

# Voices of Change

presents

## MODERN CURRENTS

**2023–2024 Season**

**21 January 2024, 3:00pm**



Voices of Change • Dallas

Modern Music  
Ensemble



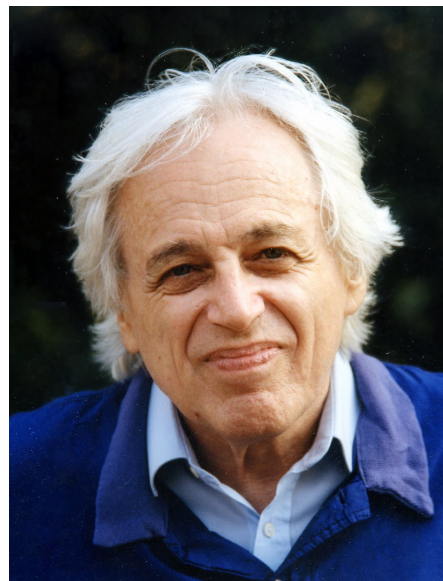
**Conlon Noncarrow**  
*Trio No. 2*



**Erwin Schulhoff**  
*Duo for Violin & Cello*



**Sarah Kirkland Snider**  
*Ballade & The Currents*



**Gyorgy Ligeti**  
*Six Bagatelles*



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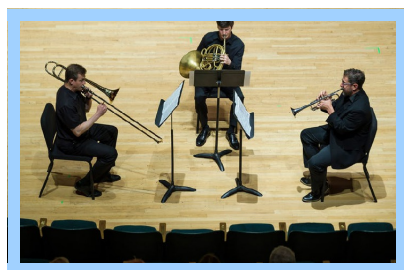
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 VoicesOfChangeDallas

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Ives Violin Sonata  
16 February 2020



Poulenc Sonata for  
Horn, Trumpet & Trombone  
6 May 2019



Howells Oboe Sonata  
6 May 2019



Walker String Quartet  
24 November 2019



Racine Voodoo Jazz at  
Arts Mission Oak Cliff  
5 April 2019



Corigliano Mr. Tambourine Man  
6 October 2019



Psathas Matres Dance  
16 February 2020



My Soul Dances Concert  
24 November 2019  
Audelia Creek Elementary  
Student Drawing Contest  
Winners with L-R:

Donna Williams,  
Maria Schleuning  
& Sho-Mei Pelletier





*A Note From Our  
Co-Artistic Directors*  
Maria Schleuning & Jon Cziner



Welcome to this afternoon's performance!

The instruments and timbres on today's program are as varied as the composers themselves.

György Ligeti's centennial was technically in 2023, but we are belatedly celebrating it today by closing our performance with his witty and humorous *6 Bagatelles for Woodwind Quintet*, his own arrangement of a selection of movements from his early piano piece *Musica Ricercata*. Ligeti himself described the music of Conlon Nancarrow, the composer of our opening work as "the greatest discovery since Webern and Ives... something great and important for all music history! His music is so utterly original, enjoyable, perfectly constructed, but at the same time emotional ... for me it's the best music of any composer living today."

In between these two 20th century giants, we showcase Erwin Schulhoff's *Duo for Violin and Cello*, a folk-inspired work dedicated to Czech composer Leos Janacek, along with two solo piano works by contemporary American composer Sarah Kirkland Snider. The second work, *The Currents*, is particularly interesting in that it was composed as a showpiece for a piano competition. Kirkland Snider, "decided (her) contribution would be something that challenged the pianist to be at their most expressive, poetic, and lyrical," rather than purely technical.

We are also pleased to be adding some new performers to our roster today and know you will enjoy having the opportunity to hear them.

Sharing thoughts and ideas about programming has been fun for us in this season of transition and we hope you find as much joy in the results of our collaboration as we have. We thank you for your support, enthusiasm and generosity and hope to see you at our next performance on March 4 at 7:30pm, at the First Unitarian Church of Dallas.

*Maria & Jon*

## MISSION & HISTORY OF VOICES OF CHANGE

***The mission of Voices of Change is to promote the works of contemporary composers through performance, commissioning, recording, and education.***

Voices of Change (VOC) is one of the longest-lived and most distinguished classical music ensembles performing new music in the U.S. In its 49th year, VOC fills a unique niche in the music world by performing small ensemble works by 20th- and 21st-century composers, encouraging and preserving the

impulse of musical creativity and imagination. The ensemble has hosted 125 composers, presented over 80 world premieres (more than 30 commissioned by VOC), performed music by over 400 composers, and made numerous recordings, including 6 CDs. VOC's Core Ensemble is an essential component of the organization's success. Our professional musicians, who also perform in leading area symphony and opera orchestras, are the foundation of all concert programming and deliver highest quality performances. Voices of Change has a proud history of welcoming living composers to work with its musicians and interact with its audiences, with the intention of making new classical music accessible, understandable and fun.

