

# Voices of Change

presents

**2022–2023 Season**

**19 September 2022, 7:30pm**

**Caruth Auditorium, SMU**

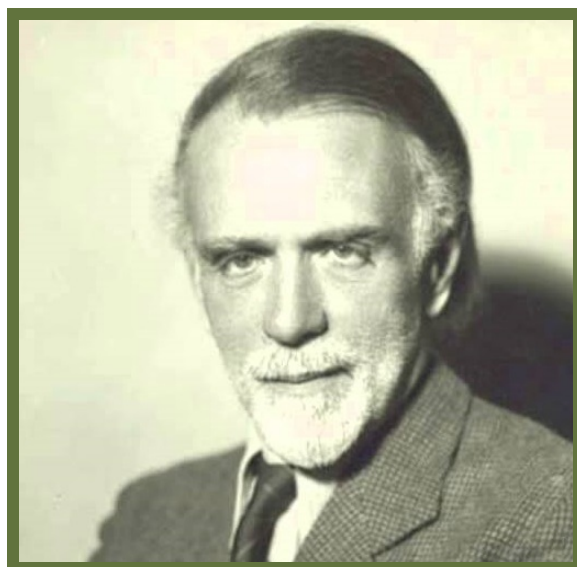


Voices of Change · Dallas

Modern Music  
Ensemble



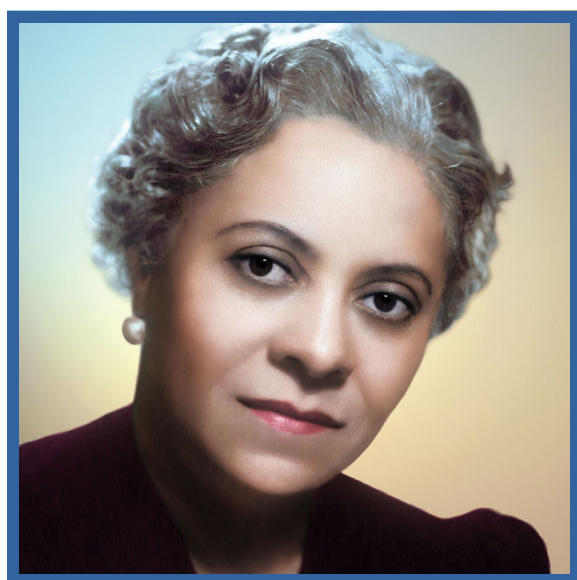
**Mark Applebaum**  
*Catfish*



**Zoltán Kodály**  
*Duo for Violin & Cello*



**Kirsten Soriano**  
*As If Snow from Natura*



**Florence Price**  
*Five Folksongs in Counterpoint*

**Artistic Director**  
Maria Schleuning

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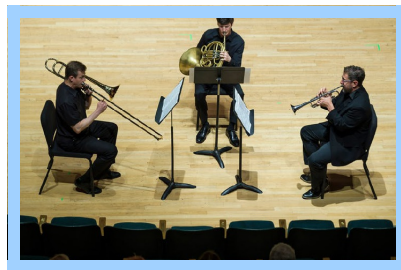
Racine Voodoo Jazz at  
Arts Mission Oak Cliff  
5 April 2019



Ives Violin Sonata  
16 February 2020



Corigliano Mr. Tambourine Man  
6 October 2019



Poulenc Sonata for  
Horn, Trumpet & Trombone  
6 May 2019



Psathas Matres Dance  
16 February 2020



Howells Oboe Sonata  
6 May 2019



My Soul Dances Concert  
24 November 2019  
Audelia Creek Elementary  
Student Drawing Contest  
Winners with L-R:  
Donna Williams,  
Maria Schleuning  
& Sho-Mei Pelletier



Walker String Quartet  
24 November 2019

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## *A Note From Maria*

Maria Schleuning, Artistic Director  
Voices of Change Modern Music Ensemble

It is my great pleasure to welcome you to our 48<sup>th</sup> Season!

This year's subscription series includes four current Texas composers, the first of whom we will be featuring this evening. Kirsten Soriano is currently on the composition faculty at the University of North Texas, and we are excited to be performing her music for the first time on a Voices of Change concert. We will continue to introduce you to many new names this year, along with established 20<sup>th</sup> century works that have significantly influenced the music of today. Our programming will offer a variety of instrumentation using traditional as well as non-traditional small ensemble forms, all performed by top-tier professional members of the VOC Ensemble and guest artists, in works from around the world. I hope you will enjoy our four carefully-crafted programs and make exciting new discoveries along the way! Thank you for your support that makes all our work possible!

