

# Voices of Change

presents

**2022–2023 Season**

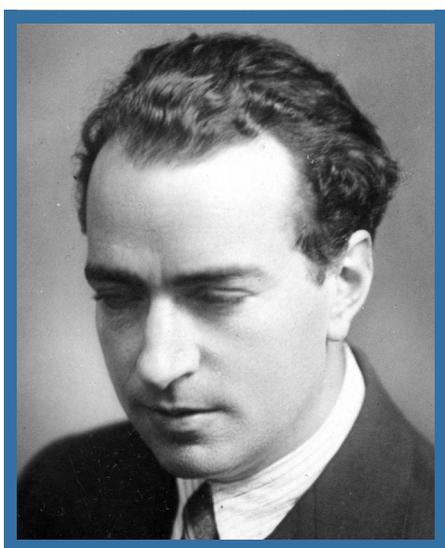
**26 February 2023, 3:00pm**

**Caruth Auditorium, SMU**



Voices of Change • Dallas

Modern Music  
Ensemble



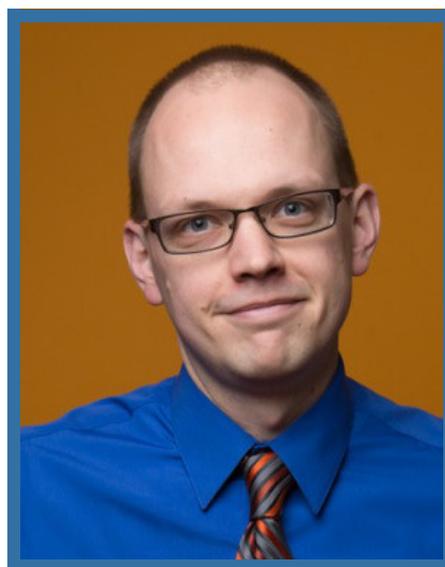
Joaquin Rodrigo  
*Cuatro Estampas Andaluzas*



Malcolm Arnold  
*Divertimento for Wind Trio*



Olga Amelkina-Vera  
*Ka Ao, Ka Ao, Ka Awatea*  
*Étoiles par Grand Vent*



Jacob Bancks  
*5 Pieces for Violin & Piano*

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Ives Violin Sonata  
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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 Maria*

**Maria Schleuning, Artistic Director**

It is such a pleasure to be able to share this afternoon's program with you!

Each season, I like to feature a composer from or with a strong tie to Texas. Today I am pleased to present Olga Amelkina-Vera in this role. Remarkably, she is also a talented performer and along with her husband, Fernand Vera, make up the Kithara Duo. They will be performing some of her original works for guitar on the second half of our concert. The program will fittingly begin with a beautiful and brilliant composition for solo piano by Joaquin Rodrigo, who himself is best remembered for his *Concierto de Aranjuez* for guitar and orchestra; followed by a delightful set of *Five Pieces for Violin & Piano* by Jacob Bancks, a composer whose music I am convinced you will wish to hear more of! Following a brief intermission, the second half will open with the playful *Divertimento for Wind Trio* by Malcolm Arnold, who was one of the leading British composers of the second half of the 20th century. As always, I am grateful and appreciative of the donors and sponsors who make this series possible. Thank you for your continued support of the Voices of Change Ensemble and the wonderful composers of our time. Enjoy the concert! I hope you will be able to join us in the lobby immediately following the performance for a meet-and-greet with the musicians!

Warmly, *Maria*

## 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 United States. In its 48th 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 current Artistic Director is Maria Schleuning, a now 29-year member of the ensemble.

The ensemble has hosted 120 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. In 1999, VOC was a finalist for a Grammy Award for Best Performance by a Small Classical Ensemble. VOC has been awarded the annual ASCAP Award for Adventuresome Programming five times.

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. VOC continues to present cutting-edge music through regular subscription concerts, free special events, commissioning original works by living composers, recording works by contemporary composers, holding an annual Young Composers Competition, and presenting free adult and youth education programs. 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.