## YOUR SUPPORT MAKES OUR WORK POSSIBLE!

The arts generate \$6 billion each year for the Texas economy in normal times, and Voices of Change is proud to be part of this. But the price of admission covers only a small fraction of the cost to produce a concert, and we rely on support from our patrons to continue bringing you unique and adventurous programming. We gratefully acknowledge the support we have received from our loyal patrons over the years and we hope you will remember us in your charitable giving.

## UNDERWRITERS' CIRCLE ★ GIFTS OF \$1,000 & UP

Our Underwriters' Circle provide the financial backbone for our concert performances. Please consider joining this elite group. Benefits for members include special recognition in the printed concert program and on our website.

Leslie F. Blum, MD & David Cziner, MD

*Honoring Jon Cziner*

Joke & Arend Julius Koch

Kenton & David Kravig-Williams

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# VOICES OF CHANGE

2023-2024 Subscription Season

21 January 2024 ☆ 3:00pm

**Trio No. 2** (1991) for oboe, bassoon & piano

Gina Ford, oboe ☆ Olivia Hahn, bassoon ☆ Benjamin Loeb, piano

**Conlon Noncarrow**

1912–1997

**Duo** (1925) for Violin & Cello

I. Moderato                      III. Andantino  
II. Zingaresca                    IV. Moderato

Maria Schleuning, violin ☆ Jolyon Pegis, cello

**Erwin Schulhoff**

1894–1942

**Ballade** (2001) for solo piano

**The Currents** (2013) for solo piano

Liudmila Georgievskaya, piano

**Sarah Kirkland Snider**

b 1973

**6 Bagatelles** (1953) for wind quintet

I. Allegro con spirito      IV. Presto ruvido  
II. Rubato. Lamentoso      V. (Béla Bartók in memoriam) Adagio. Mesto  
III. Allegro grazioso      VI. Molto vivace. Capriccioso

Ebonee Thomas, flute ☆ Gina Ford, oboe ☆ Corey Mackey, clarinet  
Olivia Hahn, bassoon ☆ Alex Kienle, horn

**Gyorgy Ligeti**

1923–2006

**Program Notes by Laurie Shulman © 2024**

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**Trio No.2 for oboe, bassoon & piano (1991)**

**Conlon Nancarrow (1912-1997)**

Born in Texarkana, Arkansas, Conlon Nancarrow identified as Mexican-American and spent most of his career in Mexico. His first instrument was trumpet; he played both jazz and classical in his youth. In the early Depression years (1929-1932) he studied at the Cincinnati College-Conservatory, then continued private composition lessons in Boston with Nicholas Slonimsky, Walter Piston, and Roger Sessions. In the mid-1930s he fought in the Spanish Civil War. Shortly after his return to the USA In 1939, he relocated to Mexico City, and adopted Mexican citizenship in 1956.

Nancarrow was best known for his compositions for player piano, which had the capability of playing intricate rhythms far faster than human hands. He experimented with this unorthodox instrument, adjusting its mechanism and outfitting the hammers with leather or metal, resulting in quasi-percussive sonorities. Some of Nancarrow's early compositions were connected to blues, ragtime, and jazz; later works favored more abstract music.

This second trio for oboe, bassoon and piano is an unassuming single movement that is more complex than one would think. Though it maintains a more or less steady 3/4 meter throughout, there are segments that are almost pointillist, with only one instrument playing a single note. Elsewhere, all three

play at once, in mostly scalar increments that both ascend and descend; the piano adopts sequential parallel triads, also both ascending and descending. The result is five minutes of music that is both coming and going, at once minimalist and rhythmically complex. One has the feeling that the composer might be winking at us. Careful listeners will notice considerable imitation (and inversion) of brief motives as the texture thickens, but the mood is always playful.

### **Duo for Violin and Violoncello (1925)** **Erwin Schulhoff (1894-1942)**

Czech-born Erwin Schulhoff was a protégé of Dvořák and a student of Reger and Debussy. He was a musician of remarkable versatility and, in his day, stature. He earned prizes in both piano and composition as a student in Leipzig and Cologne, and went on to a successful career as a jazz performer! Between 1918 and 1938, his music was widely performed in Europe. Although the work we hear this afternoon is hardly revolutionary, Schulhoff allied himself with a number of *avant-garde* movements, including Dadaism and quarter-tone music. He was one of the first to address the challenges of music "between" the pitches of the western piano, as developed by his contemporary Alois Hába. Schulhoff did not limit his radical causes to musical ones. He became a Communist and a naturalized Soviet citizen. Schulhoff was imprisoned by the Nazis when they invaded the Soviet Union in 1941. His Jewish heritage and communist affiliation were more than enough to force his incarceration. He died in the German concentration camp at Wülzburg, in Bavaria.

