

NEW YORK KAMMERMUSIKER

FREE
AUGUST 10 @ 7PM

18TH ANNUAL
WINDS OF CHANGE
CONCERT

650 2ND AVE N.
FARGO, ND 58102

FIRST PRESBYTERIAN
CHURCH OF FARGO

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Founded in 1969 by North Dakota 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. Experimental and folk music, often using special folk instruments acquired on tours abroad, are just a small part of the group's repertoire.

The New York Kammermusiker double-reed chamber music ensemble travels the world presenting a wide range of double-reed music, from the Renaissance era through Contemporary periods. This group is known for their experimental and improvisatory performances — often performing music written for their own unique sound — and for the excellence of their performances, regardless of what particular music is on the program.

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.

The New York Kammermusiker is unique in the music world. Few small classical chamber groups perform steadily for so many years. The members of the ensemble have been performing regularly for fifty-five years. This is a rare record, a historic concert due to the longevity of these members performing together. The members of NYK share a rare camaraderie and concern for each other that has lasted decades.

One critic noted that the New York Kammermusiker is, "The most traveled classical small ensemble in the world, and one of the longest performing groups in the world."

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 master 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 program, playing with keen sensitivity, a fine sense of balance and a sure sense of ensemble.

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

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 splendid solo instruments outside the orchestra.

—Volkszeitung, Carinthian Summer Festival, Ossiach, Austria

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

NORTH DAKOTA 18TH 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

Prelude to Concert: Maria

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

"Celebration Pavannes" Michel Danican Philidor (1580-1651)

II. Sonata. Elizabeth De Gambarini (1731-1765)

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

Gigue angloise

IV. Trio Opus 83. James Hook (1746-1827)

Allegro

Rondo

V. Phantasie Stucke. Robert Schumann (1810-1856)

VI. Variations on the Shaker Hymn "The Humble Heart," for Organ. Robert Lau

(Performed by Guest Artist, Sally Harmon)

VII. Handel Trio. Georg Friedrich Handel (1685-1759)

Rigaudon

March

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

IX. From the Harbor. Jane Leslie (1970-)

X. Three Sea Miniatures. Duncan Stubbs (1961-)

Weighing Anchor

Leaving With the Tide

Hornpipe

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XI. Fantasy On Days. Henry Mancini/Rod Butler (1940-2000)

XII . Familiar Dances and Folk Music

Tango and Waltz.

Icelandic Folk Song.

Russian Riddle Song

Irish Melody - Harold Emert

Fever - Peggy Lee

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

Musicians

Oboe and English Horn

Ian Davidson

Richard Kravchek

Ilonna Pederson

William Wielgus

Bassoon

Peggy Dudley

Kukiko Mitani

Contra

Cassandra Bendickson

Guest Artist (1st Presbyterian Church)

Sally Harmon

Additional Instruments

Oboe d'Amore

Shawm

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.