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# VOICES OF CHANGE

2022-2023 Subscription Season

26 February 2023 ☆ 3:00pm

***Cuatro Estampas Andaluzas* (1946-52)**

El Vendedor de Chanquetes  
Crepúsculo Sobre El Guadalquivir  
Seguidillas del Diablo  
Barquitos de Cádiz

Joaquín Rodrigo  
1901–1999

Liudmila Georgievskaya, Piano

***Five Pieces for Violin & Piano* (2014)**

Tourist Trap  
October  
Skära, Skära Havre  
Taxi Dancer  
Here To Stay

Jacob Bancks  
b. 1982

Maria Schleuning, Violin ☆ Benjamin Loeb, Piano

***Divertimento for Wind Trio, Op.37* (1952)**

Allegro energico  
Languido  
Vivace  
Maestoso  
Piacetvole

Malcolm Arnold  
1921–2006

Kara Kirkendoll-Welch, Flute ☆ Greg Raden, Clarinet ☆ Erinn Tuomi Hannigan, Oboe

## KITHARA DUO

Olga Amelkina-Vera & Fernand Vera, Guitars

***Ka Ao, Ka Ao, Ka Awatea* (Dawning of the New Day) for solo guitar (2020)**

I. Karakia  
II. Rākaunui  
III. Wiriwiri  
IV. Haeata (Dawn)

Olga Amelkina-Vera  
b. 1976

***Étoiles par Grand Vent* (2019) for two guitars**

Olga Amelkina-Vera

**Program Notes by Laurie Shulman © 2023**

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***Cuatro Estampas Andaluzas* (1946-52)**

**Joaquín Rodrigo (1901-1999)**

Much has been written about the powerful influence of Spanish music and culture on French musicians. Of equal import, if more subtly manifested, is the reverse process: French music, and particularly French pedagogy and the stimulating atmosphere of Parisian salons, exercising its own power over Spanish musicians. Joaquín Rodrigo is one of several major Spanish composers whose music bears a pronounced Gallic flair. He went to Paris in 1927 to study composition with Paul Dukas. Rodrigo spent five years under Dukas's tutelage, gaining the respect of his teacher and his French contemporaries as

both pianist and composer. He also met and was befriended by his older countryman Manuel de Falla (1876-1946), who had earlier studied in Paris and was enjoying great success there. French schooling left an unmistakable imprint of refinement and elegance on Rodrigo's imaginative, individual, and decidedly Spanish style.

Joaquín Rodrigo was blind. He lost his sight when he was three, the victim of a diphtheria epidemic. His hearing was unimpaired, however, and a strong predilection for music led him to seek formal lessons in piano, violin and theory as a child. He matriculated at the Conservatory in Valencia when he was 16, and had won his first national competition in composition by the time he was 23. He worked on a special Braille music typewriter, with manuscripts being copied into conventional notation afterward.

Today he is best known for his guitar music, most notably the splendid *Concierto de Aranjuez*, the most celebrated guitar concerto in the literature. Rodrigo's works for solo piano are less well known, but they bear a decidedly Spanish stamp. The *Cuatro Estampas Andaluzas* [Four Andalusian Prints] are a collection of valentines to Spain's southernmost province. Rodrigo worked on them in the post-war years, from 1946 to 1952. He dedicated the last movement to the brilliant English pianist Harriet Cohen, which suggests that her technical virtuosity colored the entire work.

Rodrigo acknowledged his indebtedness to indigenous Andalusian music in these *Estampas Andaluzas*, but he did not adapt or quote any popular or folk tunes. Instead, he wrote in the Andalusian style, with conscious bows to the landscape (or seascape) and culture of the region.

*El vendedor de chanquetes* is a musical portrait of a gregarious street vendor selling *chanquetes*, a fried fish street food that is especially popular in the Mediterranean port city of Málaga.

*Crepúsculo sobre el Guadalquivir* depicts evening in Seville, through which the Guadalquivir river flows. Spaniards dine late, and the music shifts in character as the city's night life begins to bustle.

*Seguidillas del diablo* [The Devil's Seguidilla] adapts a dance popular in Andalusia beginning in the late 16<sup>th</sup> century and still popular today in flamenco music. (Opera buffs will recall a famous example: Carmen sings a memorable *seguidilla* in Bizet's opera..) Rodrigo's characterization -- as a Devil's dance -- taps into the 19<sup>th</sup>-century virtuoso tradition of Paganini and Liszt, both of whom wrote works evocative of Lucifer. Rodrigo reportedly composed this movement at the request of José de Udaeta, a famous Spanish mid-century dancer, castanet player, and choreographer.