This Duo is a pivotal work in his output because it coincided with a new creative period that incorporated elements of jazz and Czech folk music into his original works. In 1923, Schulhoff returned to Prague, the city of his birth. The move triggered a shift in his style away from the expressionist and *avant-garde* techniques that had so interested him during the war years and immediately afterward. Drawn to the exciting renaissance taking place among native Czech composers, Schulhoff was particularly attracted to the music and philosophy of Leoš Janáček, who was then reaping the rich Indian summer harvest of his own career. Schulhoff was a respected writer as well as a composer, and in 1925 he published a tribute to Janáček on the occasion of the older man's 70<sup>th</sup> birthday. That essay is still respected as one of the most insightful contemporary assessments of Janáček's music. Janáček is relevant to Schulhoff's Duo for two reasons. The first is that the work reflects Schulhoff's rejuvenated interest in Slovak music, with its neoclassic leanings, rhythmic patterns that evoke the cadences of Czech language, and reminiscences of folk style. The second reason is that he dedicated the Duo to Janáček, "with deep respect."

The duo literature for violin and cello is not extensive, but the early years of the twentieth century yielded several important works that are cornerstones of the repertoire. Outstanding examples are the Zoltán Kodály Duo, Op.7 (1914), the Ravel Duo-Sonata (1922), and Bohuslav Martinů's Duo No. 1 (1927). (Ms. Schleuning and Jolyon Pegis have performed the Kodály and Ravel duos on previous VOC concerts.) Schulhoff would likely have been familiar with the two earlier works, and his own Duo is an admirable addition to the literature. He was clearly interested in experimenting with various chamber sonorities, particularly for string instruments. His works from the mid-1920s include two string quartets (1924 and 1925), Five Pieces for String Quartet (1923), a string sextet (1924), and a Concertino for flute, viola and contrabass (1925), all of which are contemporary with this Duo. His musical language was simplifying, and the challenge of writing for a spare two-part texture must have had special appeal to him.

In the original 1929 edition of *Cobbett's Cyclopedic Survey of Chamber Music*, Erich Steinhard wrote of Schulhoff: "The distinguishing qualities of his style are humour, audacity, transparency, brilliance and grace." Steinhard also noted, rather bizarrely, that "English dancing and English cheerfulness also appeal to [Schulhoff]." Nearly a century later, the assessment of his music has altered, not only because of the

passage of time, but also because of intense interest in Jewish composers who lost their lives in the Holocaust. Josef Bek's article in *The New Grove Dictionary of Music and Musicians* (2001) is expanded significantly from the 1980 edition. Bek identifies a stylistic shift beginning in the mid-1920s to a 'synthesis of avant-garde aggression and the continuing European mainstream tradition.'

In several of works from the early 1920s, Schulhoff seems to have undergone his stylistic change of heart almost midstream. The Duo is an example, with its inner two and outer two movements paired in apparently opposing styles. The piece opens with a *Moderato* in 5/4 time, freely atonal and apparently devoid of the unusual scale patterns characteristic in Moravian and Czech folk music. The two players converse as equals. In places, the cello is momentarily in a higher range than the violin. With the *Zingaresca*, Schulhoff plants his feet firmly in Czech territory. This second movement is overtly dance-like, saluting the Roma culture of virtuoso fiddling and foot-tapping rhythmic pulsation. The third movement *Andantino* matches the two players in muted conversation with one playing pizzicato, the other with the bow. They take turns with each method of sound production, exchanging musical phrases that are the warmest and most lyrical in this work. The Duo concludes with another *Moderato* movement, this time in 4/4 time, returning to the prickly atonal exploration evident in the first movement.

***Ballade* (2001) for solo piano**

***The Currents* (2013) for solo piano**

**Sarah Kirkland Snider (b.1973)**

Sarah Kirkland Snider was born and grew up in Princeton. She attended Wesleyan University, then earned an M.M. and Artist Certificate at the Yale School of Music. She won the Detroit Symphony's Elaine Lebenbom Memorial Award in 2013 and is the recipient of many other honors. Her teachers have included Martin Bresnick, Marc-Andre Dalbavie, Aaron Jay Kernis, Ezra Laderman, David Lang, and Christopher Rouse. She divides her time between Princeton and New York City.

