



DECEMBER 5TH
2022
7:30 PM

ARCHWAY GALLERY
2305 DUNLAVY ST.
HOUSTON, TX

WINDSYNC IS

Houston's wind quintet. We infuse a traditional, if uncommon, genre of Western classical chamber music with relevancy and energy by focusing on collaboration, innovation, and programming for the members of our community. Since the ensemble's founding in 2009, WindSync has developed a reputation as one of the finest North American chamber ensembles, backed by prizes in chamber music performance from the Concert Artists Guild Victor Elmaleh Competition (2012), the Fischhoff National Chamber Music Competition (2016), and the M-Prize Chamber Arts Competition (2018).

WindSync's thematic programming responds to the people and places where we work. In Houston, we curate a concert season and present the Onstage Offstage Chamber Music Festival each April, spotlighting everyday public spaces as gathering places for culture. We lead collaborations with some of the finest musicians in Texas, recently including composers Ivan Trevino, Erberk Eryilmaz, and Akshaya Avril Tucker, and our local presenting partners include the Lunar and Planetary Institute, the Center for Performing Arts Medicine, and Brazos Bookstore. We have served on the Texas Touring Roster for the Texas Commission on the Arts since 2018.

WindSync's robust international touring career has led to appearances at the Library of Congress, Ravinia, Strathmore Mansion, Shanghai Oriental Arts Center, and Weill Recital Hall at Carnegie Hall. Our album *All Worlds, All Times* was released on Bright Shiny Things in 2022, debuting at No. 2 on the Billboard Traditional Classical charts. In November, we traveled to London to record our next album, featuring the music of Uruguayan-American composer Miguel del Aguila, in the iconic Studio Two at Abbey Road Studios. In April we will add to our growing catalogue of commissions for wind quintet with the premiere a new work by phenom flutist and composer Nathalie Joachim.

Our work with young people includes tour stops at public schools and ongoing collaborations with the social music programs Sistema Ravinia and Houston Youth Symphony Coda Music Program. WindSync has been featured in educational concerts presented by the Seattle Symphony, the Hobby Center, and Orli Shaham's "Bach Yard." In recognition of this work, we were awarded the 2022 Ann Divine Fischhoff Educator Award, which enabled us to develop a new literacy-boosting theatrical program for elementary students.

Thank you for joining us tonight!

PROGRAM

Exsultate Deo	Giovanni Pierluigi da Palestrina (1525-1594)
O Magnum Mysterium	Tomás Luis de Victoria (1548-1611)
Angelus ad pastores ait	Raffaella Aleotti (1570-1646)
Christmas Concerto Vivace - Grave Allegro Adagio - Allegro - Adagio Vivace Allegro Pastorale. Largo	Arcangelo Corelli (1653-1713)
Pastorale	Amy Beach (1867-1944)
Winter Music	Adam Schoenberg (b. 1980)
Yukimushi	Kazutaka Kawai
Invierno Porteño	Astor Piazzolla (1921-1992)

MUSICIANS

Garrett Hudson, flute
Emily Tsai, oboe
Roy Park, clarinet
Anni Hochhalter, horn
Kara LaMoure, bassoon

CHRISTMAS MOTETS

Palestrina: Exsultate Deo

Giovanni Pierluigi da Palestrina is considered the leading composer of late 16th-century Europe. For most of his career he worked in Rome as an organist, music director, composer, and music teacher. The five-voice motet *Exsultate Deo* is a good example of Palestrina's mastery of counterpoint, as each of the voices weaves in and out of the texture, periodically meeting to create a harmonic cadence. The text says "Bring hither the timbrel, the merry harp with the lute. Blow the trumpet in the new moon," and we imagine that a wind quintet is implied in the mix, too.

Victoria: O Magnum Mysterium

Tomás Luis de Victoria is the best-known composer of the Spanish Renaissance. After training in the boy choir of his home city, Avila, he accepted a grant from King Philip II in 1565 to study in Rome with Palestrina. He spent the bulk of his career serving the Dowager Empress Maria in Madrid as a singer, organist, teacher, composer, and priest. Victoria's motet *O Magnum Mysterium* sets a text from the Christmas Matins mass, depicting the animals at the manger and their wonderment at the nativity scene.

Aleotti: Angelus ad pastores ait

Raffaella Aleotti was a composer of the Italian renaissance who wrote motets for the sisters at the San Vito convent in Ferrara, which she joined as a composer, organist, and nun in 1589 at the age of 14. San Vito's reputation for fostering musical talents played a large role in recruiting Aleotti, who had already studied music under famed composers Alessandro Milleville and Ercole Pasquini as a young child. In 1593 Aleotti published a collection of motets, the earliest publication by a nun and the first pieces of sacred music credited publicly to a woman. She herself was later the dedicatee of two publications of sacred music, attesting to her recognition among her male colleagues. Aleotti's motet *Angelus ad pastores ait* shifts musical meters and reflects the mood of its text: "I bring you tidings of great joy."