The suite closes with *Barquitos de Cádiz* [Little Boats of Cadiz]. Rodrigo opens quietly, suggesting Spain's Atlantic coast on a calm night. Ominous arpeggios in the bass hint that a storm may be approaching, but not before a lovely *barcarolle* reminds us that some smaller leisure boats are still out on the water. More agitated music builds toward a stormy and brilliant coda.

## **Five Pieces for Violin & Piano (2014)** **Jacob Bancks (b.1982)**

Minnesota native Jacob Bancks has settled in the Quad Cities, a group of small metropolitan areas clustered on the Mississippi River, whose banks separate Illinois and Iowa. (For the record, the towns are Davenport and Bettendorf in Iowa, and Rock Island and Moline/East Moline in Illinois.) Collectively these towns are home to a population of about 400,000 that shares an airport as well as cultural and shopping options. Bancks, who holds a Ph.D. in composition from the University of Chicago, a master's in composition from Eastman, and a B.A. from Wheaton, has immersed himself in the area's musical

life since moving there a decade ago. He is an Associate Professor of theory and composition at Augustana College in Rock Island, and directs the choir at St. Paul the Apostle Catholic Church in Davenport. He has also been the program annotator for the Quad Cities Symphony for many years, and co-hosts a monthly educational program on WVIK, the local NPR affiliate.

As a composer, Bancks is best known for his orchestral works, which have been performed by small, mid-sized, and major American orchestras, including the Philadelphia Orchestra and the Nashville Symphony. He has also written for local ensembles, including the Moline High School Orchestra, Trinity Episcopal Cathedral in Davenport, and the Quad Cities Symphony. His *Five Pieces for Violin and Piano* were a commission from the Quad Cities Symphony, whose Executive Director from 2013 to 2017 was this afternoon's guest pianist, Benjamin Loeb. Loeb initiated the commission and has been a champion of Bancks's music.

The composer has graciously provided the following background for his evocative movement titles.

*Tourist Trap.* Who doesn't love a cheap thrill, over-promised and under-delivered? I first imagined this piece when driving through downtown Wisconsin Dells, Wisconsin in the very early morning. It came to mind again when I drove West down I-90 in South Dakota [one] summer.

*October.* The month of descent.

*Skära, Skära Havre.* I was moved to write this piece observing a tapestry in my wife's grandparents' farmhouse in central Illinois, one of the few possessions which her great-grandfather brought with him when he emigrated from Sweden. The text is a Swedish folk song, the words of which are something like "Cut, cut the oats, but who will bind them?" In musical spirit and subject, you could think of it as kind of a bittersweet Nordic sequel to Stravinsky's *Les Noces*.

*Taxi Dancer.* We saw *Sweet Charity* on Broadway a long time ago (starring Christina Applegate, i.e., the daughter from *Married...with Children*). If *Sweet Charity* hadn't been a comedy, it might have been this piece.

*Here To Stay.* This piece memorializes the day that I realized I was no longer a graduate student and could therefore love George Gershwin's music unironically.

Each movement has its own distinctive mood and character. *Tourist Trap* cleverly emulates clichés of amusement park rides. *October* has the wistful aura of shorter days and cooler temperatures. *Skära, skära havre* uses jazz-inflected piano vamps as a base for the violin's scattershot 'oat cutting' – but the piano's introspective coda suggests the conundrum of the movement subtitle ("but who will bind them?"). *Taxi Dancer* shares a name – and perhaps its mood – with a 1927 silent film starring Joan Crawford. It functions as a rhapsodic slow movement, opening with a lengthy unaccompanied violin recitative, then moving to a sultry dance after the piano enters. *Here to Stay* also suggests a double meaning, with an insistent rhythmic twitch – a mini trill introduced by the violin at the start – that dances its way through the entire movement.

## **Divertimento for Wind Trio, Op.37 (1952)** **Malcolm Arnold (1921-2006)**

If Malcolm Arnold's name sounds vaguely familiar, it's probably because of his adaptation of "Colonel Bogey March" in *The Bridge on the River Kwai*. David Lean's 1957 classic film won six Academy Awards, including best picture, best actor (for Alec Guinness), and best original film score for Malcolm Arnold. (The march was actually composed by a British lieutenant in 1914, but Arnold's cinematic use brought it into the realm of popular culture.)

This composer was no one-work wonder; to the contrary, Arnold was among Britain's most prolific composers. He started as a trumpeter, earning admission to the Royal College of Music at age 16. There he began composing under the tutelage of Patrick Hadley and Gordon Jacob: names that are all but forgotten now, but both men were at the top of their game in 1930s Britain.