Among pianists, the title *Ballade* immediately brings Chopin to mind. Snider is no exception: she has revered Chopin's four iconic Ballades since first becoming acquainted with them as an adolescent. She describes her relationship to the Ballades as "quasi-religious:"

If I stumble upon one of them unexpectedly, I have to stop and sit down. Years ago, I communed with the Ballades to such a degree that now I almost fear them. I go near them only when I am suitably prepared for that kind of extended deep-sea diving. Of all Chopin's Ballades, I was most deeply affected by the Fourth. I'd read that Chopin wanted the Fourth Ballade to have a "sickly, creepy" feeling, which reminded me of Thom Yorke's statement that the goal of Radiohead's "OK Computer" was to make the listener feel emotionally "nauseated." In both cases these characterizations struck me as poignantly apt. I realized as I was writing this piece that similar emotional impetus was informing it. Because of this, and because the piece was indebted to many technical and structural features in Chopin's Ballades (though also to the piano music of Debussy and Ravel), I decided to call the piece *Ballade*, in homage.

*Ballade* is dedicated to the pianist and composer Laurie Altman, my piano teacher throughout middle and high school, who introduced me to Chopin.

The sound world of Snider's *Ballade* is similar to that of *The Currents*, as are the textures, which for most of the piece comprise three interconnected voices. The principal difference lies in the figuration, which is decidedly more romantic and – not surprisingly – indebted to Chopin. Snider invites considerable



flexibility of tempo from the pianist in moments that range from tender to passionate. The piece concludes with an elegiac chorale.

For Snider, all her music is autobiographical. "It's all informed by my life experience," she has said. The two solo piano works on this program are representative, as her composer's notes explain.

Piano was my first instrument and musical passion, so a solo piano commission for a competition initially intimidated me. I know the literature well — how deeply and imaginatively the instrument has been explored, how difficult it is to invent new ways to challenge the pianist. There is an idea that a piece written for a competition should do this, that it should invent new technical demands and showcase pyrotechnical dazzle. When I was younger, I wrote some piano music that consciously strove for virtuosity, but these days I'm more interested in getting at what is most peculiarly personal and in need of expression.

So when I was asked to write this piece [*The Currents*], I decided my contribution would be something that challenged the pianist to be at their most expressive, poetic, and lyrical, something that would reward a sharp attention to detail and sensitivity to pacing and narrative. Of course, the fact that it was for a competition [*the American Pianists Association commissioned The Currents for its Classical Fellowship Awards*] never fully left my mind, so the piece does require a formidable technique, but my hope is that *The Currents* allows the performer to focus on storytelling as well — skills that, to my mind, are just as essential to becoming an unforgettable pianist.

The title of the piece, and the overall emotional impetus, was inspired by a larger cycle of poems, *Unremembered*, by poet Nathaniel Bellows, which I set a few years ago. The cycle is about memory, innocence, and the ways we cope with an unpredictable world. The line from which I drew the title reads:

But like the hidden current  
somewhere undersea  
you caused the most upheaval  
on the other side of me.

A single movement of about 8 minutes, *The Currents* is a bit free rhapsody, a bit rondo. It opens with a touch of minimalism: repeated rhythmic cells in both the left hand and the middle voice, providing underpinning for a more complex melody in the upper register. A bold, percussive episode interrupts, requiring both strength from the pianist and the ability to change moods rapidly. These two principal ideas recur and commingle, moving us from fluid, dreamy music to something decidedly more aggressive. Ultimately it is the gentle pulsating flow of the initial idea that has the most staying power. Throughout, a firm sense of tonality eludes the ear, yet the music holds our attention. It ends with a question mark.

## **6 Bagatelles for wind quintet (1953) György Ligeti (1923-2006)**

If you've even heard of Ligeti, it might be because of his *Lux Aeterna*, which Stanley Kubrick used for the soundtrack of the iconic 1968 film *2001: A Space Odyssey*. (Kubrick also borrowed snippets of Ligeti's *Atmosphères* and *Requiem* - none with the composer's permission.) Few listeners are familiar with Ligeti's other music.

Arguably the most distinguished Hungarian composer since Bartók, Ligeti was born in a Hungarian-speaking part of Transylvania to Jewish parents. His father and brother died in Nazi camps, and he barely survived the war himself, working with high explosives near the front line as a Nazi slave laborer. Postwar life in Communist Romania was not much better, but poor health kept Ligeti out of mandatory military service and he managed to graduate from the Budapest Academy of Music in 1949. He served on its faculty until he fled Hungary for Vienna after the unsuccessful Hungarian uprising in 1956. In the 1960s, he became active with the European *avant-garde* and was closely associated with the Darmstadt-Cologne school. Ligeti became an Austrian citizen in 1967.

The Six Bagatelles for Wind Quintet are based on Ligeti's *Musica Ricercata*, a seminal set of pieces that Ligeti composed between October 1951 and March 1953. The title is intentionally ambiguous. *Ricercata* is an Italian term for an instrumental composition of the late Renaissance and early Baroque periods. The predominant type was a polyphonic structure employing contrapuntal style; it was an important precursor of the Baroque fugue. But *ricercata* is also a past participle of the verb *ricercare*, to search for again. Thus *Musica Ricercata* also means 'sought music.' In this case, it reflects a conscious effort on Ligeti's part to forge a personal style that would break from his earlier, neo-Bartókian efforts. In 1978 he recalled:

I asked myself what can I do with a single note? With its octave? With an interval? With two intervals? With certain rhythmic relationships? In this way, several small pieces resulted, mostly for piano.

