

Program Notes



Homeland, for solo flute (2018)

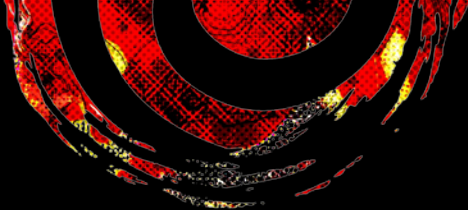
Allison Loggins-Hull

HOUSTON PREMIERE

Commissioned by The Texas Flute Society for the 2018 Myrna Brown competition, Homeland is a work for solo flute that questions the meaning of home when it is in political turmoil, devastated by a natural disaster or a human disaster.

Note by **Allison Loggins-Hull**

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The Banning *and* Censorship

of Music in the U.S.

The banning of music and musicians, whether enacted or endorsed, has had a long history in Western societies, going at least as far back as Plato's outlawing of the Lydian musical scale from his ideal republic for fear of that mode's emotional power to unhinge an otherwise rational citizenry. Thanks to the freedom of artistic expression embodied in our Constitution's first amendment, censorship of the arts and artists has played a relatively minor role in the U.S. as compared to authoritarian, totalitarian, and theocratic regimes; but we've had our own many encounters with music censorship nonetheless.



Detail of Plato
The School of Athens
fresco by Raphael

Very notably, for centuries Black American musicians could not appear in certain public venues or perform with white artists. But one could cite numerous other instances of music or musicians banned in the U.S. for one reason or another. Such popular genres as jazz, rock 'n roll, rock, hip-hop, and rap in particular confronted various prohibitions



Ella Fitzgerald

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over the years, from bans instituted by schools and local communities to the burning and confiscation of recordings.

Concert and theater music in America also wrangled with proscriptions. For a number of years, for instance, Richard Strauss's 1905 opera *Salome* was barred from appearing on stages at home (as well as abroad), the mayor of Boston in 1923 declaring the work "a danger to public morals." (A Houston Grand Opera hit during its 2022-23 season, *Salome*, incidentally, will be presented in concert this coming June as the climax to the current Houston Symphony season.)

At the height of American involvement in the First World War, some symphony orchestras curtailed the playing of German music. More recent times have witnessed cancellations of musical theater works as varied as Gilbert and Sullivan's operetta *The Mikado*, Jerome Kern's musical *Show Boat*, and John Adams's opera *The Death of Klinghoffer* over concerns about ethnic stereotyping; and good luck to high school theater directors in certain state districts wanting to produce musicals featuring gay characters, such as William Finn's *25th Annual Putnam County Spelling Bee* or Matthew Sklar's *The Prom*.



1919 D'Oyly Carte Opera Company
publicity poster for *The Mikado*.
Illustration by J. Hassal.

Music prohibitions in America sometimes had nothing to do with music per se but rather with the perceived political sentiments or associations of particular artists, from the imprisonment of Boston Symphony conductor Karl Muck during World War I, to the banning of German conductor Wilhelm Furtwängler after the Second World War, to the deportation of German composer Hanns Eisler in 1948, to protests

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against Soviet artists during the Cold War, to most recently the current banning of Valery Gergiev and Anna Netrebko in the context of Russia's invasion of Ukraine.

As intimidated by these various examples, the U.S. federal government, in contrast to authoritarian nations, played a very limited role in such matters, leaving such decisions to individual states and municipalities,



Marc Blitzstein

opera companies, concert organizers, and radio and television stations (aside in this last case from the prohibition of obscene, indecent, and profane content as determined by the Federal Communications Commission established in 1934). Washington's cancellation of Marc Blitzstein's pro-labor opera *The Cradle Will Rock* constitutes a legendary exception. Ignoring last minute directives by the show's backer, the Federal Theatre Project, to call off the opera's world

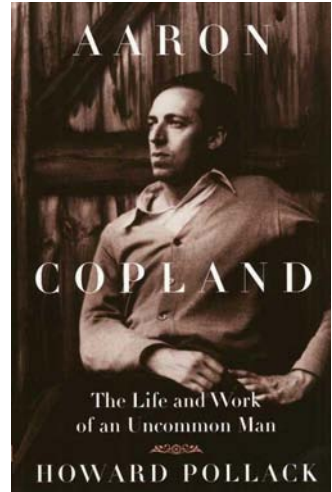
premiere at the Maxine Elliott's Theatre in New York, producer John Houseman, director Orson Welles, and Philadelphia-born composer Marc Blitzstein, along with cast, musicians, and ticketholders, after finding the Maxine Elliott padlocked and armed by government security guards, defiantly marched uptown to an empty theater, where the cast accompanied by Blitzstein at the piano gave an impromptu and thrilling performance of the piece. (This saga forms the heart of Tim Robbins's only somewhat fictionalized 1999 film, *Cradle Will Rock*.)

Another well-known example of federal government censorship of music involved the aborting of a planned performance by the National Symphony and narrator Walter Pidgeon of Aaron Copland's stirring setting of Abraham Lincoln's words, *Lincoln Portrait*, for Dwight D. Eisenhower's January 1953 inauguration, a move fueled by the same

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rightwing agitation in Congress that had led to the *Cradle Will Rock* incident sixteen years earlier.