Excepting two years of military service during World War II, Arnold spent most of the 1940s playing in the London Philharmonic and the BBC Symphony Orchestra. In 1948, he received the Mendelssohn Scholarship, which allowed him to devote himself to composition full time.

He is deservedly celebrated for his film scores, which also include *Hobson's Choice*, *The Belles of St. Trinians*, *Suddenly Last Summer*, and *The Inn of the Sixth Happiness*. But to categorize Arnold solely as a cinematic composer would be an injustice. He composed nine symphonies, about twenty concertos (nearly all written as musical portraits of the friends for whom he wrote them), and a wealth of other orchestral pieces, in addition to a lengthy list of chamber and solo instrumental works.

Arnold had a lively and sometimes wacky sense of humor – a 1956 score is entitled *A Grand Grand Overture* for organ, 3 vacuum cleaners, floor polisher, 4 rifles, and orchestra – that endeared him to British audiences. Despite an unflagging, even reactionary, loyalty to traditional tonality, he demonstrated remarkable facility in his music. Idiomatic writing for instruments has made him a favorite of band and orchestra players.

He composed his *Divertimento* in 1952 for three friends: flutist Richard Adeney, oboist Sydney Sutcliffe, and clarinetist Stephen Waters. They premiered it at London's Mercury Theatre in 1953. The piece is a collection of six miniatures, only one of which – the third movement *Languido* – exceeds two minutes. They vary widely in mood and tempo, with ample give-and-take as to which instrument occupies the foreground. Flute, oboe, and clarinet have fairly similar ranges, although clarinet can play lower than the other two. Arnold takes advantage of their proximity in ranges, challenging our ears to discern which is which when they play close together.

A jaunty clarinet theme begins the opening *Allegro energico*, whose shifting meters and rhythms embrace ample imitation. *Languido* is a tad blues-y, with some passing dissonance that emphasizes the trio's similarity of range. *Vivace* is playful and coy, overwith in a clarinet flourish before we realize it. Clarinet seesaws between two notes outlining an open fifth for much of the *Andantino*, anchoring a gorgeous oboe line with decorative fillips from flute.

*Maestoso* is tongue-in-cheek, mock-serious in its opening march. Two comedic outbursts assure us that Arnold intends the humor. (You will probably have to suppress a giggle.) He concludes the *Divertimento* in a contemplative mood with his lyrical *Piacevole*: as pleasing and agreeable as its Italian descriptor.

***Ka Ao, Ka Ao, Ka Awatea (Dawning of the New Day) for solo guitar (2020)***  
**Olga Amelkina-Vera (1976)**

We do not often hear classical guitar on a VOC concert. Today's program gives us a special opportunity to hear a guitar duo, one of whom is a composer as well as a performer. Belarus-born Olga Amelkina has a remarkable story with multiple chapters here in Texas. She is now full-time faculty at Collin College, where she teaches music history, theory, composition, and guitar. The first work she performs was commissioned by a New Zealand guitarist that Amelkina-Vera never met, but knew about. The commission triggered a keen interest in New Zealand's indigenous Maori culture, as her composer's note explains.

*Ka Ao, Ka Ao, Ka Awatea* was commissioned by New Zealand guitarist Jane Curry. It was inspired by New Zealand's Maori culture and Jane's courageous and inspiring journey of recovery from a devastating accident in December 2019. The Title is a Maori saying translating approximately as "the dawning of a new day." This message of moving forward and looking to the future with optimism is a perfect metaphor for Jane's strength of spirit. The individual movements are performed *attacca* [without pause] and form a unified whole. Most important are atmosphere, mood, and spaciousness. I saw the breathtaking New Zealand landscapes in my mind's eye as I composed this music. The movements' individual inspirations and meanings follow.

I. *Karakia* is a Maori noun meaning incantation, ritual chant, intoned incantation, charm, or spell. . . . *Karakia* are recited rapidly using traditional language, symbols, and structures. Traditionally, correct delivery of the *karakia* was essential: mispronunciation, hesitation, or omissions courted disaster. The two most important symbols referred to in *karakia* are sticks and food, while the two key actions are loosening and binding. Individual *karakia* tend to follow a pattern: the first section invokes and designates the *atua* [spirit, supernatural being]; the second expresses a loosening of a bind, and the final section is the action, the ordering of what is required.