Those results included the eleven movements of *Musica Ricercata*, which Ligeti subtitled 'studies' in his autograph score. They start with the simplest of means, gradually becoming more complex as Ligeti adds another pitch and another rhythmic relationship in each movement. In 1953 he adapted six of them for wind quintet, giving them the new title.

Bagatelle is a term first used by Marin Marais and François Couperin in the early 18<sup>th</sup> century. Several late 18<sup>th</sup>- and early 19<sup>th</sup>-century composers – most notably Beethoven – used the title. The word connotes a miniature, generally brief and light in character, and with no prescribed form. Ligeti's structural principle is his limited use of specific pitches, adding a new pitch for each successive piece to broaden his harmonic and melodic palette. Careful listeners will perceive not only repeated rhythmic patterns, but also repeated, imitated, and inverted melodic motives that plumb the possibilities of each pitch group. The variety of timbres possible with flute, oboe, clarinet, horn, and bassoon enhance the possibilities.

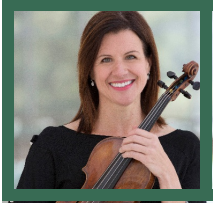
Each Bagatelle has its own tempo and personality, and the pieces grow increasingly complex. One is struck by Ligeti's juxtaposition of modal or diatonic lines reminiscent of folk music with in-your-face shrieking dissonances. No.5 is subtitled *In memoriam Béla Bartók*; its tempo instruction uses the Italian word *mesto* [sad, mournful], a designation that Bartók famously used to introduce each movement of his Sixth String Quartet. The length and somber mien of this Bagatelle attest to Ligeti's admiration of the older Hungarian.

The set culminates in *Molto vivace. Capriccioso*, a virtuosic *tour de force* that whooshes past in a scant 80 seconds. Ligeti constructs it almost exclusively from minor thirds, semitone clusters, and octaves, with capricious changes of tempo and texture. Right before the end, he writes aggressive chordal clusters that he instructs the players to 'repeat often, as if mad.' The final phrase comes as a surprise.



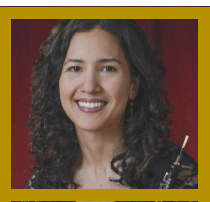
# MEET THE ARTISTS

**Maria Schleuning**, Violinist & Co-Artistic Director, has been a member of the Voices of Change Modern Music Ensemble since 1996 and Artistic Director since 2009. An advocate of new music, she has worked with many of the leading composers of our day including the legendary Witold Lutoslawski, George Crumb, Aaron Jay Kernis, John Corigliano, Augusta Read Thomas, Sebastian Currier, Bright Sheng, Samuel Adler, Donald Erb, David Dzubay, Pierre Jalbert, and David Amram. She has premiered many new works, including *Dream Catcher* a solo violin work written especially for her as a gift by Augusta Read Thomas, and *Partners* a double concerto written for



her and cellist Jolyon Pegis by David Amram; the world premiere was December 9, 2018 in Ann Arbor Michigan. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being *all water has a perfect memory* featuring the music of David Dzubay, released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony, Las Cruces Symphony, and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at Guildhall School in London with a grant from the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School where she received her Master's Degree.

**Gina Ford** is Principal Oboe of The Dallas Opera. She has previously performed with the Utah Symphony, Dallas Symphony Orchestra, New World Symphony, and Dallas Chamber Symphony. Gina has also enjoyed performing at festivals including Bravo! Vail, Spoleto, Music Academy of the West, National Repertory Orchestra, Banff Centre, National Orchestral Institute, and the Round Top Festival Institute. Ms. Ford received her Masters degree from Rice University as a student of Robert Atherholt, and her BM Oboe Performance and BA Psychology at Southern Methodist University as a student



of Erin Hannigan. She is a native of Ft. Worth, TX where she studied with oboist Jane Owen. Ms. Ford's album, *Encounters*, will be released in 2019 by the University of Texas at Arlington, where she serves as Adjunct Professor of Oboe.