Copland's problems with the government began with an article in *Time* magazine in 1949 that included photographs of fifty Americans who had attended that year's World Peace Conference in New York, accompanied by the caption, "Dupes and Fellow Travelers Dress Up Communist Fronts," and with Copland in very good company, including Charlie Chaplin, Albert Einstein, and Arthur Miller. The following year three former FBI agents included Copland in an incendiary publication, *Red Channels: The Reports of Communist Influence in Radio and Television*, that profiled 151 artists and their alleged communist associations; notwithstanding its inaccuracies and hysterics (such as viewing a signed petition in support of Republican



Spain during the 1936-39 Spanish Civil War as a national security threat), this publication spurred blacklists and other damaging ramifications, such as Illinois Representative Fred Busbey's successful push to ban Lincoln Portrait from the Eisenhower inaugural program; why perform Copland, asked Busbey, given "all the music of fine, patriotic and thoroughly American composers available to the concert committee of the Inaugural Committee." For Copland, *Red Channels* further led to revoked lectures and performances, passport difficulties, and in the spring



Bust of
Aaron Copland,
Tanglewood

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of 1953, a forced appearance before the notorious House Un-American Activities Committee chaired by Wisconsin Senator Joseph McCarthy. (Regarding the latter, Copland graciously but firmly stood his ground and refused to name names; fortunately the government in the end dropped the matter for lack of evidence.)



Roger Sessions

In addition, intimidated by McCarthy, the State Department barred sending the work of certain American composers out of security concerns to any of the country's 196 official U.S. libraries abroad; this included not only the music of Copland but that of George Gershwin, Roger Sessions, Randall Thompson, Roy Harris, Leonard Bernstein, and Virgil Thomson, that is, a number of America's leading composers. The situation had its ironies; one could hardly have had a better resource than this body of music

in helping to promote good international relations. In Copland's case, his brilliance, charm, and humanity, and the distinctively American qualities of his music, indeed made him a cultural ambassador par excellence, as the State Department, who continued to send him abroad throughout the Cold War as an official representative, was well aware.

In creating his distinctively American sound, Copland took a few lessons from his slightly older friend and rival Virgil Thomson, who devised a similarly American style slightly in advance of Copland. Born in Kansas City, Missouri, Thomson (1896-1989) spent much of his early adulthood after Harvard in Paris, where he befriended poet Gertrude Stein, with whom he collaborated on his most celebrated piece, the opera *Four Saints in Three Acts* (1928). For many years after his return to

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the States in 1940, Thomson served as music critic for the New York Herald-Tribune; his wonderfully droll books, articles, and reviews remain among the highest achievement in the annals of American music criticism. As seen above, he also found his music with no justification barred for a period from official American libraries abroad.



Virgil Thomson

An interesting mixture of Missouri folksiness and Parisian chic, Thomson's work has a low profile these days, although the Houston Grand Opera presented *Four Saints in Three Acts* in 1996, and Mark Morris's 1988 dance to Thomson's music, *Drink to Me Only With Thine Eyes*, is in the repertoire of the Houston Ballet.

Written in 1932, Thomson's *Second String Quartet* had its first performance in 1933 at the home of architect Philip Johnson (who in later years provided Houston with some of its best-known structures, including the Williams Tower in the Galleria area and the Hines College of Architecture at the University of Houston). The quartet had a more official public premiere the following year in Hartford, Connecticut, by a group quaintly titled the Friends and Enemies of Modern Music. In 1972, Thomson arranged the music for orchestra as his Third Symphony.

The Second Quartet finds Thomson in a particularly neoclassical mood. The outer of its four movements especially seem like a kaleidoscopic and homespun reassembling of an eighteenth-century string quartet; one can sense the influence of Pablo Picasso and other Cubist painters, many of whom Thomson knew quite well. In some contrast, the second movement waltz reflects Thomson's affection for the salon music of his Kansas City youth. The more expressive slow third movement (with

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its touch of the tango, a favorite Thomson rhythm) displays about as much emotion as the composer ever allows himself, for as this quartet demonstrates, he stands as one of the clearest-eyed composers of his time, a trait inherited from the French composer Erik Satie, and one that endeared him to the radically impersonal American maverick John Cage, who co-wrote a book on Thomson.



Aaron Copland

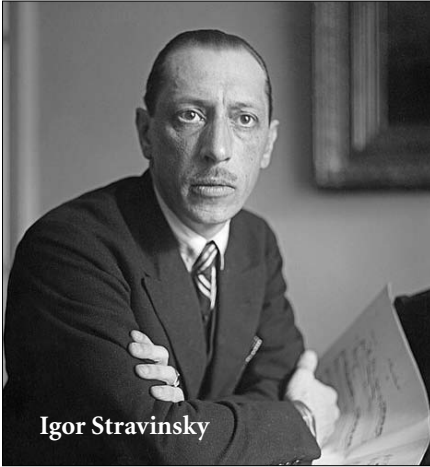
Four years younger than Thomson, Copland (1900-1990) was born in Brooklyn the son of Russian-Jewish immigrants; he never attended college, but studied music privately in New York and then in Paris with the remarkable Nadia Boulanger, who also taught Thomson. Copland early gained a coterie of sophisticated admirers, but not until his three ballets of the late 1930s and early 1940s—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*—and his film scores of

the same period did he decisively break through to the larger concert-going public. He remains today perhaps the most revered figure in the history of American serious music.