II. *Rākaunui* means 'full moon' in Maori. In this movement I envisioned the beauty of the moon in its full glow reflected in the waters around New Zealand's islands.

III. *Wiriwiri*; Tānerore, son of Tama-nui-te-rā, the sun, and Hine-raumati, the Summer Maiden, is credited with the origin of *haka* [Maori tradition of posture dancing] and is the trembling of the air as heat haze on hot summer days. This haze is known as *wiriwiri*, represented by the quivering of the performer's hands in traditional Maori *haka* [dance] and *waiata* [song]. To me, this shimmer invokes an ever-turning, pulsating energy that ebbs and flows in every living creature.

IV. *Haeata (Dawn)*: the piece ends with a beginning, which dawn represents.

Amelkina-Vera has a fascinating background. She studied cello and piano in the 1980s at the Tchaikovsky Music School in Gomel, Belarus. She first visited the USA in 1993 as a high school exchange student in Houston. Back in Belarus, she enrolled at Minsk State Linguistic University, studying English-Russian interpretation and translation, with a minor in French and Spanish. Upon her return to Houston in 1997, she matriculated at University of St. Thomas, studying classical guitar. Though she had written songs as a teenager, this was her first formal study of composition. She naturalized in 2006, and has since earned advanced degrees at SMU in composition and UNT in guitar performance.

Amelkina-Vera and her husband and duo-partner, Fernand Vera, have a 7-year-old daughter, who occupies most of what passes for spare time. She confesses a weakness for cooking a Soviet-era festive dish called *shuba* ['herring under fur coat']. "I associate *shuba* with getting together with family and celebrating," she says. "Not everyone in the US is adventurous enough to try a dish that has both beets and marinated salted herring! But it is delicious and goes great with dark bread and vodka."

### ***Étoiles par Grand Vent* (2019) for two guitars Olga Amelkina-Vera**

*Étoiles par Grand Vent* is a version for two guitars of Amelkina-Vera's eponymous work for piano and guitar. Kithara Duo premiered this guitar duo version at the Florida State University Guitar Festival in October 2019. The composer's note explains its connection to the French author of *The Little Prince*.

*Étoiles par Grand Vent* is inspired by the life and work of Antoine de Saint-Éxupéry, the great French author and pioneering aviator of the 20th century. Saint-Éxupéry is best known throughout the world for his work *The Little Prince*; however, it is his book *Wind, Sand, and Stars* that most directly influenced my composition. In that autobiographical novel, Saint-Exupéry captures many profound, poetic, and terrifying experiences of flying his airplane in various parts of the world and weather conditions. My composition seeks to capture the beauty, danger, and poetry of the experiences described by Saint-Exupéry: being caught in a cyclone off the coast of South America, miraculously surviving a crash in the Sahara desert, flying solo at night under the stars, soaring over mountains and the sea.

In this piece, I hope to pay homage to a beautiful human being and a fellow wanderer.

The sections of Amelkina-Vera's duet proceed at different paces, but it is her narrative gift that gives them their impetus. We have a clear sense of the geographic locales that are the settings for Saint-Exupéry's travels, and their atmospheres come vividly to life in Amelkina-Vera's writing. Rhythms are complex and compelling: some passages switch between 11/8 and 13/8. Amelkina-Vera elicits an impressive variety of timbres from the two guitars, including some slapping of the wood. The journey is periodically heart-pounding, but she assures us at the end that we have arrived safely.

Olga Amelkina-Vera's works have been called "the discovery of the evening" (Sarasota Herald-Tribune), "brilliant" (The Royal Gazette), "incandescent" and "hypnotic" (Fort Worth Star Telegram). A guitarist and composer, she grew up in Belarus and moved to the United States in 1997. Olga holds a Bachelor of Arts degree Summa Cum Laude from the University of St. Thomas in Houston, a Master of Music and Doctor of Musical Arts degrees in guitar performance from the University of North Texas, and a Master of Music degree in composition from Southern Methodist University in Dallas. Her SMU thesis composition, *Submerged Worlds* for Pierrot ensemble and percussion, won the 2017-2018 American Prize in the instrumental chamber music division. Her comic micro-opera *All That Glitters* won third prize in the theater/film/opera/dance division of the same competition. Olga was chosen as the Irving Symphony Orchestra student composer-in-residence for the 2016-2017 season. Most recently, her solo guitar work *The Heaven's Hundred* for solo guitar won third prize in the 2018-2019 American Prize competition in the instrumental chamber music division.