**Dr. Liudmila Georgievskaya**, Piano, has performed as a recitalist in Russia, Italy, Uzbekistan, Ukraine, France, Netherlands, England, Hungary, Panama, and the United States. Winner of top prizes in more than a dozen national and international piano competitions, her performances have been broadcast on radio and television programs in Russia, the United States, Uzbekistan, Italy and Vatican City. She appeared as soloist with the Dubna Symphony Orchestra (Russia), Turkeston Symphony Orchestra (Uzbekistan), National Symphony Orchestra of Uzbekistan and



with some American orchestras including Meadows Symphony Orchestra, Las Colinas Symphony, Garland Symphony Orchestra, Symphony Arlington, UNT Concert Orchestra, and Concert Artists of Baltimore. Active also as chamber musician, she is a member of Voices of Change, and she often performs in piano duos with her husband Thomas Schwan and with her sister Olga Georgievskaya. Her solo CD with music by Beethoven and Schumann (Odradek Records, 2013) was hailed by the international press and won two Global Music Awards. An inheritor of the Russian piano school, she studied in Moscow with Tatiana Galitskaya and Liudmila Roschina, both former students of the legendary Russian pianist and composer Samuil Feinberg, Alexander Goldenweiser's pupil and disciple. She graduated from the Moscow State Tchaikovsky Conservatory cum laude. She also completed her post-graduate studies with Sergio Perticaroli at the Santa Cecilia National Academy in Rome, followed by the Artist Certificate at Southern Methodist University with Joaquín Achúcarro and the Doctorate in Piano Performance at the University of North Texas with Dr. Pamela Mia Paul. She is currently on the piano faculty at the University of North Texas, on the music faculty at Southern Methodist University, and she has given piano masterclasses worldwide.

**Olivia Hahn** was born and raised in Seoul, Korea and began studying bassoon in 2000 with



Mr. Sangwon Yun, former principal bassoonist of the KBS Symphony Orchestra. She is the first Korean bassoonist to earn B.M. and M.M. degrees from The Juilliard School, where she was a student of Kim Laskowski of the New York Philharmonic. As a highlight of her student years in school she was awarded second prize at The Juilliard School Mozart Bassoon Concerto Competition as a freshman. Her passion for the orchestra moved her to play as a principal bassoonist at the Juilliard School

under conductors, Alan Gilberts, Michael Tilson Thomas, Yannick Nezet-Seguín, Leonard Slatkin, Matthias Pintscher, Semyon Bychkov. Before moving to Texas, Olivia Hahn was the tenured principal bassoonist of the Charlotte Symphony Orchestra in North Carolina. Ms. Hahn also has performed concertos in Korea with the Prime Philharmonic Orchestra, Charity Chamber Ensemble, Seoul Philharmonic Orchestra, and the Korean Senior Symphony Orchestra. She was the first prize winner in several competitions, including The Music Association of Korea Competition, Seoul National University Competition, Hanyang University Competition and The Korean Music Journal Competition. As a reflection of her love for music, Ms. Hahn has been teaching bassoon for over 15 years with her students being accepted to prestigious programs such as the Juilliard Precollege and the Juilliard School. She performs with the orchestras in Texas including Dallas Symphony and Fort Worth Symphony. Olivia Hahn resides in Allen, Texas with her husband and her two children.

A native of Portland, Oregon, **Alexander Kienle** has performed as the Assistant Principal/Utility



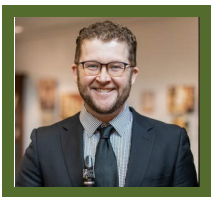
French horn at the Dallas Symphony Orchestra since 2014. Kienle's musical adventure started at age five, banging toy bells at a Montessori school, and he began studying piano at six. When his school band already had enough trumpet players, Kienle began studying the French horn at 11. Kienle attended The Juilliard School in New York from 2004 to 2010, where he studied under Jerome Ashby and Julie Landsman. He graduated with a Master of Music in 2010, receiving Juilliard's William Schumann Award for Outstanding Graduate Student. He has performed with

ensembles around the world, including the Los Angeles Philharmonic, the Australian Chamber Orchestra, the St. Paul Chamber Orchestra, the Cincinnati Symphony Orchestra, the Florida Orchestra, the Verbier Festival Orchestra and the New World Symphony. He has appeared as a soloist with the Dallas Symphony, the New World Symphony and the Aspen Conducting Academy Orchestra. Since 2015, Kienle has spent his summers performing with the Music in the Mountains festival orchestra in Durango, Colorado.

