

WindSync at
Harold D. Ritter Park (Sights & Sounds Series @ NCMA)
Sunday, April 6, 2025
presented by Joe Kahn in memory of Elizabeth A. Kahn

- Garrett Hudson, flute
- Emily Tsai, oboe
- Julian Hernandez, clarinet
- Kara LaMoure, bassoon
- Anni Hochhalter, horn

Dieterich Buxtehude (c. 1637–1707)
Passacaglia in D Minor, BuxWV 161

Wolfgang Amadeus Mozart (1756–1791) / arr. Rechtman
Serenade in C Minor, K. 388

— Intermission —
complimentary refreshments provided

Antonio Vivaldi (1678–1741) / arr. LaMoure
La Follia

Various / arr. LaMoure after Väsén
Botanist Suite

- *Carl Linnæus Polones*
- *Tiliandermenuetter*
- *Botanisten*

Viet Cuong (b. 1990)
Joshua Tree

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Passacaglia in D minor, BuxWV 161

Dietrich Buxtehude

c.1637-1707

Beyond early music circles, the name Dietrich Buxtehude is familiar primarily through the biography of Johann Sebastian Bach. In 1706, in the middle of his first job at the court of Arnstadt, the young Bach traveled 250 miles on foot to Lübeck to visit and study with Buxtehude. The proceedings of the Arnstadt consistory note that Bach “has been to Lübeck in order to learn one thing and another about his art” and that he had requested a leave of four weeks but had stayed “about four times as long.”

Born in either northern Germany or, more probably, Denmark, Buxtehude spent the bulk of his professional career as organist of the Marienkirche at the free Imperial City of Lübeck, one of the most liberal and important cities in northern Germany. Probably as part of his contract of appointment, he married the daughter of his deceased predecessor – a not uncommon condition of employment at the time. Although little is known about Buxtehude’s life, Lübeck afforded him considerable latitude in his musical career, and his autonomy was a model for the careers of later Baroque masters such as Handel, Telemann and J. S. Bach (and sons). Buxtehude was the most significant keyboard composer and performer of Northern Europe during the early and middle Baroque period, hence the eagerness of the largely self-taught Bach to learn from him.

Buxtehude composed a number of vocal works, ensemble sonatas and many works for unspecified keyboard, most of them for organ since they specifically require the pedal (“*Pedaliter*”). Those not requiring pedals were probably intended for the harpsichord (“*Manuliter*”). The style of these latter works derives largely from the works of the Italian Girolamo Frescobaldi, a famous composer of exclusively instrumental music.

The date of composition of the Passacaglia in D minor, composed originally for the organ, is unknown, although it is considered a late work. The original manuscript has not resurfaced, and it has only survived as a copy in a collection of scores by Johann Christof Bach, Johann Sebastian’s older brother. With its repeating bass line and subtle unfolding, it is a musical meditation. Like many musicians in 17th century Europe, Buxtehude practiced a spirituality influenced by numerology and the cosmos. The work is broken up into four different sections, each changing key. Within each section, there are seven variations on a seven-note ostinato. Historians believe that the four sections may have been inspired by the four phases of the moon, which were illustrated on a clock at the back of the church where Buxtehude worked.

Serenade in C minor for 8 Wind Instruments, K. 388

Arr. By Mordechai Rechtman

Wolfgang Amadeus Mozart

1756-1791

The wind band became all the rage in Vienna in 1782, when Emperor Joseph II decreed the formation of an Imperial wind band – consisting of two each of oboes, clarinets, bassoons and French horns – as an official ensemble for providing *Tafelmusik* (background music for banquets) and other festive entertainment. Music for such bands, called *Harmoniemusik*, was in great demand and all composers rushed to fill the void, including Mozart who, new in Vienna, tried to draw the court’s attention to his musical skills with his wind serenades K. 361, 375 and 388.

