz Festival, and the Orange County Performing Arts Center. In March 2005, Mr. Harris debuted Suite Moments, a special commission from The Wharton Center for Performing Arts, Michigan State University. In May 2006, he premiered Portraits of The Promised, commissioned by Fontana Chamber Arts for People's Church Sesquicentennial Celebration in Kalamazoo, Michigan, which later became the subject of a WGVU-PBS (Grand Rapids) television special. He joined the San Francisco Jazz Collective in 2007 with whom he tours in addition to leading his band Blackout and special projects.

An active educator, Mr. Harris conducts clinics and lectures throughout the country. He currently teaches at New York University and is artist in residence at Fontana Chamber Arts (Kalamazoo, MI) and University of Nebraska, Lincoln, and has held similar posts with San Francisco Performances, The Isabelle Stewart Gardner Museum in Boston, and The Monk Institute in Los Angeles. He created a unique interactive program with poets from around the world at The University of Iowa's famed International Writing Program. He returned there in September 2004 to participate in "The Life of Discovery" as part of a statewide celebration of arts and humanities. Harris has served on the executive board of directors for Chamber Music America and the board of directors for WBGO-FM (Newark, NJ), and he was a resource leader for International Association of Jazz Educators.

Named one of the Top Ten CDs in 2006 by the Philadelphia Inquirer, Mr. Harris' latest recording, African Tarantella Dances with Duke (Blue Note) brings a modern arrangement of Duke Ellington's New Orleans Suite and Queen Suite along with selections from Harris' The Gardner Meditations. The latter suite was part of a commission by The Wharton Center for Performing Arts at Michigan State University. Late summer 2009, Mr. Harris released the anticipated follow up CD to the acclaimed Evolution, the Top Ten recording with his band Blackout, a musical hybrid of acoustic and progressive sounds praised for "pursing jazz on its own terms" (Washington Post). Evolution was also named to the 2004 Jazz Times Top 50 CDs. The 2003 release of The Grand Unification Theory an eleven movement suite featuring Latin, classical, African, and jazz influences earned a Grammy nomination, Jazziz Critics Choice, and four-star reviews from Downbeat magazine, Rolling Stone, and the Los Angeles Times.

His 2001 CD Kindred earned him his second Grammy nod for Best Jazz Album. A quartet recording with the noted pianist Jacky Terrasson Kindred is a follow-up to his sophomore release Black Action Figure (Blue Note Records), also nominated for a Grammy for Best Jazz Instrumental Solo. His premiere as a leader, A Cloud of Red Dust, was voted Best Debut Recording at the 1999 New York Jazz Awards. In addition to leading his own band, Mr. Harris has recorded as part of the Classical Jazz Quartet, a series of jazz interpreted classics with Kenny Barron, Ron Carter, and Lewis Nash. He has also recorded and toured with many of music's greatest artists, including Joe Henderson, Wynton Marsalis, David Sanborn, Cassandra Wilson, Buster Williams, Kenny Barron, Charlie Hunter, Kurt Elling, Cyrus Chestnut, Steve Coleman, and Steve Turre, among many others.