**Benjamin Loeb** is an accomplished conductor, soloist, accompanist, arranger, educator, arts administrator and entrepreneur. As a conductor, Loeb has lead orchestras across the US and around the world including in China, Argentina, Czech, Ukraine, and Bulgaria. His widely varied projects range from concerts of Beethoven and Bruckner Symphonies and Mahler song cycles to recordings with Yo-Yo Ma of Italian 16th century madrigalists to tours with popular rock musicians to world premieres of the most cutting-edge avant-garde contemporary music. His piano performances have been heralded by the Boston Globe: "[his] vigorous, cogent playing signaled the kind of equally weighted partnership, plus competition, plus mutual quest, etc. that [makes] this music live." He has soloed with the Boston Pops Orchestra at the invitation and under the direction of former New York Philharmonic Music Director Alan Gilbert. He has also collaborated as concerto soloist with many other conductors including JoAnn Falletta, Carl St. Clair, and Rossen Milanov. Some memorable recent performances include the complete Brahms Violin Sonatas with Chicago Symphony Orchestra Concertmaster Robert Chen and the complete Beethoven Violin Sonatas with violinist Jennifer Frautschi. At the invitation of United States Department of State, Loeb toured Argentina and Uruguay as an Artistic Ambassador, performing recitals of the music of Scott Joplin and giving master classes and workshops with youth orchestras and young musicians. He has recorded for Naxos (both as soloist and collaborative pianist), CBC and the DSCLabel. He holds a Graduate Performance Diploma from the Peabody Conservatory in Conducting, as a student of Gustav Meier, a Master in Music from the Curtis Institute and a Doctor in Musical Arts from the Juilliard School in Accompanying and a Bachelor of Arts from Harvard University. As an administrator, he has served as Executive Director of the Quad City (Iowa) Symphony Orchestra from 2013 through 2017, as Executive Director of the Greater Bridgeport Symphony, and as Music Director of the 2011 New Hampshire Music Festival. As Associate Conductor of the El Paso Symphony Orchestra, Loeb founded and served as both Executive and Music Director of the El Paso Symphony Youth. He is also the Founder and Artistic Director of the International Conducting Workshop and Festival, now in its twenty-second year. He lives in Plano, TX with his wife, Quyen, his 17-year-old daughter, Anna Sofia Uni, his 14-year-old, Lulu Ladybug, and 12-year-old son Ryan "Taco". He continues to concertize worldwide as pianist, conductor, educator and arts advocate. Loeb's far-ranging interests do not limit him to music; he is a proud Rotary Paul Harris Fellow, has directed plays, cooked gourmet meals for 65, tutored over 500 people in test preparation for the Princeton Review, and played and enjoyed almost every sport. Moreover (or most important), he is a lifetime Dallas Cowboys fan.



**Dr. Corey Mackey** enjoys a multi-faceted career as an educator, orchestral musician, soloist, and chamber musician. He recently joined the faculty of Texas Christian University's School of Music as the Assistant Professor of Clarinet. Mackey maintains a bustling national presence, while international tours have taken him to Europe and China. He has appeared with Cincinnati-based ensemble concert:nova, Orchestra Iowa, Quad Cities Symphony (IA), Cincinnati Chamber Orchestra, Flagstaff Symphony, Richmond Symphony (IN), and has performed and recorded an album with the Cincinnati Symphony Orchestra. During his tenure as Principal Clarinet of the Dubuque Symphony Orchestra (2009-2020) he appeared as a featured soloist in concertos by Mozart and Copland. A proponent of new music, Mackey has premiered and/or commissioned works by Carter Pann, Libby Larsen, Adam Gorb, Jim Stephenson, William Neil, and Nathan Daughtrey. He is a founding member of the Mackey/Lienert Duo, a dynamic clarinet and percussion chamber ensemble whose debut album of new works for clarinet and percussion, *Escape*, was released in 2018 on the Mark Custom label. An in-demand pedagogue, Dr. Mackey has presented masterclasses and guest recitals at universities across the country and in China. He has performed at several conferences, including the International Clarinet Association's ClarinetFest, International Double Reed Society, International Tuba Euphonium Conference, Iowa Music Teachers Association, and the College Music Society's National Conference.





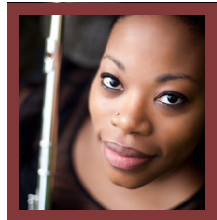
Additional endeavors have included his appointment as Artistic Director of the Mineral Point Chamber Music Festival (WI), Founder and Artistic Director of the Blue Dish Music Festival, ICA Wisconsin State Chair, and host of the Dubuque Symphony Orchestra's Gen S community outreach events. He has appeared as a guest artist several times on Wisconsin Public Radio's All Classical Network and WDRT's "Symphony Sunday" program. Dr. Mackey holds a D.M.A. from the College-Conservatory of Music, University of Cincinnati, M.M. from the University of Minnesota - Twin Cities, and B.M. in Music Education and Performance from Northern Arizona University. His principal teachers include Burt Hara, Richie Hawley, Jonathan Gunn, Jeremy Reynolds, and Michael Sullivan. Prior to his appointment at TCU Dr. Mackey was the Assistant Professor of Clarinet at the University of Wisconsin - Platteville. He is a Buffet Group USA Artist - Clinician and D'Addario Performing Artist.