Written very early in Copland's career, *Two Pieces* for string quartet had an unusual history. He originally wrote the second movement, "Rondino," in 1923 as the second of a two-movement tribute to the French composer Gabriel Fauré; whereas the first movement of this *Hommage à Fauré* consisted of a transcription of one of Fauré's piano preludes, the "Rondino" featured an original main theme that loosely correlated the twelve letters of Gabriel Fauré's name to twelve solfège

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syllables. Copland initially kept the “Rondino” in his trunk, but after composing a short slow movement, “Lento molto,” for string quartet in 1928, he yoked this new music with the “Rondino” to form *Two Pieces* for string quartet, arranged that same year as *Two Pieces* for string orchestra.



Igor Stravinsky

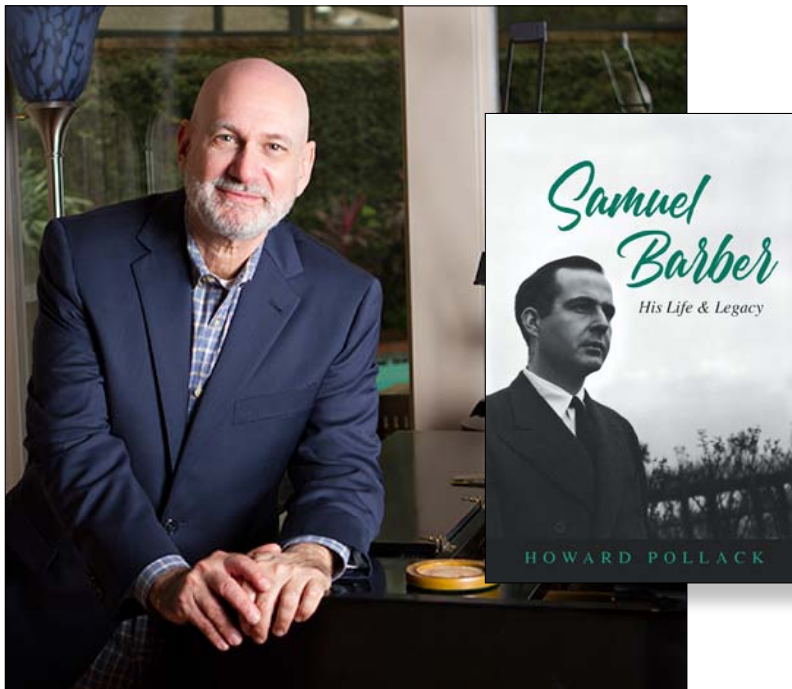
Although written only five years apart, these two pieces witness something of an important development in Copland’s evolving style. An early expression of Copland’s inimitable exuberance, the “Rondino” reflects the twenty-three-year-old composer’s personal absorption of some fashionable trends, including a novel syncopated rhythmic language inspired by Igor

Stravinsky, on the one hand, and jazz on the other—all of which gives the music that characteristically kinetic kick that made Copland’s music so appealing to choreographers. The somewhat mournful but noble “Lento molto,” which Copland dedicated to fellow composer Roy Harris, signals a move more in the direction of greater simplicity, including the use of triadic harmonies; one can hear in this music premonitions of the composer’s later ballet and film scores in their more sober moments.

Receiving a copy of the “Lento Molto,” Copland’s former teacher Nadia Boulanger called the work “a masterpiece—so moving, so deep, so simple.” Boulanger’s admiration of the “Lento Molto” hardly surprises given, among other things, that the music epitomizes that “grande ligne,” or “long line” in music, that constituted one of her main aesthetic precepts; the movement slowly and consistently unfolds the very opening motive. The *Two Pieces*, it might be added, holds a special place in our concert repertoire as the only mature music for string quartet written by this important American composer.

-- Note by **Howard Pollack** --

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Howard Pollack is John and Rebecca Moores Professor of Music at the University of Houston. He is the author eight books, including critical biographies of Aaron Copland, George Gershwin, and Marc Blitzstein. His most recent book, *Samuel Barber: His Life and Legacy*, was released this past spring.