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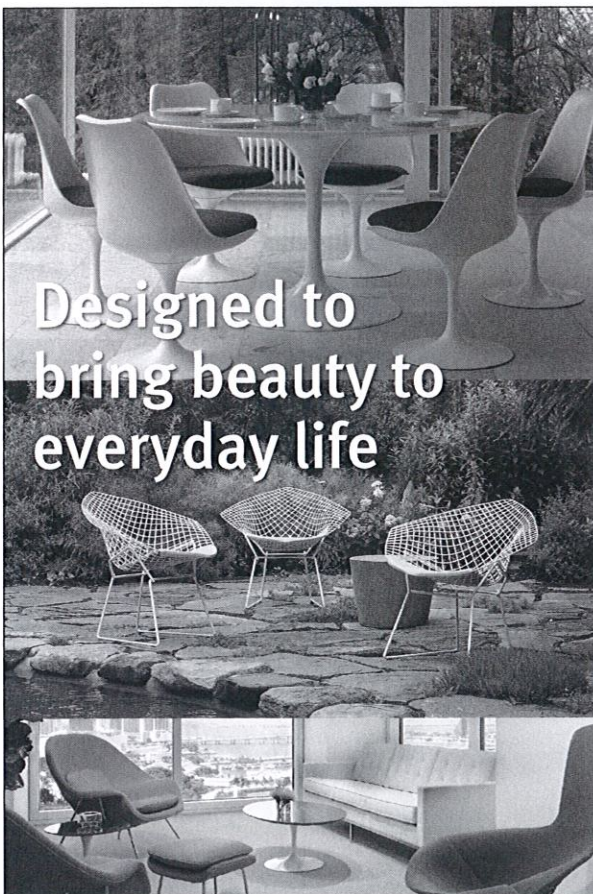
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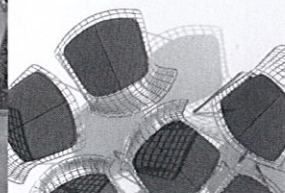
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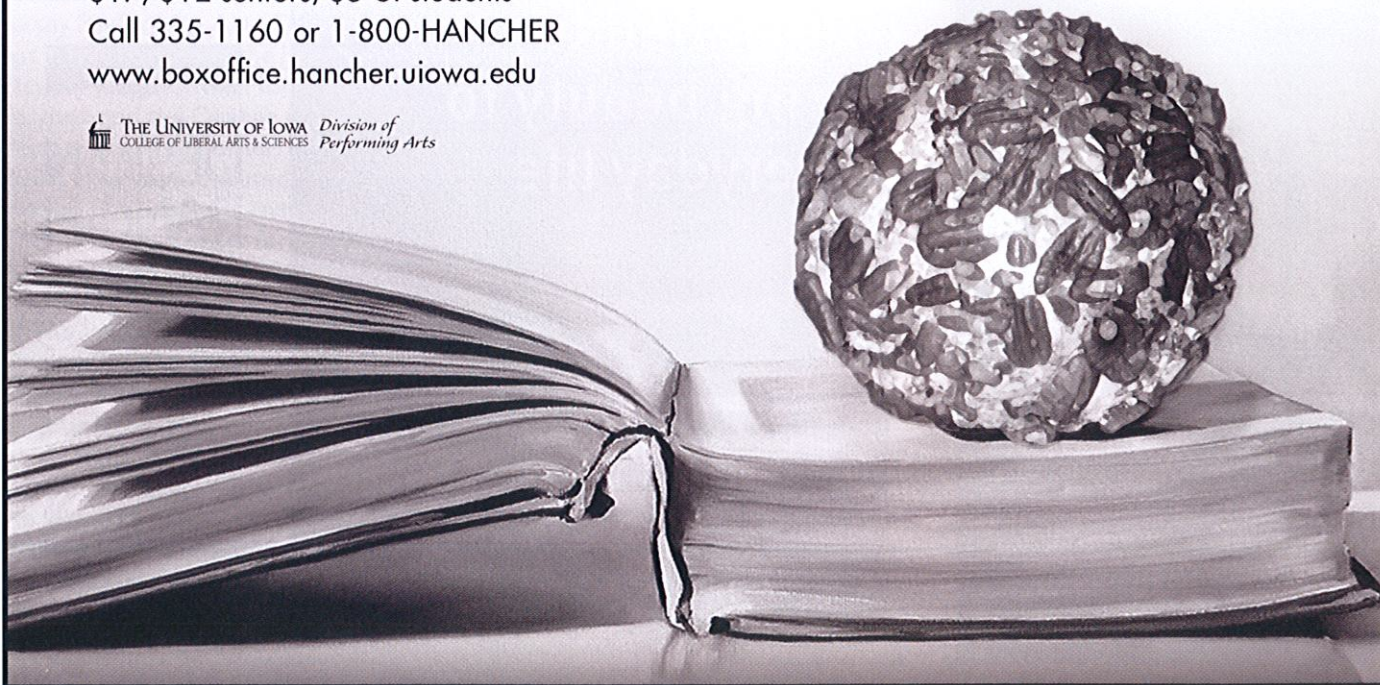
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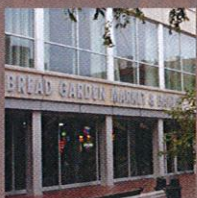
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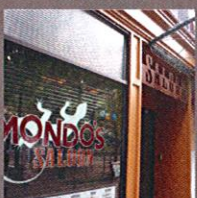
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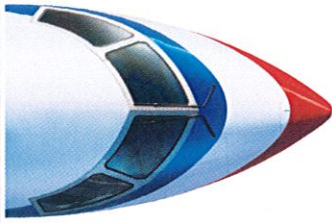
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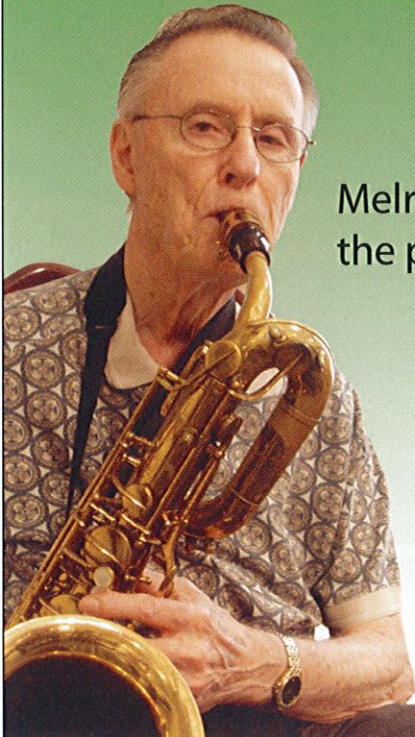
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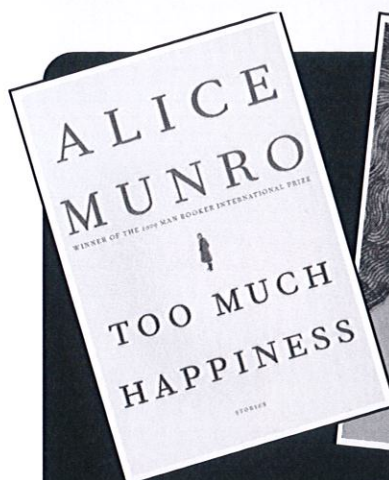
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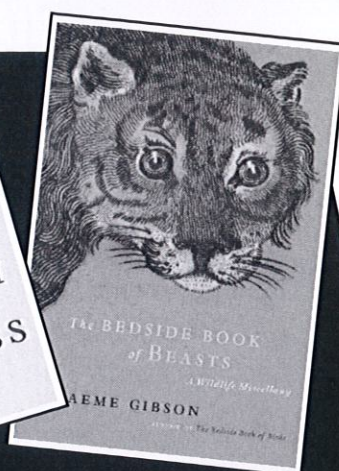
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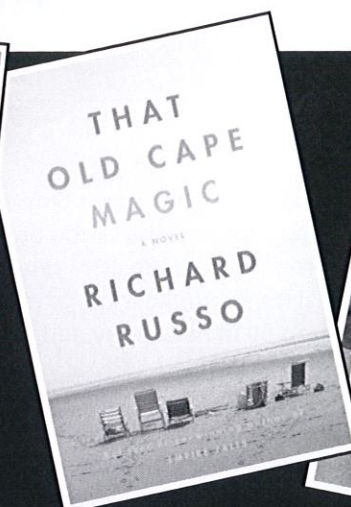
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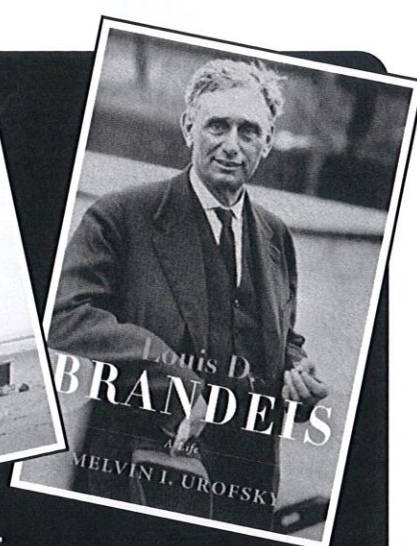
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Ksenia Nosikova, piano