CORELLI: CHRISTMAS CONCERTO

Arcangelo Corelli, a composer and violinist of the Italian Baroque, was hugely influential in his time and left a marked impact on the world of Western classical music through his development of the sonata and concerto forms. Corelli's *Concerto grosso* in G Minor, Op. 6, No. 8 is subtitled *Fatto per la notte di Natale*, or "made for the night of Christmas," lending it the nickname "Christmas Concerto." The Christmas concerto was, in fact, a common form in Baroque music, generally scored for a small group of soloists (*concertino*) backed up by an orchestra (*ripieno*) and continuo (akin to the modern-day rhythm section). WindSync's version divides the soloist parts, originally for two violins and cello, among the full ensemble. Corelli's work also features a touching Pastoral finale, another notable feature of the Christmas concerto form. The pastoral style is meant to represent the shepherds keeping watch over their flocks.

BEACH: PASTORALE

Amy Beach was one of the most frequently performed American composers of her generation, and the *Pastorale* is one of the last works she ever published. The work was the output of Beach's final residency in 1941 at the MacDowell Colony, an artist retreat in New Hampshire where she composed and spent time in nature each summer for 20 years. The musical material of the *Pastorale* recycles work from the composer's very first trip to the MacDowell Colony, rescored as her sole piece for wind quintet. This instrumentation allows Beach to convey a pastoral quality by referencing bagpipes and horns, and the wind quintet's natural lyricism and broad dynamic range evoke the sweeping feeling of a landscape.

SCHOENBERG: WINTER MUSIC

"While writing this piece, I was thinking about my New England roots, and how I am now living in Los Angeles and experiencing my first winter. I have come up with *Winter Music* as my idea of life on a single planet in one of the 170 billion galaxies located millions of light-years away from earth. That is, a fantasy world somehow paralleling and reflecting my first winter in Los Angeles: magically-warm, fairy-tale like, whimsical, light, airy, and full of love. The work is dedicated to Sarah, Carter, and my little niece."
--Adam Schoenberg, 2012

KAWAI: YUKIMUSHI

Yukimushi, also known as "snow fairies," are tiny white flying insects. Poetically, they look like a warm-weather blizzard as they cover the Japanese sky in autumn, and their annual appearance foretells the arrival of snow. French horn player Kazutaka Kawai composed this tribute to the noble creature in a style influenced by the music of movies and video games.

PIAZZOLLA: INVIERNO PORTEÑO

Astor Piazzolla was an Argentine composer, bandoneon player, and arranger who invented the *nuevo tango* style, which incorporates elements of classical and jazz music. While known as the foremost composer of tangos, Piazzolla's work in the world of classical music was extensive, including performances with orchestras worldwide and studies with Alberto Ginastera and Nadia Boulanger. *Invierno Porteño* (Buenos Aires Winter) belongs to a set of four pieces known as *Cuatro Estaciones Porteñas* (The Four Seasons of Buenos Aires). While often compared to Vivaldi's *Four Seasons* violin concerti, these pieces were written to be performed by an ensemble rather than a soloist. The slow yet impassioned *Invierno Porteño* depicts the sensuous heat of "winter" in the Southern Hemisphere.



As a 501(c)(3) non-profit organization, WindSync is dedicated to enriching the lives of children, families, and all members of the community with innovative, interactive chamber music concerts and educational programs.

To this end, WindSync is grateful for receiving support through our Circle of Support, public grantmakers, and foundations.

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WindSync's 2022-2023 season is presented in part with support from Liberty Auto Sales. WindSync thanks the Richard D. Huff Foundation Trust for generous continued support. WindSync is funded in part by the City of Houston through the Houston Arts Alliance and the Texas Commission on the Arts.

JOIN US IN 2023!

Musical Offerings.

Sunday, February 26

Live Oak Friends Meeting

5:45 PM Turrell Skyspace viewing

6:30 PM Concert

Rhapsody in Blue

Thursday, April 27

MATCH gallery

7:30 PM Concert

Reception to follow

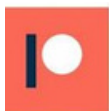
ONSTAGE OFFSTAGE || chamber music festival

April 25-28

Guest Artists: David Connor and Rainel Joubert

Collaborations with Houston Youth Symphony's CODA program and performances at Zilkha Hall, Houston Farmers Market, MATCH, and Crain Garden at Houston Methodist Hospital.

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