



P R E S E N T S

WindSync

Sunday, October 15, 2023
3:00 p.m.

John H. Williams Theatre
Tulsa Performing Arts Center

“Flora”

Miguel del Aguila	Sambeada
Dietrich Buxtehude	Passacaglia in D Minor, BuxWV 161 (arr. LaMoure)
Wolfgang Amadeus Mozart	Serenade in C Minor, K. 388 (arr. Rechtman) <i>Allegro</i> <i>Andante</i> <i>Menuetto in canone – Trio in canone al rovescio</i> <i>Allegro</i>

I N T E R M I S S I O N

Nathalie Joachim	Stumble, Fall, Fly
Akshaya Avril Tucker	Hold Sacred
Viet Cuong	Flora – <i>World Premiere</i> <i>Joshua Tree</i> <i>The Governess</i> <i>Century Plant</i> <i>Commissioned by Chamber Music Tulsa for WindSync to celebrate Chamber Music Tulsa’s 70th season.</i>

This project is generously funded by Mid-America Arts Alliance, the National Endowment for the Arts, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.



WindSync’s concert weekend is generously underwritten by
Pam and Terry Carter.

WindSync

windsync.org

Garrett Hudson, *flute*

Emily Tsai, *oboe*

Graeme Steele Johnson, *clarinet*

Kara LaMoire, *bassoon*

Anni Hochhalter, *horn*

Versatile and vibrant, the musicians of WindSync “play many idioms authoritatively, elegantly, with adroit technique, and with great fun” (*All About the Arts*). In the span of one performance, the quintet can cover vast musical ground from revitalized standard repertoire to freshly inked works to folk and American Songbook, the common thread telling a compelling story about music history and our human selves.

WindSync frequently eliminates the “fourth wall” between musicians and audience by performing from memory, creating an extraordinary 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, and they continued as prize winners at the 2018 M-Prize Chamber Arts Competition.

Building a new repertoire driven by purpose and growing from close collaboration, WindSync’s recent projects include *Song Book, Vol. 3*, a work for multi percussion and wind quintet by Ivan Trevino, which they toured together in a program inspired by songwriters and poets, and *Apollo* by Marc Mellits, written as part of a moon landing 50th anniversary celebration presented in partnership with the Lunar and Planetary Institute. In 2015, the quintet was invited by

the Library of Congress to perform the world premiere of Paul Lansky’s *The Long and the Short of it*, commissioned by the Carolyn Royall Just Fund and the Chamber Music Society of Lincoln Center. Other premieres include *The Cosmos*, a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, and works by Akshaya Avril Tucker, Erberk Eryilmaz, Mason Bynes, and Nathalie Joachim.

In demand for their ability to embed in communities, developing relationships with audiences at public spaces and schools, WindSync has served in residencies with Grand Teton Music Festival, Orcas Island Chamber Music Festival, Emerald City Music, and the Lied Center. Winner of the 2022 Fischhoff Ann Divine Educator Award, WindSync regularly coaches at training programs nationwide, collaborates with youth orchestras, and performs for thousands of young people each year. In its artistic hometown of Houston, the ensemble presents a concert season in local landmark spaces, partners with businesses and organizations across disciplines of education, science, and art, and presents the Onstage Offstage Chamber Music Festival.

Celebrating its fifteenth anniversary in 2024, WindSync performs world premieres by Viet Cuong, Nicky Sohn, and Shawn Okpebholo. On the heels of *All Worlds, All Times*, WindSync’s Billboard chart-topping 2022 release that “will make you want to get up and dance” (*The Whole Note*), the quintet is releasing its second commercial album, recorded with composer Miguel del Aguila at Abbey Road Studios.

