



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

**Syracuse Friends of Chamber Music**  
**April 6, 2024**

**Last edit 01/18/2024**

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*Program*

Miguel del Aguila: Sambeada (4')

W.A. Mozart/arr. Mordechai Rechtman: Serenade in C minor K. 388 (21')

Allegro  
Andante  
Menuetto in canone  
Allegro

--intermission--

Maurice Ravel/arr. WindSync: Bolero (7')

George Gershwin/arr. WindSync: Summertime (2')

Marc Mellits: Apollo (15')

Theia  
Sea of Tranquility  
Buzz  
Luna Nova  
Debbie Waltzing on the Moon  
One Small Step  
Moonwalk

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## *Program notes*

### **Miguel del Aguila: Sambeada**

The musical style of Uruguayan-American composer Miguel del Aguila combines drama, driving rhythms, and nostalgic nods to his South American roots. Miguel del Aguila composed *Sambeada* for WindSync in June 2022 to commemorate the ensemble's recent recording project of Del Aguila's music at Abbey Road Studios in London. This short work is a humorous samba dance that starts cool and relaxed and ends in a rhythmic frenzy. The oboe and French horn players are called to be multi-instrumentalists, performing percussion on the samba rhythm that underlies the piece.

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

In a letter dated July 27, 1782, Mozart wrote to his father that he was writing 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, an ingenious 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.

### **Maurice Ravel: Bolero**

In 1928, actress and dancer Ida Rubenstein commissioned Maurice Ravel to score a ballet 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 rhythm 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 solo, 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.

### **George Gershwin: Summertime**

George Gershwin is one of America's best-loved composers, and "Summertime" is one of Gershwin's best-loved tunes. The piece was originally composed as an aria for the opera *Porgy and Bess*, based on a novel by Dubose Heyward. Heyward adapted the libretto for the opera himself, and Gershwin traveled to South Carolina to meet the author and to soak up the summer setting before composing this famously languid music. Deeply influenced by Black music, Gershwin insisted on an all-Black cast for the original 1935 production, a controversial choice at the time. It was not until a 1976 revival by Houston Grand Opera that *Porgy and Bess* found commercial success and entered the American canon.

### **Marc Mellits: Apollo**

Marc Mellits is one of the most performed living American composers, enjoying hundreds of performances throughout the world every year. His music is eclectic, all-encompassing, and colorful. Mellits often constructs his pieces as sets of short, contrasting movements that explore a single subject. His unique musical forms alternate driving rhythms with soaring lyricism.

WindSync commissioned Mellits in 2019 to write *Apollo*, a piece commemorating the 50th anniversary of the Apollo 11 lunar landing. *Apollo* comprises seven short movements that present a kaleidoscopic view, from the famous phrase "One small step..." to the geography of the moon, the mythology behind cosmic bodies, and scenes from the composer's own childhood.

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### *Bio*

WindSync has established itself as a vibrant chamber ensemble performing wind quintet masterworks, adapting beloved music to their instrumentation, and championing new works by today's composers. The quintet breaks down the "fourth wall" between musicians and audience by moving communicatively, speaking from the heart, and 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 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. The ensemble has appeared in recital at some of North America's best-known venues, including Ravinia, Weill Recital Hall at Carnegie Hall, Strathmore Mansion, and the Library of Congress. Their commissions and premieres include *The Cosmos*, a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, collaborative works for quintet and percussion with Ivan Trevino and Erberk Eryilmaz, and recent works by Mason Bynes and Akshaya Avril Tucker. WindSync's album *All Worlds, All Times* was released on Bright Shiny Things in 2022, debuting at No. 2 on the Billboard Traditional Classical chart.

WindSync's thematic programming responds to the people and places where they work. In the members' artistic hometown of Houston, they curate a concert season and present the Onstage Offstage Chamber Music Festival, spotlighting everyday public spaces as gathering places for culture. The ensemble's educational work includes frequent tour stops at public schools and ongoing collaborations with youth music groups, and their concerts for young people reach over 5,000 students per year. In recognition of this work, WindSync was the recipient of the 2022 Fischhoff Ann Divine Educator Award.

***More information:***

[www.windsync.org](http://www.windsync.org)

[www.youtube.com/windsync](http://www.youtube.com/windsync)

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