Olga won first prize in the 2013 Japan Guitar Ensemble Composition Competition for her quartet *Cattywampus Rompus* (*Texas Tarantella*) and was interviewed in *Gendai Guitar* during her trip to Tokyo. She was the first prize winner of the Austin Classical Guitar Society Composition Competition in 2009 and 2012 for her guitar quartets *Ninotchka* and *Nebulae*. Her compositions are published by Productions d'Oz, including two works selected for the Frank Koonce Series. Olga's guitar works are

performed and recorded by Matt Palmer, Rene Izquierdo, Adam Holzman, Thibaut Garcia, Weimar Guitar Quartet, Clarinet Meets Guitar, Kacherski-Morita duo, Kithara Duo, and many other professional and student ensembles and soloists. She is in demand as a conductor and artist-in-residence, frequently getting invitations to perform solo, speak, adjudicate, and conduct her music with guitar orchestras throughout the country.

Olga maintains a busy touring and teaching schedule as a soloist and conductor, as well as with Kithara Duo, her classical guitar duo with her husband Fernand Vera. Kithara Duo's critically acclaimed recordings *Beings* and *Lingua Franca* feature some of her original compositions and transcriptions for guitar duo. are represented by the LA-based Frameworks label. Olga is a full-time professor of music at Collin College in Wylie, where she teaches composition, guitar, music theory, and music history.

## MEET THE ARTISTS

**Maria Schleuning**, Violinist & 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 the 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.



**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.

**Erin Tuomi Hannigan** is principal oboe of the Dallas Symphony Orchestra. Before coming to Dallas, she



was a member of the Rochester Philharmonic from 1994 to 2001. During the summer, she performs with the Music in the Mountains Festival in Durango, Colo. Recent performances outside Dallas include engagements as guest principal oboist with the Chicago Symphony Orchestra, Saint Paul Chamber Orchestra, St. Louis Symphony, Atlanta Symphony and the Los Angeles Philharmonic. Hannigan has performed as a soloist with the Dallas Symphony, Shreveport Symphony, the Hershey (Pa.) Symphony, the Music in the Mountains Festival Orchestra, and the Meadows Symphony Orchestra of Southern Methodist University. Hannigan has been a member of the Southern Methodist

University faculty since 2002, where she is adjunct associate professor of oboe. She was previously a faculty member at the Eastman School of Music as instructor of Baroque oboe from 1996 to 2001. She is on the faculty of the Festival Institute at Round Top, and gives annual master classes for the National Repertory Orchestra in Breckenridge, Colorado. Recent master classes include those at the University of Texas at Austin, Baylor University, University of Southern Mississippi and University of Nebraska at Lincoln, among others. In 2018, Hannigan received the prestigious Ford Musician Award for Excellence in Community Service from the League of American Orchestras. The award honors those in the orchestra field who employ music for the benefit of the greater community. For six years, Hannigan's annual *Concert for Kindness* events have demonstrated the interaction of the arts, education and civic causes. Supported by the Dallas Symphony Orchestra's Principal Grant Program, *Concert for Kindness* recognizes the value and talent of high school and college-aged visual artists and musicians, who develop and produce this annual benefit concert raising funds for Operation Kindness, the oldest no-kill animal shelter in North Texas. The event features live music, visual art and photography, with participation by young musicians and rescue animals. Students from the DSO's Young Strings program and Teen Council are also involved, providing pre-concert musical entertainment and serving as ushers and volunteers. In 2012 Hannigan organized and recorded two CDs of the complete Zelenka Sonatas, available through Crystal Records (CD821 and CD822). In June 2008, Hannigan's first solo CD, *From Hafiz to Firewing (and Beyond)*, was released, also on the Crystal Records label (CD 820). Hannigan attended the Oberlin Conservatory where she studied with James Caldwell. She received her master's degree and the prestigious Performer's Certificate from the Eastman School of Music where she was a student of Richard Killmer.

Flutist **Kara Kirkendoll Welch's** playing has been described in *Fanfare Magazine* as "inspired ... technique



second to none...[Welch] coaxes her flute to produce the most gorgeous sounds." Welch has been a flutist in the Dallas Symphony Orchestra since 2000. Maintaining an active performing career, she has played Mozart Concerto in G Major with the Dallas Symphony and has performed as guest Associate Principal Flute with the Saint Louis Symphony Orchestra. Welch enjoys playing chamber music with many of her DSO colleagues. In addition, she and her husband, Bradley Hunter Welch, a world-class concert organist, have adapted well-known flute works into even more colorful works for flute and organ.