About the Program

by Jason S. Heilman, Ph.D., © 2023

"This musical garden pairs works recently composed for WindSync with arrangements by Buxtehude, Mozart, and Bernstein. The music is filled with loops and variations, reflecting patterns in nature, numbers, and music that inspired our composers. The highlight of the program is the world premiere of Flora by Viet Cuong, one of the most-performed young American composers, called 'alluring' and 'wildly inventive' by The New York Times." – WindSync

Miguel del Aguila

b. 1957 in Montevideo, Uruguay

Sambeada

2022; 5 minutes

Across a career spanning four decades, composer Miguel del Aguila has created music that stirs emotions and reflects his South American heritage in its distinctive rhythms and colors. Born in Montevideo, del Aguila left Uruguay for California in 1978, where he studied at the San Francisco Conservatory. After continuing his studies in Vienna at the city's Hochschule für Musik and Konservatorium, del Aguila launched his career in Europe. He returned to California in 1992, where he served as music director of the Ojai Camerata.

Del Aguila's compositions have been nominated for three Grammys, and in 1995, one was honored with a Friedheim Award from the Kennedy Center. He has held residencies with the Orchestra of the Americas, the New Mexico Symphony, Fresh Ink, CTSummerfest, the Chautauqua Festival, and the Danish Chamber Players/Ensemble Storstrøm. Currently, del Aguila is Composer in Residence with the Indianapolis Chamber Orchestra and the Indiana State University Contemporary Music Festival. His recent commissions include works for Cuarteto Latinoamericano, the Eroica Trio, and Fivebyfive.

Del Aguila wrote *Sambeada* for WindSync in 2022 for an album of works by the composer the group recorded at Abbey Road Studios. This lighthearted

piece takes its inspiration from the samba, a fiery dance of Afro-Brazilian origin, and has a few of the wind players providing percussive accompaniment as it builds in frenzied excitement.

Dietrich Buxtehude

b. ca. 1637 in Helsingborg, Sweden

d. 1707 in Lübeck, Germany

Passacaglia in D Minor, BuxWV 161

ca. 1690; 6 minutes; arr. Kara LaMoore

In 1705, a 20-year-old Johann Sebastian Bach walked from his home in Arnstadt to Lübeck, some 250 miles away, to hear a legendary organist perform. That organist was Dietrich Buxtehude, who by that time had been defining the style of German organ music for more than a generation. Born in Danish-controlled Sweden, Buxtehude followed in his father's footsteps and started his own career as an organist at churches in Helsingborg and Helsingør. In 1668, he moved south to the German city of Lübeck to become the organist at the Marienkirche, a position he would hold for nearly four decades.

In Lübeck, Buxtehude composed more than a hundred sacred cantatas and vocal works, plus dozens of harpsichord and chamber pieces. But his main legacy is the extensive body of organ music he created over the course of his career. Mixing rigorous counterpoint and virtuosic flair, these pieces were the apex of the early baroque "fantastic style," and would profoundly inspire the next generation of Bach, George Frideric

Handel, and Georg Philipp Telemann.

One of Buxtehude's most famous organ works, the Passacaglia in D Minor, is only known to us from a handwritten copy made by Johann Sebastian Bach's older brother, Johann Christoph. The piece is based on a seven-note *ostinato* motif, which is heard over and over in the lowest register while increasingly intricate variations are spun over it. The piece served as an exemplar for similar works from Bach to Johannes Brahms – who, upon discovering Buxtehude's Passacaglia, wrote, "I can hardly resist sharing it with a publisher, simply for the purpose of creating joy for others."

Wolfgang Amadeus Mozart

b. 1756 in Salzburg, Austria

d. 1791 in Vienna

Serenade in C Minor, K. 388 (384a)

ca. 1782; 20 minutes; arr. Mordechai Rechtman

By the 1780s, Vienna was gripped by a fad for wind music, or what was known in German as *Harmoniemusik*. This was likely an offshoot of the contemporaneous craze for all things Turkish, since reed instruments were closely associated with the Ottoman Empire's elite janissary soldiers. Many Viennese nobles maintained their own *Harmonie* ensembles of two oboes, two clarinets, two horns, and two bassoons – including the emperor Joseph II himself.

During his formative years in Salzburg, Wolfgang Amadeus Mozart wrote relatively little for wind instruments, apart from a few pieces featuring a solo flute, oboe, or bassoon. This all changed not long after he made his move to Vienna, as between 1781 and 1783, Mozart composed three serenades for *Harmonie* ensemble. The most famous of these was his so-called "Gran Partita," written for an augmented 13-piece group, but it was closely followed by two more for the traditional *Harmonie* octet.