Cellist **Jolyon Pegis** hails from Rochester, New York. He attended Indiana University and the University of Hartford, and his principal teachers include Alan Harris, Gary Hoffman, and David Wells. Mr. Pegis is a winner of the Artists International Awards in New York. He subsequently made his New York recital debut at Carnegie Hall in 1990 and has since appeared as a recitalist and chamber musician across the country. As a champion of new music he has worked with composers such as Gunther Schuller, Lukas Foss and Don Freund, and has commissioned concertos from the late Eric Hekard and David Amram. A dedicated teacher, he has served on the faculty of the



D'Angelo School of Music at Mercyhurst College, the Hartt School of Music, and Southern Methodist University. Recent master classes include Baylor University, Eastern Michigan University, the University of Georgia, SUNY Fredonia, The University of Toronto, Cleveland Institute of Music, and the Eastman School of Music. Jolyon was a member of the Arcadia Trio in residence at the Yellow Barn Chamber Music Festival and has also been featured at the Roycroft Chamber Music Festival and the Anchorage Festival of the Arts. A frequent soloist with orchestra, he has appeared multiple times with the orchestras of San Antonio, Norfolk Virginia, Dallas, Charleston West Virginia, and the Chautauqua Symphony. Jolyon served as the San Antonio Symphony Principal Cellist from 1995-2000 He is currently an Associate Principal Cellist with the Dallas Symphony and Principal Cello of the Chautauqua Symphony.

**Ebonee Thomas**, flute is an active solo, orchestral and chamber musician who holds degrees from Southern Methodist University and the New England Conservatory of Music. She was most recently Principal Flute of the Knoxville Symphony for 3 seasons. She is currently a flutist with the Central City Opera. Ebonee was previously Principal Flute of the Florida Grand Opera and held a one-year position as Second Flute with the Houston Symphony. Ebonee completed a fellowship with the prestigious New World Symphony under the direction of Michael Tilson-Thomas where she performed the



North American premiere of Christian Lindberg's flute concerto, *The World of Montuagretta*. She also performed John Adams' *Chamber Symphony* in Carnegie Hall under the composer's baton. Ebonee was principal flute for the *Star Wars: In Concert!* orchestra during their U.S., Canada, and Mexico tour. She also performed as Principal flute in *The Gershwin's Porgy and Bess: A Broadway Musical* with the American Repertory Theatre in Cambridge, Massachusetts. She has performed with the Los Angeles Philharmonic, Detroit Symphony, Seattle Symphony and the Santa Fe Opera. Locally, she performs regularly with The Dallas Opera and the Dallas and Fort Worth symphonies. In addition to performing, Ebonee serves on the board of Greater Dallas Youth Orchestras and is an adjunct professor at Brookhaven College.



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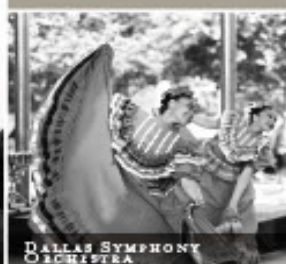
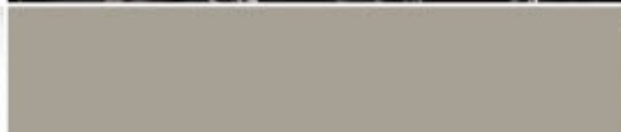
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## 2023-2024 Subscription Season!

### MODERN CURRENTS

**Sunday, 21 January 2024, 3:00pm ☆ Caruth Auditorium**

Conlon Nancarrow: Trio No. 2 (1991) for oboe, bassoon & piano  
Erwin Schulhoff: Duo for Violin & Cello (1925)  
Sarah Kirkland Snider: The Currents (2013) for solo piano  
Sarah Kirkland Snider: Ballade (2001) for solo piano  
Gyorgy Ligeti: 6 Bagatelles (1953) for wind

### A GLANCE TO THE PAST

**Monday, 4 March 2024, 7:30pm ☆ First Unitarian Church, Dallas**

Melinda Wagner: Willowspeak (2019) for piano trio  
Gabiella Ortiz: Rio de las Mariposas (2013) for 2 harps, steel drum (or marimba)  
Sergei Prokofiev: Sonata for Flute & Piano Op. 94 (1943)  
Jonathan Cziner: Ancient Voices (2022) for horn & harp  
Kenji Bunch: Megalopolis (2017) for string quartet & percussion

### PERPETUAL MOTION

**Sunday, 7 April 2024, 3:00pm ☆ Caruth Auditorium**

Darius Milhaud: Suite for clarinet, violin, piano Op. 157b (1936)  
Sungji Hong: Et Descendit (2015) for flute, viola & harp  
Young Composers Competition Winners (2023) for violin, clarinet & piano  
Justin Dello Joio: Due per Due (2007) for cello & piano  
Donald Grantham: Love Songs Sweet & Sour (2022/23) premiere of chamber version  
*for soprano, flute, clarinet, violin, cello & piano*

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