FIREWALL (2023)*

Mark Buller

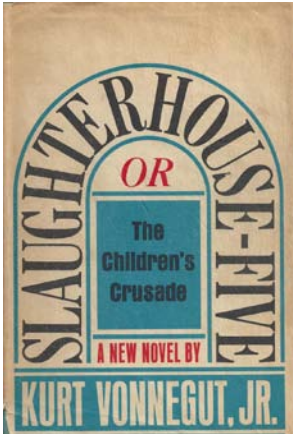
WORLD PREMIERE

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FIREWALL, my sixth string quartet, was written for the wonderful Apollo Chamber Players, a quartet with whom I'm thrilled to have worked with a number of times. The piece was written for a concert with the theme "Banned," so I turned to the topic of banned books, unfortunately a topic that continues ever to rear its ugly head. Much as in the novel *Fahrenheit 451*, one small but meaningful way we can fight back against censorship is by re-experiencing the stories of the books in question, by taking to heart the lessons offered in each. In this way each reader, each listener to the again-rehearsed stories, becomes another brick in the firewall.

The first movement kicks everything off with a flourish, a frenzied opening setting the stage for the drama to come. The following movement explores themes from *Catcher in the Rye*, a character lost and wandering as he attempts to find meaning and purpose.

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“Billy Pilgram has come unstuck in time.” Thus begins Kurt Vonnegut’s great *Slaughterhouse-Five*, a novel which juxtaposes the horrors of the firebombing of Dresden with episodes throughout Billy’s life, including a whimsical existence on Tralfamadore, a faraway planet. Much as the main character experiences these jarring tonal shifts, the music veers back and forth – interrupted at times with Vonnegut’s stock phrase, “so it goes.”

Huckleberry Finn is the topic of the penultimate movement. My favorite moment in the book is when Huck, having so far assisted the previously-enslaved Jim on his way to freedom, wrestles with his conscience. His religious upbringing taught him that enslaved people should be returned to slaveowners, but he knows he needs to help his fellow human. In a moment of clarity, he decides to do the right thing, summing it all up by evoking the punishment he expects for going against the dictates of society: “All right, then, I’ll go to hell.” Musically, this is represented by a folksy solo violin, pondering important matters amid the quiet flow of the Mississippi. As the first rays of dawn begin to appear, Huck experiences his moment of transcendence.

The final movement is a lighthearted dance inspired by characters in *The Great Gatsby*. We dance through the night, but even amidst the fun and frivolity, there lurks a dark undercurrent.

-- Note by **Mark Buller** --

I’m grateful to Apollo for bringing this piece to life!

-Mark Buller (2023)





BAN, for flute/piccolo/
stomp box and string quartet (2023)

Allison Loggins-Hull

Across the United States, there has been an alarming rapid increase in the number of books and stories being banned. According to PEN America, an organization defending student's first amendment rights:

- During the first half of the 2022-23 school year PEN America's Index of School Book Bans lists 1,477 instances of individual books banned, affecting 874 unique titles, an increase of 28 percent compared to the prior six months, January – June 2022
- Overwhelmingly, book banners continue to target stories by and about people of color and LGBTQ+ individuals.

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- Due to cases where long lists of books are removed for further investigation, bans this school year are increasingly affecting a wider swath of titles, including those that portray violence and abuse (44%), discuss topics of health and wellbeing (38%), and cover death and grief (30%).
- Books are more frequently labeled “pornographic” or “indecent.” As noted in PEN America’s previous Banned in the USA reports, the movement to ban books that has grown since 2021 is deeply undemocratic, as it seeks to impose restrictions on all students and families based on the preferences of a few parents or community members. The nature of this movement is not one of isolated challenges to books by parents in different communities; rather, it is an organized effort by advocacy groups and state politicians with the ultimate aim of limiting access to certain stories, perspectives, and information.

Throughout “Ban,” musical voices are strained and forced into silence, representing the overwhelming number of marginalized stories being shelved. The digital stomp box samples the sounds of banned books being slammed, illustrating the exponential pile-up of narratives being censored.

-- Note by **Allison Loggins-Hull** --





Photo / Lynn Lane

“...taking one bold step after another...”

-- ARTS + CULTURE TEXAS

APOLLO CHAMBER PLAYERS

Globally Inspired Music

Celebrating its 15th season, Houston-based **Apollo Chamber Players** *“performs with rhythmic flair and virtuosity”* (The Strad) and *“recasts music for a diverse and multi-ethnic generation”* (Strings Magazine). The ensemble’s globally-inspired programming and multicultural new music commissions have garnered

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international acclaim, including sold-out performances at Carnegie Hall and in Havana, Cuba, a Chamber Music America Residency Partnership award, and regular features on American Public Media's Performance Today.

Released on the Grammy-winning Azica Records label, Apollo's fifth studio album, *With Malice Toward None*, reached No. 1 on Amazon's Hot New Release chart, and Strings Magazine praised the album's message, which tackles "*politics, identity, and what it means to be a citizen of a nation balanced between an idealized past and a just and multicultural future.*" The ensemble's catalog of records has been featured on hundreds of radio and media stations worldwide.

A passionate advocate for contemporary music and under-represented composers, Apollo successfully concluded a bold initiative to commission 20 new multicultural works by the end of the last decade. 20x2020 features a diverse roster of the world's leading composers and instrumentalists including Jennifer Higdon, Libby Larsen, Pamela Z, Jerod Impichchaachaaha' Tate, Hector del Curto, Vân Anh Võ, and Tracy Silverman.

