

GTMF PRESENTS

WindSync

Thursday, January 29 at 7 PM
Center for the Arts

**GRAND
TETON
MUSIC
FESTIVAL**

Garrett Hudson, flute
Noah Kay, oboe
Graeme Steele Johnson, clarinet
Anni Hochhalter, horn
Kara LaMoure, bassoon

Nadia Boulanger (1887-1979) arr. LaMoure	Three Pieces No. 1 <i>Modéré</i> No. 2 <i>Sans vitesse et à l'aise</i> No. 3 <i>Vite et nerveusement rythmé</i>	8'
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Philip Glass (b. 1937) arr. LaMoure	Etude No. 17	8'
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Jean Françaix (1912-1997)	Wind Quartet Allegro Andante Allegro molto Allegro vivo	10'
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INTERMISSION

Various arr. LaMoure after Väsen	Two Swedish Tunes <i>Tiliandermenuetter</i> <i>Carl Linnæus Polones</i>	8'
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W.A. Mozart (1756-1791) arr. Rechtman	Serenade in C minor, K. 388 Allegro Andante Menuetto in canone Allegro	23'
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*This programming is supported in part by Creative West
and the National Endowment for the Arts.*

WindSync

Over nearly two decades of performing throughout the United States and abroad, WindSync has proven itself “a major force in the American chamber music landscape” (*Arts and Culture Texas*), stretching the boundaries of what the wind quintet can be through fearless programming and a fresh stage presence. WindSync has appeared on some of the country’s most prestigious stages, including Carnegie Hall, the Metropolitan Museum of Art and the Library of Congress, at Chamber Music Northwest and the Ravinia, Moab, Orcas Island and Phoenix Chamber Music Festivals, and internationally in China, Taiwan, Panama, Mexico and Canada.



Building a new repertoire driven by purpose and growing from close collaboration, WindSync has commissioned new works from leading and rising American composers, including Viet Cuong, Nathalie Joachim, Shawn Okpebholo, Marc Mellits, Miguel del Aguila, Nicky Sohn, Akshaya Avril Tucker and Mason Bynes—many of which have become emerging standards of the wind quintet literature. The quintet’s 2024 album *WindSync Plays Miguel del Aguila*, recorded at the legendary Abbey Road Studios in London, debuted at number one on the Billboard classical charts.

A 501(c)(3) non-profit organization, WindSync presents a year-round concert series as well as the annual Onstage Offstage Chamber Music Festival in Houston, Texas. WindSync also maintains a year-round educational partnership with the Houston Youth Symphony Coda Music Program, and in 2022 was honored with the Fischhoff National Chamber Music Association’s Ann Divine Educator Award.

Founded at Rice University in 2009, WindSync embarked on a robust touring career after winning the Concert Artists Guild’s 2012 Victor Elmaleh Competition and the 2016 Fischhoff National Chamber Music Competition, continuing as prize winners at the 2018 M-Prize Chamber Arts Competition. WindSync’s tri-coastal musicians—Garrett Hudson, Noah Kay, Graeme Steele Johnson, Anni Hochhalter and Kara LaMoure—make their homes in New York City, San Francisco and Houston.

GRAND TETON MUSIC FESTIVAL
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ARTIST BIOS



Photo by Aly Matei

Garrett Hudson is a founding member of WindSync. The Canadian flutist's roots lie in Winnipeg, Manitoba, where he made his solo debut with the Winnipeg Symphony at the age of 16. During his training, Hudson performed with the National Academy Orchestra of Canada and l'Orchestre de la Francophonie in Montreal, Quebec. He earned degrees from the University of British Columbia under Scottish flutist Lorna McGhee, and Rice University's Shepherd School of Music, where he studied with renowned flute pedagogue Leone Buyse. A sensitive communicator both onstage and off, Hudson has coached woodwind students at the Eastman School of Music, Northwestern University, University of Iowa, and University of Texas. He lives in Houston, Texas, where he maintains a teaching studio at the beginner through professional levels.



Photo by Hannah Criswell

Noted for his "expressive tone color and deft technique" (*EarRelevant*), oboist **Noah Kay** enjoys a varied career as an orchestral and chamber musician. Having previously served as principal oboe of the Colorado Springs Philharmonic and Symphony in C, Kay has performed, toured, and recorded in Japan, Europe and the United States with the Orpheus Chamber Orchestra. He has also performed with the International Contemporary Ensemble, Orchestra of St. Luke's, Rochester Philharmonic, Colorado Symphony and ProMusica Columbus, and appeared as guest principal with the Princeton Symphony, Winnipeg Symphony and St. Paul Chamber Orchestra. Festival appearances include Viva Bach Peterborough, the Sebago-Long Lake Music Festival, Moab Music Festival, Cape May Music Festival, National Repertory Orchestra and the Chautauqua Institution's Symphony Orchestra, with whom he has served as second oboe since August 2023. Kay received his Bachelor of Music degree from the Eastman School of Music and his Master of Music degree from Yale, having studied with Richard Killmer and Stephen Taylor. He is currently a doctoral candidate at Stony Brook University, studying with James Austin Smith. A native of New Jersey, he now resides in Queens.