Unfortunately, Emperor Joseph II’s tastes ran to lowbrow, and he preferred wind transcriptions of popular ballets and operas of the day. It is probable that Mozart’s serenades were never heard in court, nor his transcription for *Harmonie* of music from his opera *The Abduction from the Seraglio* that he composed at the same time. Mozart’s tactlessness and occasionally abrasive personality did not play well in the stuffy Viennese court. Peter Shaffer’s play/movie *Amadeus* may be full of historical inaccuracies, but it got this aspect dead on. The scene in which Court Composer Antonio Salieri first hears the strains of Mozart’s Serenade for Thirteen Wind Instruments (or *Gran Partita*), reacting in both ecstasy at the music and despair at his own paltry talent is one of those rare moments when Hollywood trumps history.

We do not know either the patron or the occasion for which Mozart composed the Serenade in C minor in 1782. It is the most serious and weighty of his serenades and in fact, initially he called it a *Parthia* (another spelling of “partita”). He thought highly of the work and in 1788 transcribed it for string quintet with two violas (K. 406).

The Serenade's four-movement form, together with the emotional tension that Mozart usually expressed in minor keys, makes this work more symphonic than the run-of-the-mill serenade. The work is unremittingly serious and thus poorly suited as background music at the dinner table. This is especially true of the third movement *Menuetto in canone* with its contrapuntal complexity. The opening movement is punctuated with cries and sighs and the second movement is one of Mozart's poignant slow movements, despite its major key. The serious mood does not ease until the closing bars of the theme and variations that are the fourth movement, and the work ends in triumphal C major.

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.

Botanist Suite

These three tunes are adapted from the versions performed by the Swedish trio Väsen, consisting of Olov Johansson, nyckelharpa, Mikael Marin, viola, and Roger Tallroth, guitar. In the Väsen style, each tune is presented with a traditional form and melody but a contemporary approach to harmony and meter. They were created in response to the 300th anniversary of Carl Linnæus, the noted Swedish botanist and father of taxonomy.

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.

The Tiliandermenuetter, in minuet form, was discovered in the crank organ at the Linnæus family home upon its restoration. The piece comes from a set of dances collected by Sven Tiliander, a relative of Carl's father Nils Linnæus, and is thought to date back to 1695.

Botanisten is a contemporary polska written by Mikael Marin in honor of American botanist Mark Walstrom, a friend and supporter of Väsen's exploration into the music of the Linnæus family.

Viet Cuong: Flora

Vietnamese-American composer Viet Cuong was born in Los Angeles and grew up in Marietta, GA. He studied composition at the Peabody Conservatory, the Curtis Institute of Music and Princeton University. He is currently an Assistant Professor of Music Composition and Theory the University of Nevada, Las Vegas.

Cuong likes his music to express a sense of play and humor, often using unusual and unexpected sound combinations. "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."

Program notes by WindSync with additions by Joe Kahn

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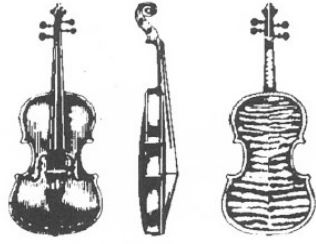


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Born in California and raised in Las Vegas, Nevada, **Anni Hochhalter** became interested in chamber music and innovation in the arts after touring as a young musician with ensembles across North America, Europe and Asia. Currently executive director and musician chair of WindSync, she oversees WindSync's activities as a touring ensemble and as a nonprofit organization, including educational work, concert production, and the Onstage Offstage Chamber Music Festival. Hochhalter is a graduate of Stanford University's Executive Program in Social Entrepreneurship. Outside of WindSync, she is principal horn of the McCall Music Festival in McCall, Idaho, and she performs on vocals, electronics, and horn with the band Late Aster. Hochhalter studied horn at the University of Southern California with leading studio and orchestral musicians Rick Todd, James Thatcher and Kristy Morrell, with additional

summer training at Chautauqua Music Festival and Texas Music Festival. Based in San Francisco, she enjoys ultra running and backpacking in her spare time.