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 20-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.

## VOICES OF CHANGE IS SUPPORTED, IN PART, BY:



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# VOICES OF CHANGE

2022-2023 Subscription Season

19 September 2022 ☆ 7:30pm

**Catfish** for percussion ensemble (1997)

Drew Lang, Joe Ferraro & Michael McNicholas, Percussion

Mark Applebaum

b. 1967

**Duo for Violin & Cello, Op. 7** (1914)

I. Allegro serioso, non troppo

II. Adagio - Andante

III. Maestoso e largamente, ma non troppo lento - Presto

Maria Schleuning, Violin ☆ Jolyon Pegis, Cello

Zoltán Kodály

1882-1967

**As if Snow (2009)** from *Natura* Cycle for harp, piano, and vibraphone

Emily Levin, Harp ☆ Liudmila Georgievskaya, Piano ☆ Drew Lang, Vibraphone

Kirsten Soriano

b.1979

**Five Folksongs in Counterpoint** (discovered 2009)

1. Calvary

2. Clementine

3. Drink to Me Only With Thine Eyes

4. Several Folksongs

5. Swing Low, Sweet Chariot

Bing Wang & Maria Schleuning, Violin ☆ David Sywak, Viola ☆ Jolyon Pegis, Cello

Florence Price

1887-1953

**Program Notes by Laurie Shulman © 2022**

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**Catfish for percussion ensemble (1997)**

**Mark Applebaum (b. 1967)**

A jazz pianist who builds electroacoustic instruments from junk, hardware, and found objects, Mark Applebaum is something of a specialist in musical oddities that challenge our expectations as listeners. His compositions include a Concerto for Florist and Orchestra, *Aphasia* for solo hand gestures; *Wristwatch: Geology*, three or more performers tapping two stones, optional instrumental or vocal soloists; and *Three Unlikely Corporate Sponsorships*, described as sound poetry for 4-channel electronic playback in three movements: I. Nestlé; II. General Motors; III. Halliburton.

After graduating from Carleton College, Applebaum earned his doctorate in composition at UC-San Diego, where his principal teachers were Brian Ferneyhough, Joji Yuasa, Rand Steiger, and Roger Reynolds. Early in his career, he held teaching positions at Carleton College and Mississippi State University. He joined the Stanford University faculty in 2000. Currently he is Edith and Leland Smith Professor of Composition at Stanford.

Applebaum gained recognition early for his imaginative electroacoustic instruments, which he used as both compositional and improvisational tools. The Southern California Jazz Society gave him its jazz prize in 1994. In 1997, the American Music Center awarded him its Stephen Albert Award, which included an artist residency at the Villa Montalvo Artist Colony in Saratoga, California. He composed *Catfish* during that residency. The work's original title was *Overture for Percussion Ensemble to Catfish: A Secular Oratorio*. (Applebaum planned the multi-movement oratorio, but subsequently abandoned it. He has written that the oratorio was to have been a reaction to what he calls "the peculiar cultural richness of Starkville, Mississippi." Unsure of its own location on a continuum from trivia to mythology, the work

features house-hunting safaris with an idiosyncratic local realtor/information oracle, chance excursions into Walmart, rain delays at the Golden Triangle Regional Airport, and warm visits with the local Ford dealer whose television commercials end with the grinning declaration "I ain't gonna lie to you.")

The instrumentation of *Catfish* is flexible; the piece can be played by any number of players per part, so long as the number of players per part is consistent. Applebaum specifies 'families' of matched instruments – metal, wood, and skin – respectively pitched, high, medium, and low. For metal, he recommends brake drums, cow bells, anvils, pie plates, thundersheets, *almglocken*, etc. For wood instruments he suggests log drums, wood blocks, or claves; for skin instruments he suggests tom toms, bongos, roto-toms, or bass drums. Because the selection of instruments is left to the performers, performances can vary widely, though the complex rhythms remain unchanged. We may think of it as a toccata for percussion instruments, at once extravagantly chaotic and strictly organized.