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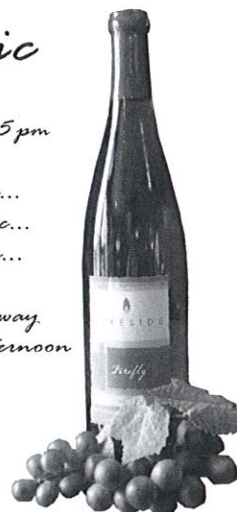
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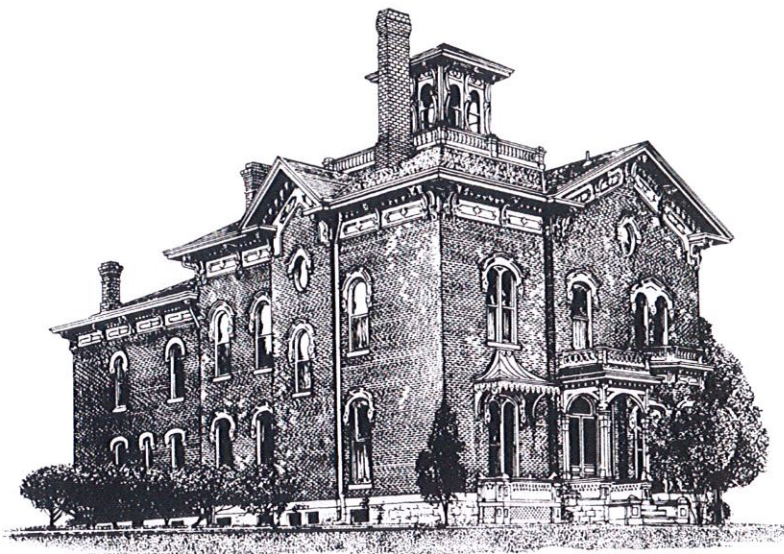
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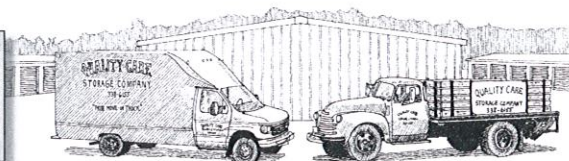
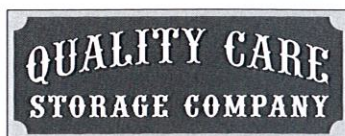
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Kicking Her Brass— a trumpeter finds a woodwind quintet to love