The ensemble's community partners include schools and universities, at-risk youth centers, hospitals, refugee and veterans service organizations, and public libraries.

Apollo Chamber Players was founded in 2008 by violinist and music entrepreneur Matthew J. Detrick.

Learn more at
www.apollochamberplayers.org



Core Artists



PHOTO / LYNN LANE

MATTHEW J. DETRICK

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Violinist and entrepreneur Matthew J. Detrick is a dynamic and uniquely accomplished leader in the professional arts world. He is founder, executive and artistic director of Apollo Chamber Players, an internationally-acclaimed chamber music ensemble on the cutting edge of innovative, programmatic performance and the commissioning

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of multicultural new music. The organization celebrates its 15th Anniversary season in 2022-23.

Mr. Detrick has been featured on radio and media broadcasts around the U.S and world including American Public Media's Performance Today, WWFM-NJ, KMFA-Austin, Houston Life (KPRC) and Harmonius World (UK).

Under Mr. Detrick's leadership, Apollo has grown to serve tens of thousands in the Houston area and millions around the world through international broadcasts. He is a guest speaker and clinician for alumni lectures, Career Days, and music entrepreneurship series at Rice University, Seattle University, Concordia College (Fargo, ND), Brazosport College, and the Houston Symphony's Ima Hogg Competition. He serves frequently as a grant evaluator for Mid-America Arts Alliance, Houston Arts Alliance, and Texas Commission on the Arts.

From 2019-2020, Detrick served as Interim Director and Administrator of the Shepherd School of Music's Michael P. Hammond Preparatory Program, guiding it through the tumultuous period of the COVID-19 pandemic.

Mr. Detrick's performance leadership roles include an appointment as concertmaster of the Symphony of Southeast Texas (Beaumont, TX) in 2012, a position he holds to this day. He has also served as guest concertmaster of the Lubbock and Alexandria (LA) Symphonies.

An honors graduate of Rice University's Shepherd School of Music, his principal instructors include Kenneth Goldsmith, Collette Wichert and the late Raphael Fliegel, former concertmaster of the Houston Symphony.





ANABEL RAMIREZ DETRICK

Mexican-born violinist Anabel Ramirez Detrick began studying the violin at age six in her native country with Ukrainian violinist Gari Petrenko. By 1991 she had twice won the National Violin Competition in Mexico and the following year Ms. Detrick was awarded a full scholarship to study at the Ollin Yoliztly School of the Arts in Mexico City. She won the 'Carlos Chavez' competition in 1992.

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At age 16, she came to the US to study at the University of Houston under the sponsorship of the Starling Foundation Scholarship Fund, where she completed her Bachelor's of Music Performance under the supervision of Fredell Lack. She subsequently completed her Masters Degree at the University of British Columbia. She was awarded the 2002 Mozart Medal for musical achievements and has appeared as soloist with all the major orchestras in her home country.

A core violinist of Apollo Chamber Players since 2012, she is also a core member of the Houston Grand Opera and the Houston Ballet Orchestras. Anabel frequently performs with Mercury Chamber Orchestra, ROCO and Ars Lyrica.





ARIA CHEREGOSHA

Classical violist and North Carolina native, ARIA CHEREGOSHA made her debut in Carnegie Hall at the age of 13 as the youngest semi-finalist ever in the 2012 Viola Congress Competition. Aria continued her musical studies at the New England Conservatory of Music in Boston under world-renowned violist and pedagogue Kim Kashkashian and under Roger Tapping at The Juilliard School where she worked with acclaimed artists such as Misha Armory, Atar Arad, Carol Rodland, Lawrence Lesser, Martha Katz, and Michael Tree.

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Aria's playing has been heavily influenced by her passion for collaboration and while at the New England Conservatory she studied chamber music under the guidance of Paul Katz and the Cleveland Quartet as a member of the former Ivani Quartet. The Ivani Quartet was awarded 1st prize at the Plowman Chamber Music Competition, was the fellowship quartet at Bowdoin Music Festival in 2017, and won 3rd prize at the prestigious Fischhoff Chamber Music Competition. In addition to Aria's extensive work with members of the The Cleveland Quartet, she has also studied chamber music under The Shanghai Quartet, The Ying Quartet, The Juilliard String Quartet, The Brentano String Quartet, The Borromeo String Quartet, and The Jupiter String Quartet.

Professionally, Aria has performed with the North Carolina Symphony, The Boston Philharmonic Orchestra, and has collaborated with members of A Far Cry & the Thalea String Quartet. Dedicated to collaboration, Aria appears regularly with renowned chamber ensembles such as Frisson & A Fry Cry.

When Aria isn't playing the viola... you can find her dancing & singing while she vacuums! She loves cooking, drinking coffee, exploring D.C., and playing with her cat, "Lady Shiva the Destroyer".





MATTHEW DUDZIK

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Cellist Matthew Dudzik has been a core member of Apollo Chamber Players since 2010 and Chief Financial Officer since 2012.