### **Duo for Violin & Cello, Op. 7 (1914)** **Zoltán Kodály (1882-1967)**

Along with his close friend Béla Bartók, Zoltán Kodály laid the foundations of both modern Hungarian music and the science of ethnomusicology. As important for his contributions in education and folk music research as he was for his compositions, Kodály was a versatile talent who played all four instruments of the piano quartet as a child -- in addition to singing and composing. By the time he was a teenager, his original works were already being performed at school.

Kodály wrote a Ph.D. thesis on Hungarian folksong in 1906, about the same time he started to work with Bartók; the two men became lifelong close friends. The following year he won a music scholarship that took him to Berlin and Paris. There he met Debussy, an event that had also had a lifelong impact on his music. Despite these decisive and influential contemporaries who helped form his style, Kodály's was an original voice from the very beginning. His biographer László Eöszé has written:

In his use of harmony, though in many respects following the French impressionists, Kodály differs from them in that it is always his soaring melodic invention that is the decisive factor. Indeed, in the final analysis, it will be found that his harmony is always subordinate to, and determined by, the melody.

Kodály's distinctive melodies, strongly indebted to the folk music of Hungary, draw on pentatonic, overtone, whole tone and modal scales. Melody is integral to the dramatic *Duo*, Op.7, which was composed during the early years of the First World War. Most of Kodály's chamber music dates from the period 1905-1920, long before *Psalmus Hungaricus* (1923) or *Háry János* (1926) catapulted him to international recognition. While these are youthful works, they are by no means immature, and the best of them are those for strings, such as his two string quartets (Opp.2 and 10) and this *Duo*. Kodály was developing a personal instrumental style, drawing on his own extensive experience as a chamber player of the entire string family.

He achieves variety in the *Duo* through tonal and timbral contrast of the two instruments, despite occasional similarity of their material. Sometimes they blend in harmony, other times they interact in dialogue. There are imitative sections, unison passages, places where one instrument serves as pedal point to the other, and solos for each player.

Not at all an incidental work, the *Duo* runs more than twenty minutes in performance. Each of the movements is full length and fully developed. The first is in sonata form; the second more like a *sonata quasi una fantasia*, with a highly contrapuntal theme that is almost a double fugue. The third movement opens with a slow introduction that echoes a theme from the middle movement; it is followed by a *Presto* and a coda that develops out of that more animated music, in an exciting *stretto* close. Eöszé writes of the *Duo*:

Throughout the major part of the work *rubato* instrumental folk themes are predominant, though in the *Presto* of the final movement a children's song is introduced, with its driving *ostinato* and rigidly disciplined rhythm.

Kodály was the first modern composer to treat violin and cello as equal partners in an unaccompanied chamber work, celebrating their difference in range rather than apologizing for it or neutralizing it. So great was the success of this composition that many other composers have followed suit, greatly enriching the chamber duo repertoire.

### ***As if Snow* (2009) from *Natura Cycle* for harp, piano, and vibraphone Kirsten Soriano (b.1979)**

Kirsten Soriano is Associate Professor of Music Composition at University of North Texas. Her busy teaching career includes private lessons, composition seminars, and two courses on contemporary music: one since 1960, the other on new music since 2000. She also works with singers and composition students on contemporary vocal techniques, repertoire, and text setting, and maintains a private piano studio at home. Prior to her position at UNT, Ms. Soriano served on the faculties of Northwestern University, University of Minnesota, Saint Olaf College, Chicago College of Performing Arts, North Park University, University of Saint Thomas Prairie State College, and the Art Institutes International. She earned her doctorate in composition at Northwestern University, working with Augusta Read Thomas, Jay Alan Yim, and Jason Eckardt. She has studied privately with Kaija Saariaho, Tristan Murail, and Philippe Hurel, all of whom are associated with IRCAM, a major center of electro-acoustic and avant-garde music in Paris.

Ms. Soriano lives in the DFW area with her husband Miguel, son Jorah, and dogs Oliver and Elliot. In addition to her activities teaching and composing, she enjoys cooking, creative writing, design, event planning, jogging, cycling, yoga, and gardening. According to her web site, her cooking Instagram page, *Global Garden Living*, features healthy, plant-based and globally inspired recipes.

Ms. Soriano composes for voice and all types and sizes of instrumental ensembles, frequently incorporating elements of dance, multi-media, and film. She has a keen interest in language, narratives, and poetry. Her multi-movement cycle *Natura* is an outgrowth of a lifelong connection to nature and the outdoors that stems, in part, from early memories of a log house her father constructed in the woods of Minnesota. "As If Snow" is part 5 of the 11-segment work; however, she specifies that each individual movement may be performed independent of the complete cycle. Her composer's note provides context for "As If Snow."