Welch has been the recipient of numerous awards in such competitions as the International Flute Talk Competition, the Texas Flute Society Orchestral Masterclass Competition with Jeanne Baxtresser and the National Flute Association Masterclass Performers Competition. She was a featured soloist at the National Flute Association conventions in Dallas and Kansas City and has been recognized in *Flute Talk* magazine. Her first CD, *Ballade*, featuring impressionistic flute works, earned critical acclaim in many publications,

including *Fanfare magazine*, and is available in many retail stores and online at iTunes. Welch earned her Bachelor of Music degree from the University of Cincinnati, College-Conservatory of Music, and her Master of Music from SMU's Meadows School of the Arts. Her principal teachers have been Dr. Bradley Garner, Jean Larson and Claire Johnson.

**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.

**Greg Raden** was Appointed Principal Clarinetist of the Dallas Symphony in 1999. He was previously



Assistant Principal of the National Symphony Orchestra, and Principal Clarinetist of the Kennedy Center Opera Orchestra and the Charleston Symphony. He has been heard as Guest Principal with the Orchestras of Minnesota, Saint Louis, San Francisco, Saint Paul and Bergen, Norway. Raden has appeared as a soloist with the Dallas Symphony, National Symphony, Grand Teton Festival Orchestra, Mainly Mozart Festival Orchestra, Charleston Symphony, and the New York String Orchestra in Carnegie Hall, the Kennedy Center, and at the Morton H. Meyerson Symphony Center. He performs regularly at the Grand Teton, Newport, and Bravo Vail Music Festivals and has also participated in the Marlboro, Mainly Mozart, Bellingham, Mimir, Aspen, Pacific, and Evian Music Festivals. An active chamber musician, Raden has collaborated with members of the Juilliard, Guarneri, Cavani, and Arianna String Quartets and recently performed the Mozart Clarinet Quintet with Yo-Yo Ma at the Grand Teton Music Festival Gala. San Diego Arts said of his performance of Weber's Clarinet Quintet: "I cannot think of enough good things to say about Raden. As he played, I was reminded of Mozart traveling out on all those trips of his when he would discover wonderful players and write home to his father about them...Raden is like that. A magician. He makes you wonder how it's done-how any reed instrument can produce a sound of such beauty and lyricism."

Raden's playing has been hailed by the Dallas Morning News as:

"Exquisitely phrased, his playing was of amazing half-lights and subtle shadings of pastels..."

"The greatest of all clarinet solos (Rachmaninoff Second Symphony) was spun out with heartrending eloquence by DSO principal Gregory Raden"

He has been heard on National Public Radio's "Performance Today" and on recordings with the Dallas Symphony on the Delos, Hyperion, and Bridge labels. As a performing Artist/Clinician for Buffet Crampon Clarinets and Vandoren products, Raden has given recitals, master classes, and clinics throughout North America including at the Curtis Institute of Music, Eastman, Rice University, Baylor University, UT Austin, Texas Christian University, University of Maryland, The Glenn Gould Conservatory, New World Symphony, National Orchestral Institute, and Buffet Crampon Clarinets acclaimed Summer Academy in Jacksonville, FL. He has been on the faculty at George Washington University and the College of Charleston. Currently, an adjunct Associate Professor of Clarinet at the Meadows School of Music at Southern Methodist University, he also maintains a private studio in the Dallas area. Raden was also one of five American clarinetists chosen to be part of the research and development team of Buffet's new model Clarinet, the Tradition. A native of White Plains, NY, Raden began his early studies at the Juilliard School Pre-College Division with David Weber and then continued with Donald Montanaro at the Curtis Institute of Music where he graduated in 1994.

