

ESTABLISHED 1941 • OUR 81ST SEASON

CHAMBER MUSIC SOCIETY *of* UTICA

with the generous support of
Rona Lucas and Pat and Jan Moore

presents

WindSync

Garrett Hudson, flute • Emily Tsai, oboe
Elias Rodriguez, clarinet • Anni Hochhalter, horn
Kara LaMoure, bassoon

PROGRAM

Contredanse très vive from *Les Boréades* (ca. 1763).....Jean-Philippe Rameau (1683–1764)
arr. Kara LaMoure

Summer Music (1954)Samuel Barber (1910–1981)

Six Bagatelles (1951-1953).....György Ligeti (1923–2006)

Allegro con spirito

Rubato - Lamentoso

Allegro grazioso

Presto ruvido

Adagio - Mesto (In Memoriam Béla Bartók)

Molto vivace - Capriccioso

Intermission

Bolero (1928) Maurice Ravel (1875–1937)
arr. WindSync

Quintet in E-flat Major, Op. 4/103 (1792, 1795)Ludwig van Beethoven (1770–1827)
arr. Mordechai Rechtman (b. 1926)

Allegro con brio

Andante

Menuetto più allegretto

Finale. Presto

Sunday, 24 April 2022 • 2:30 PM

Sinnott Family Bank of Utica Auditorium • Munson-Williams-Proctor Arts Institute
310 Genesee Street • Utica, New York 13502

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PROGRAM NOTES

Jean-Philippe Rameau: *Contredanse très vive*

As he himself was an arranger and highly-regarded theorist, Jean-Philippe Rameau would have happily joined in the practice of creating wind quintet adaptations of his works, as WindSync has done with the *Contredanse très vive*, the lively final number from his opera *Les Boréades*. The plot of the opera involves a dispute between the gods of the winds.

Samuel Barber: *Summer Music*

The Chamber Music Society of Detroit approached Samuel Barber with the commission that would become *Summer Music* in 1953. After initially dragging his feet, Barber was at last inspired to write a wind quintet the following summer, upon hearing a performance in Maine by the New York Woodwind Quintet. Barber worked closely with the New York Woodwind Quintet during the composition process that followed, including many readings of sketches and extensive study of music performed and written by the wind players. *Summer Music* ultimately premiered in 1956--behind schedule, but as planned, with the principal players of the Detroit Symphony Orchestra performing at their Chamber Music Society.

Today, *Summer Music* is one of the most frequently performed masterworks for the wind quintet. Even though many passages are difficult, even virtuosic, the piece offers a meandering, relaxing, romantic picture of the natural world. “It’s supposed to be evocative of summer”, Barber is quoted as saying, “meaning languid, not killing mosquitoes.”

György Ligeti: *Six Bagatelles*

Hungarian-Jewish composer György Ligeti survived the Holocaust, trained in Soviet-era Hungary, and began a composing career there before leaving the politically stifling atmosphere for the artistic freedom of the West. His music blends the avant-garde and the comic, with a lyricism inherited from earlier Hungarian composer Béla Bartók and folk music influences from across Europe. Ligeti referred to the duality in his music between technological precision and melodic sensitivity as his “clocks and clouds.”

The Six Bagatelles for wind quintet are drawn from the 11-movement *Musica ricercata* for piano, which Ligeti composed between 1951 and 1953. Each movement contains a strict set of pitches, building from the four pitches of the first movement (comprising a minor chord and a major chord) all the way to the 11-tone chromaticism of the last. The word “bagatelle” implies a short, light piece of music, but Ligeti’s humor here is characteristically dark, with sounds of cuckoo clocks and engines running out of steam and, according to one final direction, music performed

“as though insane.” Despite, or perhaps because of, all its contradictions, the work endures as one of the 20th century’s masterpieces for the wind quintet.

Maurice Ravel: Bolero

In 1928, actress and dancer Ida Rubenstein commissioned Maurice Ravel to create a ballet score from music by the Spanish composer Isaac Albeniz. Ravel opted to write original material instead, but he did have a taste for Spanish dance forms, and he experimented with the idea of a fandango before settling on the bolero. The Spanish version of bolero features a driving triplet on the second beat of each measure and may be danced solo or as a couple. Ravel intentionally wrote his bolero without any development, challenging himself to repeat the same material throughout the piece and build excitement using musical colors and dynamics alone. The academic nature of this compositional process left Ravel quite critical of his own work and bewildered by its success.

In WindSync’s version of Bolero, each instrument passes the melody, then plays in combination with the instruments around it, allowing the audience to observe the timbres of the ensemble. While the accompaniment of a Spanish bolero is traditionally covered by castanets, WindSync uses Ravel’s choice of a snare drum.

Ludwig van Beethoven: Quintet in E-flat Major Op. 4

In 1792, Beethoven composed his wind octet for pairs of oboes, clarinets, bassoons, and horns. The piece was assigned the relatively high opus number of 103 upon publication, but at the time of its writing, Beethoven was still a young student of composer Joseph Haydn. Beethoven wrote the piece in Bonn for the woodwind ensemble at the court of Prince Elector Maximilian Franz, a highly skilled group that performed music for social events.

Clearly, Beethoven was taken by the experience of writing the wind octet. For one, he added the direction “in a concert” to the score, indicating that he wanted the music to have a life beyond mere background music. More telling, he later recomposed the music for strings. The resulting piece, the Quintet in E-flat Major Op. 4, is scored for 2 violins, 2 violas, and cello, and it adds new themes to the last three movements.