by Kery Lawson



As a brass player, I have always greeted the woodwind quintet with a certain hiss, perhaps a growl; my hair stands on end, at the very least. They have better music, more exciting parts, and people just want to hear them more. They're perfect for the garden party, or a cute little jaunt through childhood pleasantries. People don't want to hear a squealy trumpet or a brash trombone; they'd rather hear a lovely flute and think of butterflies. And to top it all off, these individuals have stolen away one of our own, one of our comrades of the back row: the French horn. As if playing better repertoire weren't cruel enough, they have taken one of the sacred brethren of the brass and told him (or her) to sit in the back, play softer, and ultimately pay heed to their reedy commands.

But in the case of the Imani Winds, I have discovered not so much an enemy as a new and exciting friend. They've won me over, cracked open the shell around my brass-encased heart. If we were in school, the Imani Winds would be the cool kids, the brass-acceptable woodwind quintet, the kind of kids that fit in all the social groups with friends galore. They would also be world-travelers, their cases bearing stickers from exciting locales, their passports burning with the sounds of Latin America and jazz.

The woodwind quintet as a genre may seem to be enclosed in a classically-nailed box, but this group has found a way out. They're classically trained, coming out of schools like Juilliard and the Manhattan School of Music; one trip through Ravel's *Le Tombeau de Couperin* can attest to their virtuosity. The sounds are warm and crisp, and the instruments blend like spices in a delicious meal.

But it's not enough to be a collection of good players. The kind of work that goes into making an ensemble remarkable is incredible; the ability for a musician to work effectively in a group setting is something that cannot be taught. It requires hard work, patience, and intuition. To be a successful solo act is an accomplishment, but to be a great ensemble player, much less a great ensemble, takes even more work. And listening to the Imani Winds, I can hear just how much talent they have and how much work they have put into making their group function on the highest level of both proficiency and musicality.

