

2022 Fall Concert Series

Schleuning/Pegis Duo

Maria Schleuning, violin
Jolyon Pegis, cello

October 26, 2022
12:10PM



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HOCHSTEIN

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BIOS



Maria Schleuning, violinist, 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 leading modern composers and has premiered several new works including *Dream Catcher* (2009), a solo violin work written for her as a gift by Augusta Read Thomas, and *Partners* (2018), a double concerto written by David Amram for her and cellist Jolyon Pegis. 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 festivals throughout the United States and Europe. From 1993-2012, she was a faculty member and performer at the Bowdoin International Music Festival in Maine, and has served in the same capacity at Idyllwild Arts in CA and the

Bennington Music Festival in VT. In addition, she has served as Principal Second Violin of the New York Women's Ensemble, and is currently Principal Second Violin of Classical Tahoe, where she was a guest concertmaster in 2014.

A member of the Dallas Symphony since 1994, Ms. Schleuning has been a featured soloist on multiple occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Symphony, Bozeman Symphony, and with the Greater Dallas Youth Orchestra on tours of Eastern Europe and China. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at the Guildhall School in London as a recipient of a grant by the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School, where she received her Master's Degree.

Cellist **Jolyon Pegis** is from Rochester and is a winner of the Artists International Awards in 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 made his New York debut at Carnegie Recital 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, Eric Heckard, and Don Freund. 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 San Antonio Symphony, Virginia Symphony, Dallas Symphony, West Virginia Symphony, and the Chautauqua Symphony. Recent performances include the world premiere of the David Amram Double Concerto at the University of Michigan with subsequent performances with the Las Cruces Symphony and the Laredo Philharmonic as well as a performance of Don Quixote with 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 as well as Principal Cello of the Chautauqua Symphony and a member of the contemporary ensemble Voices of Change.

PROGRAM

Selections from Huit Morceaux, Op. 39

- I. Prelude
- II. Gavotte
- III. Berceuse

Reinhold Glière
(1875-1956)

Duo for Violin and Cello, Op. 7

- Allegro serioso, non troppo
- Adagio
- Maestoso e largamente, Presto

Zoltán Kodály
(1882-1967)

Maria Schleuning, violin
Jolyon Pegis, cello



Today's concert is part of **Public Radio Music Day**, a nationwide celebration that recognizes public radio's essential community service and its unique role in music discovery. WXXI Classical, WRUR-FM 88.5, WITH-FM 90.1 (Ithaca), and WEOS-FM 89.7 (Finger Lakes region) are proud to be part of a network of stations dedicated to helping listeners discover new artists and music. Our celebration continues tonight from 6:30PM to 8:30PM with a special performance by Hanna PK at The Little Café (Winthrop Street). To learn more, visit WXXI.org/events.

Today's *Live from Hochstein* performance is broadcast live and in stereo on **WXXI Classical** FM, 91.5 with host Mona Seghatoleslami.

The Hochstein School is grateful to Sidney & Barbara Sobel for generously providing continuous underwriting support for *Live from Hochstein* since 1993.

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PROGRAM NOTES

Duo for Violin and Cello, Op. 7 (1914) - Zoltán Kodály

In addition to being a renowned composer, Hungarian Zoltán Kodály served as professor and then assistant director at the Budapest Academy of Music. He was also a music critic for newspapers and journals in Hungary and authored numerous scholarly writings on central European folk music. He was an internationally recognized music educator; his "Kodály method" for developing musical literacy in schoolchildren has been adapted to many other countries including the United States. Kodály was a leading ethnomusicologist, working with Béla Bartók in compiling and editing more than 3,000 Hungarian folk songs – that is, authentic Magyar songs free from the gypsy encrustations heard in European cafes.

Kodály was committed to furthering the musical heritage of his country, drawing his subjects from Hungarian literature and folklore and seasoning his music with the pungent vigor of Hungarian peasant idioms. In this regard, Bartók paid his friend the highest praise: "If I were asked," he wrote, "in whose music the spirit of Hungary is most perfectly embodied, I would reply, in Kodály's. His music is a profession of faith in the spirit of Hungary. His work as a composer is entirely rooted in the soil of Hungarian folk music."