ARTIST BIOS (cont'd)



Photo by Dylan Hancock

Praised as “technically and interpretively impeccable and passionately communicative” (*Boston Musical Intelligencer*), **Graeme Steele Johnson** is an artist of uncommon imagination and versatility. The clarinetist, curator and “musical detective” (*New York Classical Review*) recently garnered international attention for his rediscovery and reconstruction of a 125-year-old Octet by Charles Martin Loeffler, profiled in a full-page spread by *The Washington Post*. Released on his debut album *Forgotten Sounds*, Johnson’s world-premiere recording of the work was named one of *The New York Times*’ Best Classical Music Albums of 2024 and nominated for a *Gramophone* Classical Music Award. Johnson led the Octet’s first present-day performances at the Library of Congress, Morgan Library, Harvard Musical Association, Phoenix Chamber Music Festival, Emerald City Music and Chamber Music Northwest. Other recent appearances include the Ravinia, Bridgehampton, Moab, Rockport and Orcas Island Chamber Music Festivals. Driven by his interest in shedding fresh perspective on familiar music, Johnson has appeared as a TEDx speaker comparing Mozart and *Seinfeld*, and authored chamber arrangements heard around the world. He earned degrees from The University of Texas at Austin, Yale School of Music and a doctorate from the CUNY Graduate Center. His principal teachers include David Shifrin, Charles Neidich, Nathan Williams and Ricardo Morales.



Photo by Aly Matei

Kara LaMoure approaches the bassoon as a dynamic performer, educator and creative. Her interest in the creation and curation of music has led to premieres of works for solo bassoon by Akshaya Avril Tucker and Adeliia Faizullina, and she is a prolific arranger of chamber music for winds. LaMoure has performed as a chamber musician at Ravinia, Strathmore, Carnegie Hall and the Grand Teton and Moab Music Festivals, as a soloist with ROCO, Caroga Arts Collective and the Eastman Wind Ensemble, and has coached youth orchestras in the United States, Switzerland, Honduras, Mexico and Brazil. She is also a founding member of the viral chamber-comedy group the Breaking Winds Bassoon Quartet, which has forged a special connection with thousands of young musicians and found broad appeal in venues from Beijing’s Forbidden City Concert Hall to Seattle’s Museum of Pop Culture and the Nathan’s Famous Hot Dog Eating Contest in Coney Island. LaMoure earned degrees from the Eastman School of Music and Northwestern University, where she studied with John Hunt and Christopher Millard, and she is an alumna of Eastman’s cutting-edge Institute for Music Leadership. Between performances, she likes to explore her New York City neighborhood on foot and feed her interests in writing and visual art.

ARTIST BIOS (cont'd)



Photo by Kristina Jacinth

A maverick French horn player, **Anni Hochhalter** is a founding member and Executive Director of WindSync. As an award-winning chamber musician, Hochhalter has set a new standard of virtuosic wind performance practice and built a new repertoire for the wind quintet in addition to her experimental craft in non-traditional performance styles and mediums. Hochhalter was the only musician selected for Stanford University's Executive Program for Social Entrepreneurship in 2017 and has been a featured speaker at Chamber Music America's National Conference and the MENSA World Gathering to share bold approaches to community building through chamber music. Outside of WindSync, she performs on vocals, electronics and horn with the band Late Aster, praised by the *San Francisco Chronicle* as a "very cool collision of brass and electronics." Recent appearances with Late Aster include University of Wisconsin-Madison, Cal Academy's NightLife LIVE, KXSf 102.5 FM radio, and the Owl Music Parlor in Brooklyn. Hochhalter studied horn at the University of Southern California with leading studio musicians Rick Todd, James Thatcher and Kristy Morrell, with additional summer training at Chautauqua Music Festival with Roger Kaza. Based in San Francisco, she enjoys ultra running and backpacking in her spare time.

MORE INFORMATION

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PROGRAM NOTES

Nadia Boulanger: *Three Pieces*

A towering figure of twentieth century music, Nadia Boulanger was born in 1887 to a family of musicians and entered the Paris Conservatoire at the remarkable age of nine, where she and her sister Lili stood among Gabriel Fauré's most promising students. Lili's untimely death in 1918 caused Nadia to abandon composing in favor of teaching composition to the next generation of musicians. The career shift, while tragic in origin, ultimately earned Boulanger cult-like status. Composer Ned Rorem described her as the "greatest teacher since Socrates," and her influence was particularly acute on American music, with the likes of Aaron Copland, Elliott Carter, Quincy Jones, and Philip Glass citing her as an important influence. While brief and self-critical, Boulanger's compositional period yielded works that could serve as master classes in and of themselves for their rigor and harmonic interest.