They play classical music beautifully, but their interests extend beyond the tradition of western classical music. Their list of previous composers and collaborators reads like a Hollywood walk of fame: Paquito D'Rivera, Wayne Shorter, Steve Coleman, Wynton Marsalis, and Cassandra Wilson. And now, Stefon Harris. The internationally-praised tickler of the vibraphone comes to Iowa City to share the stage with the Imani Quintet, and to perform the world premiere of his composition for woodwind quintet, vibes, and marimba.

The Anatomy of a Box: a sonic painting in wood, metal and wind, composed in honor of Imani Winds' ten-year anniversary, stretches the boundaries of instrumental music, jazz, and the very fabric of sound itself. In an instrument-blurring, style-bending adventure, Harris describes the experience his piece tries to evoke: "The woodwinds will provide a conceptual airway for the vibes and marimba to breathe and in exchange the mallet instruments will create an organic rhythmic stability and foundation from which the melody flows. In its proper relationship this will create harmony, unity, and a sense of oneness."

The combination of these fine players and a truly innovative piece will surely create harmony, unity, and a sense of oneness in the hearts of the audience as well.

Kery Lawson is a senior at the University of Iowa, earning degrees in music performance and English. She enjoys playing the trumpet in an orchestral setting and discussing age-old gossip about dead composers. After some rigorous soul-searching in graduate school, she looks forward to a fabulously low-paying career in writing, music, or somewhere in between.

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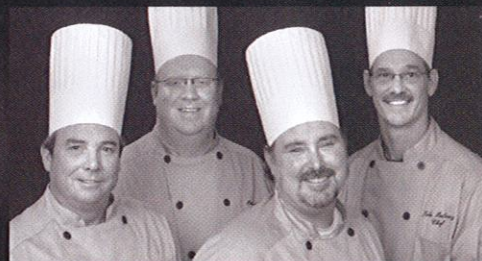
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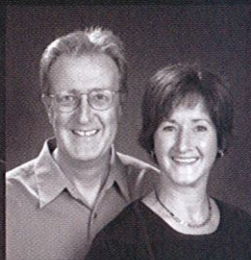
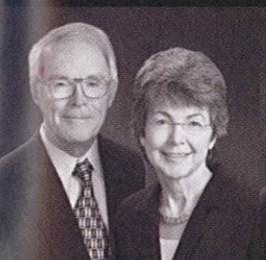
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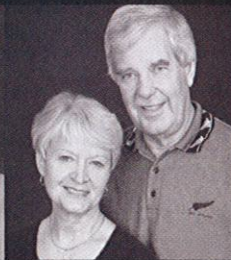
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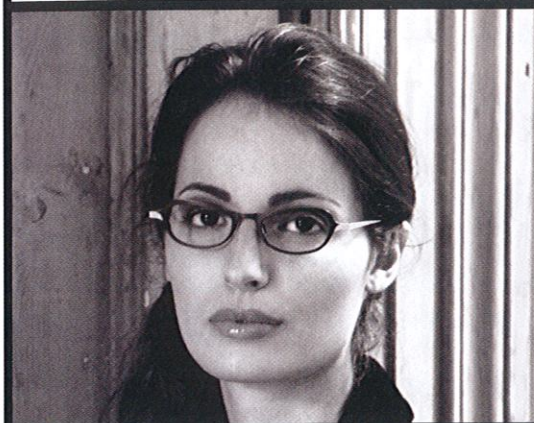
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What Is Music Accord?

by Judith Hurtig

This evening's concert features the world premier of *The Anatomy of a Box: a sonic painting in wood, metal and wind* by Stefon Harris, and you will note that it was co-commissioned by Hancher through Music Accord. Some of you may recognize the reference to Music Accord, but many may be unfamiliar with this organization.

Music Accord was founded in the mid-1990s with a simple and straightforward mission—commission great music by great composers for great musicians. Hancher was asked to join this prestigious consortium of music presenting organizations in 2002. In addition to Hancher Auditorium, the group includes Chamber Music Society of Lincoln Center, Center for the Performing Arts at Pennsylvania State University, the Celebrity Series of Boston, the Krannert Center at the University of Illinois, the Mondavi Center for the Performing Arts at University of California-Davis, the Library of Congress, San Francisco Performances, the Boston Symphony Orchestra, and University Musical Society at the University of Michigan.