The last of these, which we call Mozart's Serenade No. 12, K. 388 (384a), is an innovative and evocative work in the moody key of C minor.

Cast in only four movements, Mozart's C-minor serenade opens with an ominous statement (Mozart himself referred to it as "*Nacht musique*"), which is contrasted by a cheerier major-key second theme, then developed and recapitulated over the *allegro* first movement. This is followed by one of Mozart's characteristically sweet *andantes*, now in the sunnier key of E-flat major. For his third movement, Mozart gives us a remarkable minuet in the form of a canon, with the highest and lowest instruments answering one another contrapuntally; the subdued central *trio* is also a canon, except this time, the response is an upside-down restatement of the new subject. The *allegro* finale is a set of variations on a charming theme in the key of C minor, which transforms into a brilliant C major by the movement's end.

It seems that Mozart was especially proud of this serenade: Five years after composing it, he took the unusual step of transcribing the piece for a more commercially viable ensemble of two violins, two violas, and cello, creating what we know as his String Quintet No. 2 in C Minor, K. 406 (516b).

Nathalie Joachim

b. 1883 in Brooklyn, New York, U.S.A.

Stumble, Fall, Fly

2022; 9 minutes

As a composer, a flutist, and a vocalist, Nathalie Joachim explores the overlaps and spaces between musical genres and traditions. Born into a Haitian-American family in Brooklyn, Joachim began playing the piano when she was four years old and the flute at nine. At ten, she had the opportunity to participate in the Juilliard School's pre-college program, which ultimately led her to

earn a degree from the conservatory itself. After graduate studies at The New School, Joachim co-founded the urban pop art flute duo Flutronix and was a member of the award-winning Chicago-based new music ensemble Eighth Blackbird from 2015 to 2019. Joachim has been Artist-in-Residence at New York's Kauffman Music Center and is currently an Artistic Partner of the Oregon Symphony. In 2019, her composition *Fanm d'Ayiti*, an evening-length work for voice, flute, and string quartet exploring her Haitian heritage, was nominated for a Grammy; in 2020, she was named a United States Artist Fellow.

Joachim's wind quintet, *Stumble, Fall, Fly*, was co-commissioned by Emerald City Music and The New School, and received its world premiere with WindSync in Seattle in April 2023. The piece has an uplifting message, as Joachim describes:

"Life is full of challenges, but more often than not, the most difficult moments are the times when we are truly learning. *Stumble, Fall, Fly* depicts the whirlwind that comes with that growth, and how easily each of those actions can be confused for or transformed into one another. The work moves between steadily unsteady rhythms that are all at once uneven, but over time become familiar. And its frequent harmonic shifts are uncomfortable but allow just enough time to make each tonal center feel as though we've been there all along. Amidst all of this chaos are soaring melodies, churning ostinatos, and moments that seem to suspend themselves in mid-air. The work ultimately unfolds into a comically exuberant cadence, signifying our collective obsession with arriving at moments of achievement and success, allowing us to quickly forget all of the treasures that were

found in the twists and turns along the way."

Akshaya Avril Tucker

b. 1992 in Massachusetts, U.S.A.

Hold Sacred

2020; 4 minutes

In her introspective works, American composer Akshaya Avril Tucker finds inspiration in the music and dance of South Asia. Originally from western Massachusetts, she studied the cello and Odissi dance from an early age. An alumna of the Gabriela Lena Frank Creative Academy of Music, Tucker earned her bachelor's degree from Brown University and her master's from the University of Texas at Austin. Currently, she is pursuing her doctorate in composition at the University of Southern California. Her recent commissions include works for Brooklyn Rider and the Carpe Diem String Quartet. In 2019, she won an ASCAP Morton Gould Young Composer Award.

Tucker's wind quintet *Hold Sacred* was commissioned by WindSync in the midst of the pandemic, at a time when uncertainty was rampant. The piece draws on Indian ragas to create a meditative atmosphere that might offer the listener a moment of mindful respite, as the composer describes:

"The goal of *Hold Sacred* is to soothe. To hold something sacred to us is soothing; to remember it is soothing. I mean to hold sacredness literally. Make 'hold' a verb. Hold sacred, as you would a baby chick, a tiny plant, a memory, or someone's hand. The gentleness comes from the desire to protect this dear object, to stay in this comfort for a while...