In Houston, Mr. Dudzik performs in a wide variety of settings including with the Houston Grand Opera and Ballet and Theater Under the Stars. A frequent performer in Japan, he has appeared with acclaimed violinist

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Takayoshi Wanami at his Yatsugatake Summer Concerts as well as at the Pacific Music Festival in Sapporo. A dedicated and enthusiastic educator, he maintains a vibrant private studio at his home, and he serves as a teaching artist for the Houston Youth Symphony's MELODY program and the American Festival for the Arts (AFA).

Mr. Dudzik began playing the cello under the guidance of Minnesota Orchestra cellist Sachiya Isomura. He continued his studies with Ko Iwasaki at Southern Methodist University and Norman Fischer at Rice University's Shepherd School of Music, where he earned his undergraduate and master's degrees in music, respectively.



Photo by Ben Doyle





MARK BULLER

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Mark Buller, a composer based in Houston, writes music which blends rich lyricism with bold gestures and striking rhythms. A specialist in vocal and choral music, he has also written a large body of instrumental works, from tiny miniatures for solo instruments to works for large orchestra. He has been privileged to write for a number of world-class ensembles and organizations, including the Atlanta Symphony Orchestra, Houston Grand Opera, Houston Chamber Choir, ROCO (River Oaks Chamber Orchestra), and Apollo Chamber Players. His flexibility as a composer

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has led to some unique commissions: three operas for Houston Grand Opera -- including a pastiche opera -- all with libretti by Charles Anthony Silvestri; a series of poignant art songs and a major choral work also for HGO, setting words by veterans and by Leah Lax; and several dozen very short pieces for various forces, entitled *Quarantine Miniatures*, which celebrate the community of musicians who displayed resilience in the face of COVID-19.

In recent years, Mark's comic song cycles have gained some notice, beginning with *Tombstone Songs*, which sets hilarious epitaphs from the U.S. and U.K.. *One-Star Songbook* explores terribly sophomoric one-star Amazon reviews of literary masterworks, maintaining the original poor grammar and spelling. And an upcoming cycle, *The Beginner's Guide to Conspiracy Theories*, once again turns to found texts, setting screeds about the Illuminati, JFK, Goop and other peddlers of pseudoscience, and QAnon.

Upcoming performances include a second work for the Atlanta Symphony and Robert Spano, *The Parallaxic Transits*; String Quartet No. 5 with the Houston New Arts Movement; a large-scale *Mass in Exile* with Leah Lax; a new chamber version of *Tombstone Songs* at the Moscow Conservatory and in Houston; and *The Impresario of Oz*, an opera for young performers with libretto by Silvestri.

Originally from Maryland, Mark studied as a pianist before earning his Doctor of Musical Arts degree from the University of Houston, where he studied with Marcus Maroney and Rob Smith. He currently teaches at Lone Star College and is Director of Education and Chair of Composition Studies at AFA.





ALLISON LOGGINS-HULL

Allison Loggins-Hull is a “powerhouse” (*The Washington Post*) flutist, composer, and producer whose work defies classification and has been described as “evocative” by *The Wall Street Journal*. She has been associated with acts across the spectrum of popular and classical music including Flutronix, Hans Zimmer, Lizzo, Imani Winds, Alarm Will Sound, the International Contemporary Ensemble, Alicia Hall Moran, and Jason Moran. Her music is resonant with social and political themes of the current moment, encompassing motherhood, Blackness, and cultural identity. Loggins-Hull and Nathalie Joachim co-founded the critically acclaimed duo Flutronix, which has been praised by The

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Wall Street Journal for being able “to redefine the instrument” and for “redefining the flute and modernizing its sound by hauling it squarely into the world of popular music” (MTV).

Beginning with the 2022-2023 season, and continuing for three seasons, Loggins-Hull is the Cleveland Orchestra’s eleventh Daniel R. Lewis Composer Fellow. In addition to several Cleveland Orchestra commissions, including an expanded arrangement of her composition *Can You See?* in the 2022-23 season, Loggins-Hull’s work will be centered around the narratives and history of Cleveland, through chamber music performances and composition workshops with students. During the 2022-23 season, Loggins-Hull performs with Alicia Hall Moran and Jason Moran at the Mississippi Museum of Art, with ETHEL at the Brooklyn Public Library, and on an East Coast tour with Flutronix and Third Coast Percussion. As a composer, she has eight world premieres, a U.S. premiere, and a New York premiere this season, including *7th Ave. S* for the Cygnus Ensemble at New York City’s The Village Trip; the world premiere of her *Persist* at the Brooklyn Public Library; *Love Always* with Toshi Reagon and Alarm Will Sound at the Clarice Smith Performing Arts Center; a world premiere performed by yMusic at Carnegie Hall; *Chasing Balance* premiered at Toronto’s Koerner Hall, UCSB Arts & Lectures, Carnegie Hall as part of cellist Alisa Weilerstein’s *FRAGMENTS*; and a world premiere for *Castle of Our Skins* at Philadelphia Chamber Music Society.

