

# NEW YORK KAMMERMUSIKER

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FREE

**AUGUST 6TH @ 7PM**

16TH ANNUAL  
*WINDS OF CHANGE*  
CONCERT

FIRST  
PRESBYTERIAN  
CHURCH FARGO  
650 2ND AVE N.  
FARGO, ND 58102



Formed in 1969 by ND native, Ilonna Pederson, this non-profit organization seeks to reintroduce the instruments and the music of the double-reed band to modern audiences.

The group prepares modern scores from long-neglected musical manuscripts that they discover during their extensive research.

# THE NEW YORK KAMMERMUSIKER

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Ilonna Pederson, Director

*The quality of the musicians surpasses the imagination. Their virtuosity surmounts every challenge, of course, but the beauty of timbre, sensitive interpretation, and perfect balance collectively achieved by the artists are the fruits of a long and detailed labor.*

—*Sud-Ouest*, Royan, France

Founded in 1969 by Ilonna Pederson, The New York Kammermusiker is a professional double-reed ensemble which has traveled extensively throughout the world. The Kammermusiker is dedicated to presenting music to as wide ranging an audience as possible. The members of the group combine a repertoire ranging from the early Renaissance through Contemporary periods with an informal stage manner inviting the audience to know more about the works performed and the instruments used. Experimental and folk music, often using special folk instruments acquired on tours abroad, are a part of the group's repertoire.

The members of the Kammermusiker have been specially trained by the French organization Jeunesses Musicales de France to bring music to young audiences. In addition to concerts in dozens of countries on five continents, the ensemble frequently gives masterclasses and seminars on its tours.

## **BIOGRAPHY OF INSTRUMENTS**

Double reed instruments have a long history, dating back several thousand years. Representatives of the double-reed family come from all over the world, and have been found in numerous ancient archaeological sites. With increased world travel starting with Marco Polo's journeys, the double-reed came to western Europe. The similarity in names of simple double-reed instruments (Chinese Suono, Indian Shenai, European Shawm) suggests a common heritage.

Double-reed bands, as has been well documented in writings and in pictures, were a familiar sight in Renaissance towns. Shawms, crumhorns and racketts came in all sizes, from descant to great bass. In addition to being used by members of a town's watch (the loud noise of the shawms was ideal for sounding an alarm), several complete families of instruments have been found in church collections, leading to the assumption that they were used to accompany religious services.

The golden age of the shawm coincided with the Golden Age of Venetian composition in the early 17th century, and works of this time are ideally suited to the range and character of double-reed instruments, as are the works of the 17th century German masters such as Hassler, Erbach, Scheidt and Pretorius. In the Baroque age, many composers such as J.S. Bach in the Christmas Oratorio and other works, and Handel (himself an oboist) wrote for double-reed band. Composers, including Mozart and Beethoven, wrote for the ensemble throughout the Classical period.

During the Romantic period, the double-reed band dropped into oblivion, to be revived by the efforts of the musicologist Josef Marx of New York, oboists Hans Hadamowsky and Jurg Schaeftlein of Vienna, and Ilonna Pederson, director of The New York Kammermusiker.

*A rare and valuable musical experience full of vitality and enchantment. Absolutely delightful.*

—*Daily Clarin*, Buenos Aires, Argentina

The New York Kammermusiker is incorporated as a not-for-profit organization. Contributions are tax-exempt.

NORTH DAKOTA 16<sup>TH</sup> ANNUAL CONCERT SERIES

THE NEW YORK KAMMERMUSIKER

Ilonna Pederson, Director

*736 West End Avenue, Suite 9B, New York, NY 10025, USA - Tel: (212) 749-2207*

*August 6, 2023*

## First Presbyterian Church - Fargo, ND

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Prelude: Hallelujah, Leonard Cohen (1934-2016)

Welcome: The Reverend Mary Jo E. Holtey

I. "Sailors' Dance," from Dido and Aeneas. Henry Purcell (1659-1695)

II. Concert (H.545). Marc-Antoine Charpentier (1688-1704)

Sarabande

Gigue angloise

III. "Sonata F Major." Johann Friedrich Fasch (1618-1758)

Andante

Allegro

IV. Sonata II. (1697) Daniel Speer (1636 – 1707)

"Chaconne," from the 3<sup>rd</sup> Act of "The Prophetess." Henry Purcell (1659 – 1695)

V. Two Airs. John Jenkins (1592-1678)

Almain G Minor

Almain C Major

VI. Toccata. Eugene Gigout (1844-1925)

Sally Harmon, organ

VII. "Walla-Kye." Mana-Zucca (1885-1981)

VIII. "BasseDanse – Dont vient cela." Tielman Susato (c.1515-1570)

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Handel Trio. Georg Friedrich Handel (1685-1759)

Rigaudon

Bourree

March

IX. "Viennese Corner Waltz." Harold Emert (1944 - )

"I live With a Cat. A Cat Lives With Me." Harold Emert (1944 - )

X. "Hernando's Hideaway." (1954) Adler & Ross - Arr. Gene Stickley

XI. Water Music Suite (1717). Georg Friedrich Handel (1685-1759)

Coro

Sarabande

Hornpipe

*Musicians*

**Oboe and English Horn**

Richard Kravchek

Ilonna Pederson

William Wielgus

**Bassoon**

Joelle Amar

Peggy Dudley

Kukiko Mitani

**Guest Artist**

Sally Harmon

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Ilonna Pederson, Director

*THE NEW YORK KAMMERMUSIKER* has performed throughout the United States and.....