"With the task of meditating on the concept of 'sacredness' for WindSync, I had to ask what was sacred to me personally. The answer

was to ‘touch and feel’ things. Repotting plants. Kneading bread dough. Giving a hug, when possible. Fewer think-y things. These sensations keep me going mentally. They heal anxiety, like a magical antidote, some special serotonin, while the memory of who and what I cannot physically hold is difficult.

“We may only create a few moments of soothing sounds together, and then ... we will go right back to the way things are. But maybe just for a moment, we can hold this feeling in our hands.

“*Hold Sacred* features a blend of abstracted raga-inspired fragments that swirl through unusual harmonies and (hopefully) invite a meditation on whatever is most soothing to the listener.”

Viet Cuong

b. 1990 in California, U.S.A.

Flora

2023; 13 minutes

Award-winning American composer Viet Cuong has had his music performed by such groups as the New York Philharmonic, the Saint Paul Chamber Orchestra, and the Atlanta Symphony, as well as the Dallas Winds, Eighth Blackbird, Alarm Will Sound, and the Poulenc Trio. The son of Vietnamese immigrants, Cuong was born in California but grew up in Marietta, Georgia, where he played piano, percussion, and clarinet in his high school marching and concert bands. He holds degrees from Princeton University, the Curtis Institute, and the Peabody Conservatory, and counts composers Jennifer Higdon, Steve Mackey, and Kevin Puts among his mentors. Currently, Cuong is the California Symphony’s Young American Composer-in-Residence, the Pacific Symphony’s Composer-in-Residence, and an Assistant Professor of Music

Composition and Theory at the University of Nevada, Las Vegas.

Cuong has composed extensively for wind ensembles, from chamber groups to concert bands. His newest piece, *Flora*, is a wind quintet commissioned to celebrate Chamber Music Tulsa’s 70th season, and is receiving its world premiere on this concert. The three-movement piece is inspired by the distinctive plant life of the American southwest, as the composer describes:

“As a child I was a standard grade explorer, catching bugs and traipsing around in the yard of our suburban Georgia home. But, somewhere along the way, I developed a fear of insects and a dislike for dirt. At the start of adolescence, I became a decidedly indoor kid. This remained true for many years, until as an adult I returned to Georgia and rented a home with a yard to take care of. Like so many people during the pandemic, I became a gardener. I shed some of that aversion to worms, got back in the dirt, and came to love tending to our little patch of earth. It also served to make me more aware of all the plant life around me, wild and otherwise. When life brought me from the lush environs of the southeast to the deserts of the southwest, I didn’t leave behind my interest in the flora. This piece, commissioned by Chamber Music Tulsa for WindSync, features three musical vignettes dedicated to some of the plants that make it work here in the Mojave, my home.

“*Joshua Tree*: An emblem of the Mojave. This contorted, woolly looking native tree has its own national park, but also peppers the highways of the Las Vegas Valley and my commute. It’s world famous, yet still one of the locals.

“*The Governess*: *Larrea Tridentata*,

or creosote bushes, are ubiquitous in the Mojave, with one stand of bushes said to be nearly twelve thousand years old. Having stood watch in the desert for so long, it's no wonder it's called 'gobernadora' in Mexico. Its perfume, drawn forth

by the monsoons, is the smell of desert rain.

"Century Plant: The American agave can live for decades, giving birth to 'pups' that share its wide and spiny leaves. In a brief and bittersweet finale, it sends up a magnificent, towering flower stalk before withering."



Bruce Sorrell, *Executive Director*

Diana Denny, *Marketing and Operations Coordinator*

Chamber Music Tulsa's mission is to present world-class chamber music through concerts and educational experiences that inform, inspire, and enrich the community. Our vision is to distinguish Tulsa as a preeminent chamber music center through programming that encourages community interaction, attracts diverse audiences, and transforms lives. For more information, visit chambermusictulsa.org.