Last season, Loggins-Hull joined the Bang on a Can All-Stars for their People’s Commissioning Fund concert and performed Alicia Hall Moran and Jason Moran’s *Two Wings: The Music of Black America in Migration* at Cal Performances in Berkeley. Her compositions were performed by the LA Phil and San Francisco Symphony, and she premiered two projects with Flutronix: *Black Being* at the Arts Club of Chicago and Cincinnati Symphony and *Discourse* with Carolina Performing Arts.

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Highlights of Loggins-Hull's performances include concerts at The Mostly Mozart Festival at Lincoln Center, Carnegie Hall, Chicago's Orchestra Hall, World Cafe Live, and many other major venues and festivals around the world. She has composed for Flutronix, Julia Bullock, and many others, and has been commissioned by The Metropolitan Museum of Art, Carolina Performing Arts and The Library of Congress. In support of her work, Loggins-Hull has been awarded grants from New Music USA, and a fellowship at The Hermitage Artist Retreat in Englewood, Florida.

With Flutronix, she has released two full studio albums (*Flutronix and 2.0*), a live album (*Live From the Attucks Theatre*), an EP (*City of Breath*) and is signed to Village Again Records in Japan. As a member of The Re-Collective Orchestra, Loggins-Hull was co-principal flutist on the soundtrack to Disney's 2019 remake of *The Lion King*, working closely with Hans Zimmer. She was a co-producer of Nathalie Joachim's celebrated album *Fanm d'Ayiti*, which was nominated for a 2020 GRAMMY for Best World Music Album. On the small screen, she has been featured in an internationally broadcast ESPN Super Bowl commercial, the 62nd annual GRAMMYs Award Show and the Black Girls Rock! Awards Show. Continuing her work in film, Loggins-Hull composed the score for *Bring Them Back*, a 2019 award-winning documentary about the legendary dancer Maurice Hines directed by Jon Carluccio and executive produced by Debbie Allen.

Allison Loggins-Hull is a former faculty member of The Juilliard School's Music Advancement Program and teaching artist at The Juilliard School's Global Ventures. From 2018-2022, Allison Loggins-Hull served on the flute faculty of The John J. Cali School of Music at Montclair State University. Born in Chicago, she lives with her family in Montclair, New Jersey.





EDWARD MELTON

Edward Melton has served as Director of Harris County Public Library since 2014. Edward holds a Bachelors Degree in History and Secondary Education from Morehouse College and a Master of Library and Information Science from Clark Atlanta University. He has also attended the The Brookings Institution for Public Leadership.

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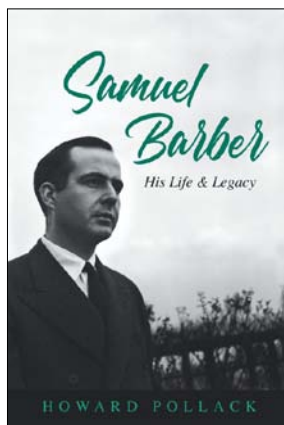
I am Harris County Public Library's Executive Director with oversight of 26 branch libraries in unincorporated Harris County. Prior to coming to HCPL in 2014, I was Chief of Branches for San Francisco Public Library, and an Administrative Manager and Children's Librarian with Houston Public Library. I have attended the Brookings Institute for Public Leadership and the TLA Tall Texans Leadership Institute. I was recognized by the Urban Library Council (ULC) as an Operations Service Innovator and was awarded the ULC Joey Rogers Leadership Award in recognition of contributions as a public library leader.

I currently serve as the Literacy Representative of the Executive Board for the Gulf Coast Workforce Solutions Board, as a member of the TexShare Advisory Board for the Texas State Library and Archive Commission, on the advisory board for The University of North Texas - Information School. I formerly served as a member of the Executive Board for the Houston Center for Literacy, and the Early Matters Houston Coalition. I am currently Treasurer for the Texas Library Association.



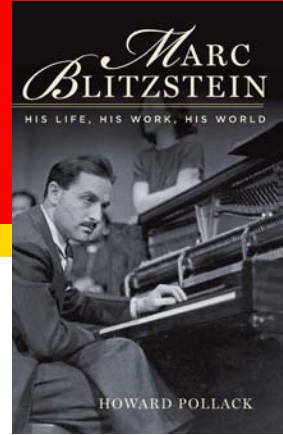
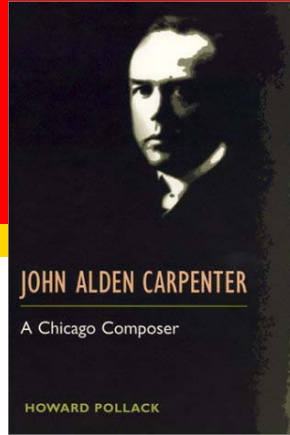
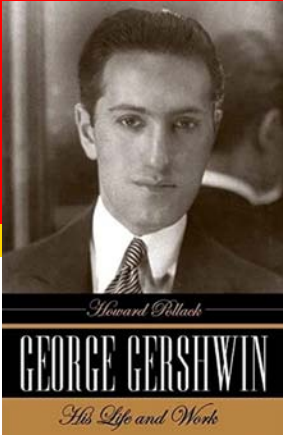


HOWARD POLLACK



Pianist and musicologist Howard Pollack is John and Rebecca Moores Professor of Music at the University of Houston, where he has taught since 1987. He is the author of eight books, including critical biographies of Walter Piston, John Alden Carpenter, Aaron Copland, George Gershwin, Marc Blitzstein, John Latouche, and Samuel Barber. He has edited another two books, and his articles and reviews have appeared in numerous journals and encyclopedias.

