

**VIOLIN I**

Nathan Olson<sup>o</sup>  
Co-Concertmaster  
*Fanchon & Howard  
Hallam Chair*

Eunice Keem<sup>o</sup>  
Associate  
Concertmaster  
*Marcella Poppen  
Chair*

Maria Schleuning  
*Norma & Don Stone  
Chair*

Andrew Schast

Daphne Volle

Bruce Wittrig

Giyeon Yoon

**VIOLIN II**

Alexandra Adkins  
Associate Principal

Bing Wang

Mariana  
Cottier-Bucco

Lilit Danielyan\*

Shu Lee

Aleksandr Snytkin\*

**VIOLA**

Meredith Kufchak  
Principal  
*Hortense & Lawrence  
S. Pollock Chair*

Thomas Demer

Xiaohan Sun

David Sywak

**CELLO**

Christopher Adkins  
Principal  
*Fannie & Stephen S.  
Kahn Chair*

Theodore Harvey  
Associate Principal  
*Holly & Tom Mayer  
Chair*

Jennifer Yunyoung  
Choi

Kari Kettering

**BASS**

Nicolas Tsolainos  
Principal  
*Anonymously  
Endowed Chair*

Roger Fratena  
Associate Principal

**KEYBOARD**

Gabriel Sanchez  
*Jeanne R. Johnson  
Chair*

**LIBRARY**

Karen Schnackenberg  
Principal  
*Jessie D. & E. B.  
Godsey Chair*

Mark Wilson  
Associate Principal

Robert Greer  
Assistant

<sup>o</sup>*Eunice Keem will lead the  
Vivaldi, and Nathan Olson  
will lead the Piazzolla.*

*\*Performs in both Violin I  
and Violin II sections*

The DSO's top priority is the health and safety of our staff, musicians and audiences. Therefore, we are requesting the following safety protocols to be observed when you are attending DSO outdoor concerts:

- 1 Masks are not required, but they are encouraged when you are not seated with your group.
- 2 Social distancing is important; please maintain six feet from others outside your immediate group.
- 3 Gatherings are limited to groups of 10 — please be courteous and keep six feet between groups.
- 4 Sanitizing stations will be available throughout each event. If you are waiting in line, please stay six feet apart. Masks and sanitizer will be provided upon request while supplies last.

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THE  
**CIRCLE T  
RANCH**  
MUSIC FESTIVAL

THE FOUR SEASONS

SEPTEMBER 2, 2021 | 8:00PM | **CIRCLE T RANCH**

2451 WESTLAKE PARKWAY WESTLAKE, TX 76262

PRESENTED BY



Capital One

IN PARTNERSHIP WITH THE PEROT FAMILY

## THE FOUR SEASONS

SEPTEMBER 2, 2021 | 8:00PM | CIRCLE T RANCH

**EUNICE KEEM** VIOLIN & DIRECTOR

**NATHAN OLSON** VIOLIN & DIRECTOR

- VIVALDI** Concerto in E Major “Spring”
- PIAZZOLLA** *Verano Porteño (Summer)* Movement 2 from *Las cuatro estaciones porteñas*
- VIVALDI** Concerto in G minor “Summer”
- PIAZZOLLA** *Otoño Porteño (Autumn)* Movement 3 from *Las cuatro estaciones porteñas*
- VIVALDI** Concerto in F Major “Autumn”
- PIAZZOLLA** *Invierno Porteño (Winter)* Movement 4 from *Las cuatro estaciones porteñas*
- VIVALDI** Concerto in F minor “Winter”
- PIAZZOLLA** *Primavera Porteña (Spring)* Movement 1 from *Las cuatro estaciones porteñas*

**VIVALDI'S** *The Four Seasons* is one of the most popular sets of violin concertos of the Italian Baroque period – but probably one of the most popular sets of violin concertos ever composed. The popularity of these concertos is neatly explained by the vivid immediacy of the music, describing in very evocative sounds the four seasons of the calendar year, and a world full of birds, hunters, shepherds and barking dogs, and icy but also sun-drenched landscapes and tempestuous storms.