Praised for his "elegant and rounded sound" (Albany Times Union) and "effortless...unmatched" technique (The Clarinet Online), **Graeme Steele Johnson** is an artist of uncommon imagination and versatility. His diverse artistic endeavors range from a TEDx talk comparing Mozart and Seinfeld, to his reconstruction of a forgotten 125-year-old work by Charles Martin Loeffler; to performances of Mozart's Clarinet Concerto in its original form on an elongated clarinet that he commissioned. Johnson's recent appearances include Chamber Music Northwest, Bridgehampton Chamber Music Festival, Ravinia, Emerald City Music, Maverick Concerts and Yellow Barn, as well as solo recitals at The Kennedy Center and Chicago's Dame Myra Hess series.



Interested in shedding fresh perspective on familiar music, Johnson has authored numerous chamber arrangements of repertoire ranging from Mozart to Messiaen, and performed them around the country with such artists as the Miró Quartet, Valerie Coleman and Han Lash. His arrangements have also been championed by others around the world, including the Melbourne Symphony Orchestra (Australia), Moscow Conservatory and the La Jolla Music Society.

In 2020, Johnson discovered the unpublished manuscript to a forgotten 125-year-old Octet by Charles Martin Loeffler, one of the most performed American composers of his time. Johnson spent a year reconstructing the Octet's score, creating the first critical edition of the music and revealing a kaleidoscopic piece spanning a half-hour. Having recently recorded the work for the first time, he will give the first modern performances of Loeffler's Octet at the Library of Congress, the Morgan Library in NYC and the Phoenix Chamber Music Festival in the spring of 2024. Johnson is the winner of the Hellam Young Artists' Competition and the Yamaha Young Performing Artists Competition. He holds graduate degrees from the Yale School of Music, and his major teachers include David Shifrin, Charles Neidich, Nathan Williams and Ricardo Morales.



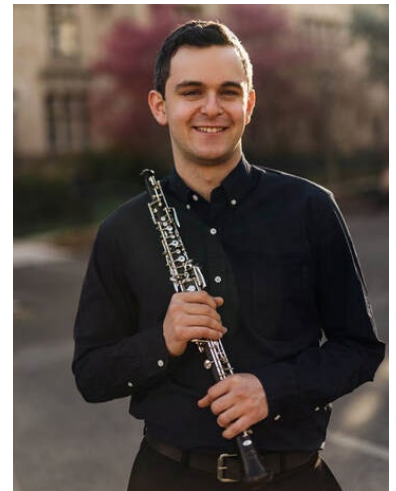
Kara LaMoure is a founding member of the *Breaking Winds Bassoon Quartet*, a comedic crossover group known for their web presence and their following among young musicians. With the *Breaking Winds*, she has been a featured artist at the *Beijing International Bassoon Festival*, the *International Double Reed Society* conferences in New York, Tokyo, Granada, and Bangkok, and with community bands across the United States. The *Breaking Winds* have performed as concerto soloists with the *West Point Band*, *Yale Concert Band*, *Northshore Concert Band*, and the *Eastman Wind Ensemble*.

As an orchestral musician, LaMoure has performed with the *New Zealand Symphony Orchestra* and the *Civic Orchestra of Chicago*, and she can be heard on the original soundtrack to *The Hobbit: The Desolation of Smaug*. She also takes interest in global youth orchestra movements and has served as a coach for the *Verbier Festival Junior Orchestra* (Switzerland), *YOA Honduras*, *Esperanza Azteca* (Mexico), and *Bahia Orchestra Project* (Brazil).

LaMoure is a prolific arranger of chamber music for winds, and a selection of her arrangements and transcriptions for bassoon quartet are published by *TrevCo Music Publishing*. 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*.

LaMoure earned degrees from the *Eastman School of Music*, where she studied under *John Hunt*, and *Northwestern University*, where she studied under *Christopher Millard*. She also holds certificates in arts leadership from the *Eastman School of Music* and the *Global Leaders Program*. She is currently an instructor in *Eastman's cutting-edge Institute for Music Leadership*. LaMoure lives in *New York City*, and between performances, she can probably be found exploring her neighborhood on foot, dabbling in visual art, or listening to podcasts.