Each year the group pools its money and commissions three works of music from American composers. Music Accord members have the option of presenting any of the works in concerts by the musicians and ensembles for whom the music has been created. The goal, of course, is to give the new music multiple performances with the hope that other musicians will eventually pick up the works and that the music will enter and enrich the repertoire.

The selection process is a labor-intensive matchmaking operation conducted by a three-person committee, on which I was honored to serve for six years, working with Music Accord's amazingly knowledgeable and diplomatic

coordinator, Linda Golding. In the easiest scenario, a musician or ensemble will come to Music Accord with a request to have a piece of music written by a specific composer. That was the case with the Harris/Imani Winds project. Stefon's piece is part of a much larger commissioning project undertaken by the Imani Winds in celebration of their tenth anniversary. But for Music Accord, this was a somewhat unusual commission because Stefon is known primarily as a jazz musician and Music Accord is all about classical music. But the organization had not commissioned any music for wind quintet, and there was general agreement that the Imani Winds clearly qualify as "great musicians." Others on the selection committee were less familiar with Stefon Harris, but as many of you know, he has performed at Hancher on two occasions and has become quite a Hancher favorite. This became one of my pet projects, but it didn't take a lot of convincing to get the stamp of approval of the committee.

Sometimes the process can be very protracted. The selection committee can decide that Music Accord should commission a work for a particular musician or ensemble without designating a composer. Here is where the Music Accord coordinator becomes invaluable—working with the musician to select a composer interested in writing for the musician or ensemble, with the time to do it, and getting that composer approved by the committee. Music Accord sometimes works for years with a musician or ensemble to make that magical match with a composer who meets the selection committee's own criteria. Equally challenging can be the identification of an ensemble who would like a piece by a composer that Music Accord really wants to commission. It takes patience, persistence, a perfect sense of timing, and a lot of goodwill.

Stefon Harris' *The Anatomy of a Box: a sonic painting in wood, metal and wind* is the twentieth work commissioned by Music Accord. A number of them have been performed at Hancher including Augusta Read Thomas' selections from *Purple Syllables* for Chanticleer; Lukas Foss' String Quartet No. 5 for the Guarneri String Quartet, and the world premier of David Del Tredici's *Magyar Madness* by the Orion String Quartet and David Krakauer. We were very disappointed when, because of scheduling issues, we were unable to present Heidi Grant Murphy with the St. Lawrence String Quartet in Roberto Sierra's *Songs of the Diaspora*.

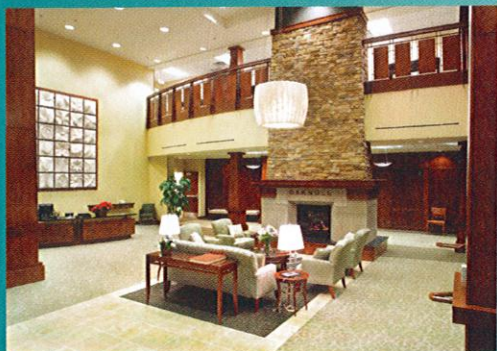
Waiting in the wings are works by John Harbison for Cho-Liang Lin, Lera Auerbach for Chamber Music Society of Lincoln Center, and André Previn for Kalichstein-Laredo-Robinson Trio. There are others in the pipeline.

In addition to the composers cited here, the list of composers is a who's who of American music and includes Libby Larsen, Elliott Carter, William Bolcom, Michael Daugherty, and Gabriela Frank, among others. And there will be more in the next few years.

Hancher has a distinguished record as a leading commissioner of new work in music and dance. Music Accord has become a means of enhancing the auditorium's impact. Working with distinguished colleagues who bring a range of interesting perspectives and knowledge, more money is available for supporting new music, and, equally important, Music Accord ensures more opportunities for the music to be played and enjoyed.

Judith Hurtig joined the Hancher staff in 1986. In June of this year, she retired as Hancher's artistic director.

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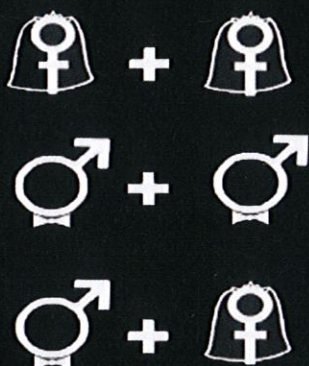
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