**MEXICO** - Mexico City; **PANAMA**; **DOMINICAN REPUBLIC** - Santo Domingo, Santiago; **TRINIDAD AND TOBAGO**; **COLOMBIA** - Barranquilla, Bogota, Medellin, Cartagena, Bocamonga; **ECUADOR** - Guayaquil, Quito, Cuenca, Loja; **PERU** - Lima, Cuzco; **BOLIVIA** - La Paz; **PARAGUAY** - Asuncion; **URUGUAY** - Montevideo, Paysandu; **ARGENTINA** - Buenos Aires, Rosario; **BRAZIL** - Rio de Janeiro, Sao Paulo, Brasilia, Bahia, Belem, Manau; **VENEZUELA** - Caracas; **GUYANA** - Georgetown

**AUSTRALIA** - Adelaide, Brisban, Newcastle, Canberra, Nedlands, Melbourne, Sydney, Perth; **NEW ZEALAND** - Christ Church, Auckland, Wellington, Dunedin; **CHINA** - Shanghai, Beijing, Tianjin; **TAIWAN** - Taipei, Taichung, Kaoshung, Tainan, Taoyuan, Keelung

**NORWAY** - Oslo, Bergen; **FRANCE** - Paris, Bordeaux, La Rochelle, Tours, Orleans, Besançon, Rochefort, Chateaudun, Chateauroux, Angouleme, Poitiers, Issoudun, Bourg, Brioude, Niort, Royan, Le Blanc, Issoire, Bourges, Bordeaux, Annemasse, La Tour, Le Puy, Lyon, Dijon, Cluny, Bourgoin, Marseilles, Langogne, Perigueux, Brive, Vichy; **SPAIN** - Barcelona, Madrid, Seville, Toledo, Canary Islands; **PORTUGAL** - Lisbon, Braga, Aveiro, Coimbra, Leira, Setubal, Estoril, Funchal, Oporto, Madeira; **LUXEMBOURG** - Diekirch, Luxembourg, Bourglinster; **BELGIUM** - Alden Biesen, Brussels; **HOLLAND** - Amsterdam, Arnhem, Haarlem, Hilversum, Tilburg; **DENMARK** Arhus, Alborg; **FINLAND** - Helsinki, Jyvaskyla; **GERMANY** -Frankfurt, Aachen, Cologne, Munich, Ottobeuren, Berlin, Stuttgart, Hamburg, Mannheim, Scheidegg, Dresden, Leipzig, Halle, Eisenach, Quedlinberg, Rostock, Meissen, Erfurt, Wittenburg; **AUSTRIA** - Salzburg, Bregenz, Vienna, Linz, Horn, Millstatt, Saalfelden, Ossiach, Zell am See, Attersee, St. Georgen; **SWITZERLAND** - Zurich, Bern, Lucerne; **SWEDEN** - Stockholm; **ITALY** - Milan, Rome, Naples, Venice; **YUGOSLAVIA** - Belgrade, Ohrid, Vrnacka Banja, Novisad, Arangelovac; **CZECH REPUBLIC** - Prague; **SLOVAKIA** - Bratislava; **SLOVENIA** - Ljubljana

**TELEVISION:** New York, France, Germany, Austria, Holland, China, Taiwan, Argentina, Brazil, Colombia, Dominican Republic Ecuador; **RADIO:** Oslo Radio, Norway; Munich, Stuttgart, DDR, and Frankfurt Radios, Germany; NOS Radio, Holand; Radio France; Beijing Radio, China, WNYC, WQXR, WNCN, New York

# The New York Kammermusiker

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Ilonna Pederson, Director

The pure sound of their oboes and the precision with which they commenced a passage so that it sounded as one voice is, indeed, a mark of high musicianship, and a great pleasure to hear.

—Dumbarton Oaks, Friends of Music, Washington, DC

A rare and valuable musical experience, full of vitality and enchantment. Absolutely delightful.

—*Daily Clarin*, Buenos Aires, Argentina

The New York Kammermusiker: an ensemble whose playing is perfect, the sound is beautiful, articulation and rhythm are taken care of in finest detail, and the whose sounds exceptionally pure, which is no small achievement.

—*New Nieuwsblad Van Het Zuiden*, Tilburg, Holland

The New York Kammermusiker caught our interest not only with their excellent programming, but also through the perfect mastery of each part and their perfect intonation and phrasing, which allowed each work to reveal its natural brilliance.

—*Hudobny Zivot*, Bratislava Festival, Slovakia

The Kammermusiker performed superbly throughout their programme, playing with keen sensitivity, a fine sense of balance and a sure sense of ensemble.

—*The Star*, Music Federation of New Zealand, Christchurch, New Zealand

The quality of the musicians surpasses the imagination. Their virtuosity surmounts every challenge, of course, but the beauty of timbre, sensitive interpretation, and perfect balance collectively achieved by the artists are the fruits of a long and detailed labor.

—*Sud-Ouest*, Royan, France

Throughout the evening The New York Kammermusiker displayed extraordinary musicianship—the result of their excellent sense of ensemble and the technical perfection demonstrated by every member of the group.

—*Politika*, Belgrade Festival, Yugoslavia

The members of the New York Kammermusiker, as well as all being accomplished soloists, are a splendidly coordinated team, and their ensemble work was excellent.

—*The Times*, Musica Viva Concert, Canberra, Australia

The New York Kammermusiker is a group whose technical brilliance and magnificent ensemble playing are perfectly suited to present the oboe and its related instruments as splendid solo instruments outside the orchestra.

—*Volkszeitung*, Carinthian Summer Festival, Ossiach, Austria