Born into a family of classical musicians, **Noah Kay** began playing the oboe at age fifteen. In 2017, he joined the *Colorado Springs Philharmonic* as *Principal Oboe*, and in September 2022, he was appointed *Principal Oboe of Symphony in C* in *Camden, NJ*. Noah has performed and toured Europe and the US with the *Orpheus Chamber Orchestra*, including a recording on the *Deutsche Grammophon* label, and will tour Japan with the group in 2024. He has also performed with the *Orchestra of St. Luke's*, *Colorado Symphony*, *Princeton Symphony*, *ProMusica Columbus*, and *Symphoria*. Festival appearances include *Viva Bach Peterborough*, the *Sebago-Long Lake Music Festival*, *Manchester Music Festival*, *Norfolk Chamber Music Festival*, *Sarasota Music Festival*, *Cape May Music Festival*, *National Repertory Orchestra*, and *Chautauqua Symphony*, with whom he was appointed *2nd oboe* in August 2023. For two weeks each summer, Noah also teaches at *Kinhaven Music School's Junior Session*. He is currently a doctoral candidate at *Stony Brook University*.






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*Recognized by the Winnipeg Free Press for “shaking up the classical music world”, **Garrett Hudson** is known for his charismatic stage presence and highly personal voice on the flute. He is a founding member of WindSync. His roots lie in Winnipeg, Manitoba where he emerged at the age of 16 in a solo debut with the Winnipeg Symphony.*

Before embarking upon a dynamic career as an international soloist, instructor, orchestral and chamber musician, Hudson held positions in North America's leading professional training orchestras including the National Academy Orchestra of Canada and l'Orchestre de la Francophonie in Montreal, Quebec, and he participated in the world-class Young Artists Program through Ottawa's National Arts Center.

Hudson completed a Bachelor of Music degree from the University of British Columbia, studying under Scottish flutist Lorna McGhee and earned his Masters of Music degree from Rice University's Shepherd School of Music under the tutelage of renowned flute pedagogue Leone Buyse.

A sensitive communicator both on stage and off, Hudson has coached woodwind students at the Eastman School of Music, Northwestern University, the University of Iowa, and the University of Texas. He lives in Houston, Texas, where he maintains a teaching studio at the beginner through professional levels and currently serves on the faculty of Lone Star College. He is often found behind the wheel of the minivan while WindSync is on tour and is a coffee and wine enthusiast.

JOSEPH & ELIZABETH KAHN

As non-natives of Raleigh, Elizabeth and Joe Kahn came from environments where the arts were endemic. As soon as they arrived in Raleigh, they sought in many ways to contribute to an arts community that would grow to reflect the artistic worlds they had grown up in.

A native of New York City and daughter of a music critic, Elizabeth arrived in Raleigh in 1976 with a new baby and Ph.D.—but no job—in Musicology and Comparative Literature. She immediately joined the Board of the Raleigh Chamber Music Guild, at the time the premiere classical music organization in the Triangle, where she has served several iterations and is now Chair. Invited by Nancy Lambert in 1992, she joined the Board of Arts Access as an audio describer in theaters for people who are blind or have low vision. She remained a describer and AD trainer, working in a variety of capacities in promoting the arts for people with disabilities, including introducing the practice of audio description as a docent at the NCMA. During her years in the Triangle, she taught English and Latin in the Wake County Public Schools, performed with the Duke Collegium Musicum, the Raleigh Civic Symphony and with the North Carolina Master Chorale.

Joe fled Nazi Germany as a child and grew up in Palestine/Israel where refugees fought and worked to make the new country a haven for the arts as well. He came to Raleigh in 1961 and helped start the Department of Biochemistry at NCSU and has since devoted his volunteer energies to promoting the arts in the area. One of the first announcers on the fledgling WCPE, he hosted the Saturday evening request program for 10 years. He, too, served several terms on the Board of the Chamber Music Guild, where, incidentally, he first met Elizabeth. He also initiated the pre-concert lectures at the Raleigh performances of the North Carolina Symphony.

Joe serves as Vice President of CMR's Board of Directors and has supported the organization since 1973. He dedicates this performance at Ritter Park in memory of Elizabeth, who we lost in September of 2021. He and Elizabeth chose this location for the first post-pandemic live concert on April 25, 2021. The Pacifica Quartet performed that day, marking the 80th Anniversary (to the day) of Raleigh Chamber Music Guild's first concert.