Kodály composed the Duo for Violin and Cello in 1914 at the height of his interest in Hungarian folk music, and the work reflects that interest. Folk elements and idioms abound – for example, the use of five-tone scales and early modal church scales, abrupt changes in mood, extravagant ornamentation, and long rhapsodic passages as if the instruments were telling a story or reciting a poem. You might imagine yourself in the square of a Hungarian village on a summer evening, listening to the local fiddler and cellist extemporize – except that the music demands virtuoso technical skills far beyond the average village musician.

The first movement is in conventional sonata form – that is, with the presentation of two themes, their development, and their restatement. The first theme is declaimed at the outset by the cello, with the violin punctuating with double-stop chords; then the violin takes up the theme. The second theme is ushered in by a bouncing pizzicato figure in the cello, against which the violin offers a more tranquil melody. When the themes return later in the movement, the instrumental roles are reversed, with the violin shrieking the first theme in its highest register and the cello launching the second theme.

The second movement introduces a mood of despair – Kodály's biographer László Eöszé speculates that it may reflect the composer's sense of foreboding on the imminence of World War I. Three thematic elements are heard in the opening measures – the first, a moody monologue for the cello; the second, an undulating figure for the violin, and the third, an outcry by the violin, high in the instrument. These elements are developed with mounting tension, and the music then dies down into a state of weariness and desperation.

The third movement opens with a long and highly rhapsodic solo for the violin. The music then breaks into a series of highly accented dances, played at a presto pace. To this listener, however, the feeling of sadness carries over from the preceding movement, and the emphatic chords ending the work underscore the composer's depressed mood.

Notes by Willard J. Hertz

PROGRAM NOTES (cont.)

Huit Morceaux, Op. 39 (1909) - Reinhold Glière

Kiev-born composer, conductor, and pianist, Reinhold Glière (Reyngol'd Moritsevich Glier), is considered by many as the founder of Soviet ballet. He taught at the Kiev Conservatory and became director in 1913. Seven years later, he was appointed professor of composition at the Moscow Conservatory, where he remained until his retirement in 1941. From 1938 to 1948, he served as chairman of the organising committee of the USSR Composers' Union. Glière held a doctorate in art criticism, several State Prizes (1942, 1946, 1948, 1950) and the Making Live Music Happen title People's Artist of the USSR (1938), the RSFSR, the Uzbek SSR and the Azerbaijani SSR. Many of Glière's compositions have entered the standard repertory. Even though he lived beyond the middle of the twentieth century, his music owes a great deal to the Russian Romantic tradition. He worked primarily on grand scale, large form music, including three symphonies, seven ballets, five operas, and several concertos. His most famous work is the "Russian Sailors' Dance" from the 1927 ballet, *The Red Poppy*.

Glière's rarely-performed Opus 39 set of eight duos for violin and cello was written in 1909, following his return from Berlin and a period teaching at the Gnesin Institute in Moscow. Dedicated to Boris Kaliushno, the *Huit Morceaux* are an assortment of miniatures ranging from the playful to the tender. The Andante-paced Prelude begins with a repeated-note figure in octaves from the violin, while the cello toys with an ominous fragmented chromatic figure before exchanging ideas with the violin. Both instruments are muted in the Berceuse (cradle song/lullaby), with the cello playing entrancing semiquaver arpeggios beneath the languid melody of the violin. An energetic Canzonetta follows, as the cello line continues its exploration of broken chords, but this time in expansive triplets. The Scherzo is an affectionate caricature of the Beethovenian 'one-in-a-bar' style, making much of repeated notes, chords, and strongly accented cross-rhythms. A serene, lyrical trio intervenes briefly, as cello and violin engage in duet before returning to the playful interchange of the opening. Both instruments are tested in the final Etude, by way of shimmering figures twirling around brusque pizzicato interjections before all excitement fades away into silence.

Notes by Emer Nestor

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Then & Now: Tinkering with Mozart

Yi-Wen Chang, piano

November 2, 2022 at 12:10PM



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