While Beethoven did not compose a wind quintet, the Op. 4 string quintet is the closest proxy we have. This transcription by Israeli bassoonist Mordechai Rechtman preserves as much of Beethoven’s orchestration from the original Op. 103 wind octet as possible, leaving us a preview of the masterful wind writing to come in the great composer’s symphonies.

Program notes supplied by the artists.

THE ARTISTS

WINDSYNC has established itself as a vibrant chamber ensemble performing wind quintet masterworks, adapting beloved music for their instrumentation, and championing new works by today’s composers. The quintet eliminates the “fourth wall” between musicians and audience by often performing from memory, creating an intimate connection. This personal performance style, combined with the ensemble’s three-pronged mission of artistry, education, and community-building, lends WindSync its reputation as “a group of virtuosos who are also wonderful people, too” (Alison Young, Classical MPR).

WindSync launched an international touring career after winning the 2012 Concert Artists Guild Victor Elmaleh Competition and the 2016 Fischhoff National Chamber Music Competition. Performances of note include recitals at the Met Museum, NYC; Ravinia Festival, near Chicago, IL; Shanghai Oriental Arts Center; and Weill Recital Hall at Carnegie Hall. Their commissions and premieres include “The Cosmos,” a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, and recent works by Ivan Trevino, Marc Mellits, Erberk Eryilmaz, and Akshaya Avril Tucker.

WindSync’s thematic programming responds to the people and places where they work. This has led to fruitful collaborations with partners as wide-ranging as the Lunar and Planetary Institute, the Center for Performing Arts Medicine, and the National Museum of Wildlife Art. In their artistic hometown of Houston, TX, WindSync curates a 4-concert season and presents the annual Onstage Offstage Chamber Music Festival each April, spotlighting everyday public spaces as gathering places for culture. The ensemble’s educational work includes tour stops at public schools as well as ongoing collaborations with social music programs. They have been featured in educational concerts presented by the Seattle Symphony, the Hobby Center for the Performing Arts in Houston, TX, and pianist Orli Shaham’s “Bach Yard.” The ensemble’s concerts for young people typically reach over 5,000 students each year.

GARRETT HUDSON’S roots lie in Winnipeg, Manitoba, where, at the age of 16, his career was launched via a solo debut with the Winnipeg Symphony. Garrett held positions in leading professional training orchestras—the National Academy Orchestra of Canada and *l’Orchestre de la Francophonie* in Montreal, Quebec—and he participated in the Young Artists Program through Ottawa’s National Arts Center. Garrett completed a Bachelor of Music degree from the University of British Columbia and a Master of Music degree from Rice University’s Shepherd School of Music under the tutelage of renowned flute pedagogue Leone Buyse. Since 2009 Garrett has served as flutist with WindSync.

EMILY TSAI began her musical studies at the age of four on violin and started the oboe when she was ten. Based in the Washington, DC, area, she is an active orchestral freelancer, and is the adjunct oboe professor at St. Mary's College, MD. She received a Bachelor of Music degree in Oboe Performance from the Eastman School of Music, with a Performer's Certificate and the Chamber Music Award, as well as a Bachelor of Science degree in Ecology and Evolutionary Biology from the University of Rochester, graduating Magna Cum Laude. She received her Master of Music from the University of Maryland, where she was part of the Graduate Fellowship Quintet, SIREN.

ELIAS RODRIGUEZ joined WindSync in 2021 following a three-year residency at *La Fondation des États-Unis* in Paris, France. A native of Dallas, TX, Elias was a public school band director before embarking on his performing career. His training includes a music education degree from Baylor University and graduate-level study in clarinet performance at the University of Michigan, Bard College, and *École Normale de Musique de Paris*. Stateside, Elias has been a soloist with The Orchestra Now (based at the Fisher Center at Bard College) and on NPR's classical music radio show *From the Top*. An animal lover, Elias worked at the Dallas Zoo and maintains an Instagram account for his family's chihuahuas.

Originally from Dallas, TX, **KARA LAMOURE** is a chamber music addict, performing regularly as a founding member of the Breaking Winds Bassoon Quartet and having recently been on the roster of the Missouri Quintet, Odyssey Chamber Music Series of Columbia, MO, and Chamber Project St. Louis. She also takes special interest in the global youth orchestra movement, and has served as a coach for youth orchestras in Switzerland, Honduras, Mexico, and Brazil. As an orchestral musician, Kara performed previously with the New Zealand Symphony Orchestra and the Civic Orchestra of Chicago, and can be heard on the original soundtrack for *The Hobbit: The Desolation of Smaug*.

Born in California and raised in Las Vegas, NV, **ANNI HOCHHALTER** is an active musician and innovator in the arts field who specializes in chamber music. Anni graduated from the University of Southern California with a Bachelor of Music degree in French horn performance, studying with leading studio and orchestral musicians. As a touring musician, she has performed with orchestras and chamber ensembles across North America, Europe, and Asia, and serves as principal horn of the McCall Music Festival in McCall, ID. Anni is based in San Francisco, CA, and currently serves as Executive Director and Musician Chair of WindSync.

More information:

www.windsync.org • www.youtube.com/windsync • www.facebook.com/windsync

Instagram: @windsync