Boulanger's *Trois Pièces* were composed for organ over a number of years, but they are best known in a version for cello and piano published in 1914. Folk-like melodies and old-style counterpoint filter through modes and harmonies associated with French "Impressionist" composers like Fauré and Debussy. Rather than feature a single solo instrument, WindSync's adaptation is scored for a more organ-like mixture of instrumental colors.

Philip Glass/arr. LaMoure: Etude no. 17

Philip Glass is widely regarded as one of the most influential composers of the late 20th century. His family's record store influenced his early listening as much as did conservatory-style training at Peabody, the University of Chicago, and Juilliard. His career has similarly bridged several worlds, including the founding of the Philip Glass Ensemble, high-profile opera and film commissions, and jobs as a crane operator and a taxi driver.

From 1964-1966, Glass studied harmony and counterpoint with Nadia Boulanger, and in his autobiography he writes, "I have not written a note of music that wasn't influenced by her." Glass's interest in composing etudes calls back to the intensive training he received, building musical skills from the ground up.

The 20 etudes for piano were composed between 1991 and 2012, all in characteristic style with repetitive structures. Glass composed the first ten etudes (Book 1) to explore varied tempi,

PROGRAM NOTES (cont'd)

textures, and piano techniques, and as a way to improve his own piano playing. Glass describes the following ten etudes (Book 2) as “a series of new adventures in harmony and structure.” Etude No. 17, taken from Book 2, was commissioned for the 25th Anniversary of the Menil Collection in Houston, Texas, and premiered in 2012.

Etude #17 by Philip Glass 2012 Dunvagen Music Publishers Inc. Used by Permission.

Jean Françaix: Wind Quartet

Born in 1912 in Le Mans, France, Jean Françaix began studies at the Paris Conservatoire upon publishing his first work at age 10 and quickly rose to the top of Nadia Boulanger’s class there. This was merely the beginning of a maximally prolific career, during which Françaix composed almost without pause until his death at 85. His music is frequently described as deceptively easy, admired among performers for its craftsmanship and technical challenges while always maintaining lightness and wit.

The 1933 wind quartet was written for the woodwind tutors of the Le Mans conservatory, where Françaix’s father was director. Perhaps it was this longstanding family connection that afforded Françaix the boldness to joke that he had left the conservatory’s horn tutor out of the composition so as not to “rouse the volcano” of his unpredictable playing. Whereas Elliott Carter wished to emphasize the individuality of each wind instrument’s sound, Françaix took pains to find unity. “To bring these disparate elements together, the composer needs great diplomatic skill,” he wrote, “a fusion of Machiavelli and magic.” The mention of Machiavelli here presumably refers not to the politics of rehearsal but rather the work’s capriciously shifting mood, tempo, and timbre.

Two Swedish Tunes

These folk tunes are arranged from music found at the famously artistic family home of Carl Linnæus, the noted Swedish botanist and father of taxonomy. WindSync’s version is adapted from the arrangements performed by the Swedish trio Väsen, created in response to Linnæus’s 300th anniversary. In the Väsen style, each tune is presented with a traditional form and melody but a contemporary approach to harmony and meter.

The “Tiliandermenuetter,” in minuet form, was discovered on the crank organ at the Linnæus home upon its recent restoration. The tunes come from a set of dances collected by Sven Tiliander, a relative of Carl’s father Nils Linnæus, and are thought to date back to 1695.

“Carl Linnæus Polones” was originally composed in 1738 by Gabriel Hoök, the brother-in-law of Linnæus, as a thank-you for settling some gambling debt.

PROGRAM NOTES (cont'd)

W. A. Mozart: Serenade in C minor, K. 388

In a letter dated July 27, 1782, Mozart wrote to his father that he was composing a piece of *Nacht musique* (night music), a designation typically given to music for evening social events. While historians are unsure about the exact chronology of the Serenade in C minor, most likely it is the work mentioned in Mozart's letter. The manuscript, however, shows that Mozart ultimately titled the work *Parthia* (partita) before changing his mind again and inscribing *Serenada* (serenade).

Mozart's difficulty in classifying the Serenade in C minor speaks to its weight. Dramatic, profound, and at times even ominous, the piece proceeds more like a symphony than like party music. Particularly notable are the third movement, a clever canon, and the fourth movement, a virtuosic theme and variations.

The 1780s were the heyday of *Harmoniemusik*, small wind bands employed as entertainers by arts patrons like Habsburg Emperor Joseph II, Viennese noble Prince Schwarzenberg, and music connoisseur Prince Aloys Joseph Liechtenstein. The Serenade in C minor, scored for pairs of oboes, clarinets, horns, and bassoons, was likely written for one of these *Harmoniemusik* patrons. WindSync performs an arrangement by bassoonist and conductor Mordechai Rechtman, who used both the original score and Mozart's own quintet arrangement for strings as references.