. . . continued



He further has lectured at colleges and arts organizations in Argentina, Australia, Brazil, the Czech Republic, England, Germany, Italy, Mexico, and across the United States, and has appeared in film documentaries and on such American radio shows as *Morning Edition*, *All Things Considered*, the *Voice of America*, and *Fresh Air* as well as on British, Australian, New Zealand, and German radio. He has received, among other grants and awards, two fellowships from the National Endowment for the Humanities; the Irving Lowens Award and Lifetime Achievement Award from the Society for American Music; two Deems Taylor Awards, the Nicolas Slonimsky Award, and the Timothy White Award from ASCAP; and an Award for Excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections.





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Library Voyage



Programs at all **26** Harris County Public Library branches
by 2024

----The first project of its kind in the nation----

As a meaningful successor to our expansive 20x2020 multicultural commissioning project, Apollo has set a goal to perform programs at all Harris County Public Libraries. This past season we completed the middle eight chapters of this journey, celebrating Black History, Juneteenth, Hispanic, Asian, Native American and PRIDE Months at library branches around Houston and Harris County.

These accessible and FREE programs feature Apollo commissions, arrangements and special guests, curated to reflect the heartbeat of Houston's global community. Please visit our website for up-to-date information and program dates for the 23-24 season. Join us as we continue our literary and musical trek!

Upcoming Dates

CHAPTER 15: *September 23 (11am)*

Hispanic Heritage Month program at Aldine Branch Library

CHAPTER 16: *September 30 (1pm)*

Hispanic Heritage Month program at CyFair Branch Library

BANNED BOOKS: *October 7 (noon):* Banned Books at High Meadows Branch Library

LIBRARY VOYAGE generously supported by the Houston Endowment, the Brown Foundation, and Candice and Roger Moore. Please consider a gift towards Library Voyage to invest in its success and far-reaching impact.

Over **2,000** families and community members reached to date!



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15th Anniversary **HIGHLIGHTS**



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Banned: Music

@Holocaust Museum Houston



Holiday Voyage

@FCC Houston

Mekong Soul

@Asia Society Texas Center



We Will Sing One Song

@Stude Hall, Rice University



15th Anniversary **HIGHLIGHTS**

“A glorious evening of contemporary chamber music.”

-Oberon's Grove (NYC)



**Concert
Review**



Apollo Moonshot

@Carnegie Hall • March 2023



MEKONG: SOUL

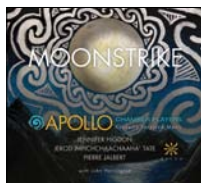
@The Kennedy Center • April 2023



New Album!

Trace of Time

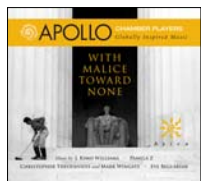
Worldwide release January 2024 (Azica Records)
Featuring new commissions by Adolphus Hailstork and Latin Grammy-winning bandoneon performer-composer Hector Del Curto.



MoonStrike (2022)

Azica Records

"...superb and out of this world."
(Gramophone)

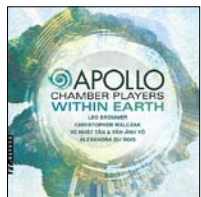


With Malice Toward None (2021)

Azica Records

#1 on Amazon's Hot New Release Chart!

"Bold new recording."
(San Francisco Classical Voice)



Within Earth (2019)

Parma Recordings

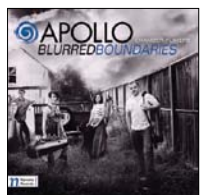
"Relentless, starkly exhilarating music"
(New York Music Daily)



Ancestral Voices (2017)

Parma Recordings

"...intimate and detailed, loud and fun."
(Gramophone)



Blurred Boundaries (2016)

Parma Recordings

"This is truly lovely music played exceptionally well by the adventurous and gifted young ensemble. Highly recommended!" (Audiophile Audition)



European Folkscapes (2014)

Parma Recordings

WQXR-NYC 'Album of the Week'

"Zesty collection of folk arrangements for string quartet."



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Naxos of America.

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Mission

to connect communities and cultures through globally inspired music.

Vision

to create cultural harmony through musical exploration.

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Aria Cheregosha, *viola* • Matthew Dudzik, *cello*

STAFF

Matthew J. Detrick, *Founder, Artistic & Executive Director*
Luisana Rivas, *Managing Director*
Anabel Ramirez Detrick, *Program and Content Manager*
Matthew Dudzik, *Chief Financial Officer*
Brad Sayles, *Audio Engineer*
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Ben Doyle (BEND Productions), *Videography*

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--Jodi R. (U.S. Army Veteran)

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