Much of Vivaldi's music was lost but enjoyed a big revival when music historians rediscovered it in the 20th century. The Argentinian Astor Piazzolla was inspired to compose a set of his own *Four Seasons of Buenos Aires* in the 1960s. His original set of pieces, all one-movement compositions but without a violin soloist, may take some inspiration from Vivaldi but they are the unique creations of a great Argentinian composer and bandoneon tango musician. The Russian composer and arranger

Leonid Desyatnikov paid homage to both Vivaldi and Piazzolla with an arrangement in the 1990s of Piazzolla's music for the great violinist Gidon Kremer and his ensemble. When performed together, these two lively sets of compositions have a strong appeal for musicians and audiences. Desyatnikov makes Piazzolla sound like Vivaldi and Vivaldi sound like Piazzolla. The same group of musicians perform throughout the two compositions – string instruments only,

with a powerful violin soloist in each and with the addition of a harpsichord for the Vivaldi concertos, and including some colorful and witty additions. For example, Buenos Aires in Argentina is in the southern hemisphere, so, when it is summer in Vivaldi's Venice, it is winter in Piazzolla's Buenos Aires – and Desyatnikov quotes some little snippets of Vivaldi's Summer (“L'estate”) concerto in Piazzolla's Winter (*Invierno porteno*) concerto.



**EUNICE KEEM**  
VIOLIN & DIRECTOR  
*Marcella Poppen Chair*

Violinist Eunice Keem has established herself as a dynamic and engaging artist, equally compelling as both soloist and chamber musician. A Chicago native, she attended Carnegie Mellon University for her music studies. After joining the Dallas Symphony Orchestra

in September of 2011, she began her new position as Associate Concertmaster in the 2014/15 season.

As a soloist, Keem has been featured with orchestras such as the Dallas Symphony Orchestra, National Chamber Orchestra, Park Ridge Civic Orchestra, Keweenaw Symphony Orchestra, Eastern Connecticut Symphony Orchestra, and Evanston Symphony Orchestra, among others. A winner of numerous competitions, she received first and top prizes at the Irving M. Klein International

Competition, Schadt International Competition, Corpus Christi International Competition, Kingsville International Competition, as well as a Paganini Prize at the 7th International Violin Competition of Indianapolis, among others.

As a chamber musician, Keem was a member of the Fine Arts Trio, first place winners of the Fischhoff National Chamber Music Competition. They also performed on Chicago WFMT's “Dame Myra Hess Concert Series” and “Live from Studio One.”

Several years later, she again received first prize at the Fischhoff National Competition, this time with the Orion Piano Trio. She was also a founding member of Carnegie Mellon University's Starling Quartet, with whom she toured Costa Rica, China and the United States in their series of concerts and masterclasses.

Keem has participated in the Grand Teton, Lake George, Colorado and Breckenridge Music Festivals. She currently serves as adjunct professor of violin at the University of North Texas.



**NATHAN OLSON**  
VIOLIN & DIRECTOR  
*Fanchon & Howard Hallam Chair*

A native of Berkeley, California, violinist Nathan Olson began his appointment as Co-Concertmaster with the Dallas Symphony Orchestra in September 2011. He has served as Adjunct Faculty at Southern Methodist University and the University of North Texas College of

Music. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, Nathan studied with William Preucil and Paul Kantor. Currently Concertmaster of the Breckenridge Music Festival, he has participated in the Mainly Mozart Festival, the Bravo Vail Music Festival and the Amelia Island Chamber Music Festival.

An enthusiastic chamber musician, Nathan Olson is a member of the Baumer String Quartet, whose debut recording will be coming out in the next year. The BSQ serves on faculty at

the Crowden Chamber Music Workshop and the Monterey Chamber Music Workshop, and has held residencies at several institutions, including Southern Methodist University, the University of North Texas, the University of South Florida, and the University of South Dakota.

A winner of the Joseph and Elsie Scharff prize in violin at CIM, Nathan Olson has performed as soloist with the Dallas Symphony Orchestra, the Canton Symphony Orchestra, the Breckenridge Music Festival Orchestra, the Cleveland Pops Orchestra, CityMusic Cleveland, the San

Francisco Chamber Orchestra, the Berkeley Symphony, the Oakland East Bay Symphony and the Lexington Bach Festival Orchestra.

In recent seasons, Nathan Olson has appeared as Guest Concertmaster with the symphony orchestras of Pittsburgh, Cincinnati, Toronto, Omaha, and Tucson, and as Principal Second Violin with the St. Paul Chamber Orchestra. While completing his Bachelors degree at the Cleveland Institute of Music, Nathan Olson earned minors in both Mathematics and Music Theory.