Contributors

The Haydn Circle

\$20,000 and above

The Mervin Bovaird Foundation
The Estate of Susan Douze
The National Endowment for the Arts
Amanda and Kenneth Lawrence
The Oklahoma Arts Council

\$15,000 to \$19,999

Pam and Terry Carter
The Charles and Marion Weber Foundation

\$10,000 to \$14,999

City of Tulsa Vision Funds
The Charles and Lynn Schusterman Family Foundation

\$5,000 to \$9,999

Arts Alliance Tulsa

The Avery Family Trust
Burt Holmes in honor of Mary Lee Townsend
Kathleen Gerety and James Howard
The George Kaiser Family Foundation
Mid-America Arts Alliance
The Anne and Henry Zarrow Foundation

\$2,500 to \$4,999

Janie and Earl Funk
The Gelvin Foundation
Les Lapidus
Tulsa Performing Arts Center Trust
The Warburton Family Foundation Fund, in honor of Pam Carter

\$1,000 to \$2,499

Carol and Ken Bebak

The Denise Caves Trust
Mark Bighley and Roger Collier
Martin Frey
Jacqui and Roger Haglund
Myra Sellers and Phil Haney
Soohyun and Marvin Jin
Lydia Kronfeld
Robert Babcock and Bill Major
Sandra and Ed Moore
Cheryl Cornelius-Ochs and Leonard Ochs
Jane Mudgett and Sam Peted
Beth Rainey
Nicholas Raush
Mary Lhevine and George Schnetzer
Bruce Sorrell and Wes Smith
Kim Smith and Bob Stanley

\$500 to \$999

The Barthelmes Foundation
The Herbert and Roseline
Gussman Foundation
Kym Morella
Catherine and Gordon
Nielsen
The Helen Savage Family
Fund
Andrew Templeton
Tulsa Violin Shop – Lou
Lynch

\$200 to \$499

Michael Blechner
Libby Sublett and Nick Cox-
Steib
Linda Frazier
Kathy Pitcock and Scott
Gregory
Lynn Richmond
Jean Seeger
Marjorie Atwood and Bob
Spoo
Nathan Whittington
Betsy Zeligson

Up to \$199

Ursula Address
Ginny and Mike Ayling

Emily Duensing and Ted
Bakamjian
Susan Baston
Barbara Bates
Kelly Bezan
Priscilla and Ryan Boegh
Brian Bovaird
Diane Bucchianeri
Jay Chandler
A.B. Chenault
Jennifer Gibbens and Tom
Clark
Marcia and David DePriest
Sally and Bob Donaldson
Rosalind and Jim Elder
Beth and Scott Fengler
Stephanie Forrest
Mary McIlhany and Harley
Galusha
Bernard Gardner
Phyllis and Harvey Gaspar
Ronald Hart
Carol Heilman
Stephen A. Hobbs
James Joy
Shelby and Ethan Landis
Andrea Methven
Karen Keith and Pat Malloy
Laura Chalmers and Mike
Mullane

Scott Murtha
Tom Neal
Bruce Nixon
Richard Phillips
Jim Pylon
Sarah-Anne and John
Schumann
Beverly L. Seay
Patti and Steve Sellers
Stanley Thompson
Renata and Sven Treitel
David White

In Honor of Michael Blechner

Ronald Hart

In Memory of Alice and Jim Costas

SooJane Ho

In Memory of Marc Frazier Pam Carter

In Memory of John Letcher Michael Blechner

In Memory of Tony Ringold Renata and Sven Treitel

In Memory of Joel Zeligson Betsy Zeligson

Board of Directors

Scott Murtha, *President*
Kim Smith, *Vice President;*
Hospitality Chair
Stephanie Forrest,
Secretary
Jason Simpson, *Treasurer;*
Finance Chair

Kym Morella, *Past President;*
Governance Chair
Noam Faingold
William Ferrara
Kathleen Gerety, *Program*
Chair
Scott Gregory, *Education*
Chair

Phil Haney
Apyrl Leggett, *Board Intern*
David Nickloy
Nick Raush
Isaac Sheets
Robert Spoo
Libby Sublett

Chamber Music Tulsa's concerts and educational outreaches are presented with the assistance of the Oklahoma Arts Council and Arts Alliance Tulsa.