**Kithara Duo.** Acclaimed for its "touching musicality, elegant presentation, and seamless coordination" by



Fort-Worth Star-Telegram, Kithara Duo (Olga Amelkina-Vera and Fernand Vera) are celebrating 20 years of playing together. The duo has performed in Europe, South America, and throughout the US since their founding in 2002. Their playing has been described as "state-of-the-art" by American Record Guide, which also stated "if you haven't discovered them, you should." Sarasota Herald-Tribune praised the ensemble for its "admirably seamless level of musicality and technique." Kithara Duo's critically acclaimed debut CD, *Beings*, was released by Soundset Recordings in 2011. The duo is home to an international award-winning composer, Olga Amelkina-Vera, and their

first album is a world premiere recording of her music for guitar duo. Olga's works have been called "the discovery of the evening" (Sarasota Herald-Tribune), "brilliant" (The Royal Gazette), "incandescent" and "hypnotic" (Fort Worth Star-Telegram). In addition to Olga's original compositions, Fernand and Olga have contributed to guitar duo repertoire through their arrangements and transcriptions. Their second CD, *Lingua Franca* (2015), features their arrangements of music from the Renaissance to the 20th century. Kithara Duo are currently signed to the LA-based Frameworks Records, and are excited about the recent release of *Ka Ao: Works for Guitar* (2022), an album that features Olga's recent guitar compositions performed by a star roster of artists, including three tracks recorded by Kithara Duo. Kithara Duo have been invited to perform and teach at numerous festivals and universities throughout the country, such as the Guitar Foundation of America Convention and Competition, St. Louis Classical Guitar Society Great Artist Series, Utah Classical Guitar Society, Seattle Classic Guitar Society, University of Wisconsin-Milwaukee, Guitar Sarasota, Texas A&M International Guitar Symposium, Florida State University Guitar Festival, and many other venues. Kithara Duo appeared as soloists with New Texas Symphony Orchestra in the world premiere performance of Olga's original work *Étoiles Par Grand Vent*, which she orchestrated for guitar duo with symphony orchestra. The ensemble enjoys outreach presentations, and has been hailed as "great communicators to both children and adults" (Saint Louis Classical Guitar).





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# 2022-2023 Subscription Season



## Catfish & Counterpoint

7:30pm on Monday, 19 September 2022  
Caruth Auditorium, SMU Meadows School of the Arts

Mark Applebaum: *Catfish* (1997) for percussion trio  
Zoltan Kodaly: *Duo for Violin & Cello* Op. 7 (1914)  
Kirsten Soriano: *As if Snow* (2009)  
from "Natura" cycle for harp, piano & vibraphone  
Florence Price: *5 Folksongs in Counterpoint* (1951)  
for string quartet

## Escapades

7:30pm on Sunday, 13 November 2022  
Caruth Auditorium, SMU Meadows School of the Arts

Alberto Ginastera: *Duo for Flute & Oboe* (1945)  
Laura Kaminsky: *Piano Quintet* (2018)  
**R2DUO**  
Timothy Roberts, saxophone ★ Charles Roberts, piano  
Alfred Desenclos: *Prelude, Cadence et Finale* (1956)  
Arturo Marquez: *Danzon #6* (2017)  
John Williams: *Escapades* (2002)  
from "Catch Me If You Can"

## Dawning of the New Day

3:00pm on Sunday, 26 February 2023  
Caruth Auditorium, SMU Meadows School of the Arts

Joaquin Rodrigo: *4 Estampas Andaluzas* (1946-52)  
for solo piano  
Jacob Bancks: *Five Pieces for Violin & Piano* (2014)  
Malcolm Arnold: *Divertimento for Wind Trio* Op. 37  
(1952) for flute, clarinet & oboe  
**Works by Olga Amelkina-Vera** *Kithara Duo*  
*Ka Ao, Ka Ao, Ka Awatea* (Dawning of the New Day)  
(2020) for solo guitar  
*Etoiles par Grand Vent* (2019) for guitar & piano  
**Kithara Duo**  
Olga Amelkina-Vera & Fernand Vera, guitars

## Confessions from a Dream

3:00pm on Sunday, 23 April 2023  
Caruth Auditorium, SMU Meadows School of the Arts

Nikos Skalkottas: *Duo for Violin & Viola* (1938)  
Quinn Mason: *Confessions from a Dream* (2016)  
for mezzo-soprano & piano (text by James DePriest)  
Eric Ewazen: *Trio in E $\flat$*  (1992)  
for trumpet, violin & piano  
Arlene Sierra: *Of Risk & Memory* (1997)  
for 2 pianos, four hands  
**Young Composer Competition Winners:**  
Mary Brooke Hartmann: *Lost Shadows* (high school winner)  
Ben Spivey: *Radiance Rising* (college winner)

*There will be a 5 minute pause between works for stage changes.*  
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