*Natura* is a cycle of interwoven pieces with an imagined programmatic design inspired by nature that creates a dramatic profile for the cycle. The cycle creates a journey for the listener that begins deep within the ocean, moves to gardens with falling rain, transitions to autumn wind rustling between leaves, evolves to snow falling through the sky ["As if Snow"], evokes the stillness of winter, represents the Earth thawing and life beginning to grow, describes a tree branching, is followed by moonlight reflected on the water forming on a planet. . . . Evocations of [processes occurring] above the surface of the Earth or its oceans are drawn from overtone structures, overtone scales, the twelve-tone overtone row. . . and diatonic materials.

"As if Snow" is not about a blizzard, but rather the weightless magic of snowflakes drifting downward, perhaps occasionally swirling from a light breeze. This is mood music, allowing the listener's imagination to wander through memories of snowfalls. The sonic environment feels rural; none of the accoutrements of civilization intrudes on the endless variety that Mother Nature creates. We recall that no two snowflakes are identical; however, through the intertwined gestures among her players, Soriano shows us that they can be closely related in size and shape. Focusing on the upper registers of the three instruments, she also



reminds us that snowflakes are messengers from far above the earth's surface, each one on its individual journey. The effect is mesmerizing, hypnotic, and fascinating.

***Five Folksongs in Counterpoint (discovered 2009) for string quartet***  
**Florence Beatrice Price (1887-1953)**

With the 'year of the woman' barely in our rear-view mirror, Florence Price is taking a proud place among female composers of note. The first African-American female composer to have a symphony performed by a major American orchestra, Price and her compositions are getting a considerable amount of well-deserved attention.

Her story is remarkable. Born in Little Rock, Arkansas, she performed in public at age 4 and published her first composition when she was 11. She was accepted to New England Conservatory at 16, studying composition, piano, and organ. After teaching in Little Rock and Atlanta for several years, Price left the South for Chicago, pursuing additional study at Chicago Musical College and the American Conservatory. By the 1920s, she was winning awards, and in 1932 she earned first prize in the Wanamaker competition for her Symphony in E minor. Chicago Symphony conductor Frederick Stock took note and premiered that work in 1933. He also encouraged her to write a piano concerto. Marian Anderson incorporated two of Price's arrangements of spirituals into her repertoire, enhancing Price's reputation. She continued to teach and compose until her death in 1953.

The *Five Folksongs in Counterpoint* have an unusual history. Scholars believe that Price's original set consisted of Three Negro Folksongs [spirituals], but that she changed the title when she added two movements not directly rooted in antebellum African-American culture. In any case, the set only came to light in 2009, when a cache of manuscripts was discovered in an old house in St. Anne, Illinois, about an hour south of Chicago; Price is known to have spent her summers there. The house's new owners discovered the manuscripts and sent them to the University of Arkansas, where they were subsequently discovered by Matthew Detrick, the Artistic Director of Apollo Chamber Players. He reconstructed the score and parts using Finale, a music software program. The scholar Rae Linda Brown believes that Price wrote the first settings in the 1920s; however, the group of five was published by G. Schirmer just last year. It includes Price's brief composer's note:

No. 1 is based upon the Negro spiritual "Calvary." (Southern USA)

No. 2 is based upon "Clementine," a ballad which became a favorite during the Reconciliation period. It was popular in San Francisco near the end of the 19<sup>th</sup> century and is often sung now-a-days by college and community groups.

No. 3 "Drink to me Only with Thine Eyes" was sung by settlers on the Eastern coast of America before the days of the American Revolution....the words of which were written by Ben Jonson in 1616 and sung to a tune of unknown origin as early as 1770...[It] is now regarded as a folk song and is authoritatively included in published volumes of folk songs.

No. 4 Several folk songs

No. 5 "Swing Low Sweet Chariot." Well known and one of the best loved of American Negro folk tunes.

– Florence B. Price

Price's treatment is similar, but not identical, throughout the five. She uses the opening phrase of each tune as a fugue subject that migrates among the four quartet players. Price's counter-subjects and additional contrapuntal material are original. They fill out the texture, often in surprising chromatic twists that modulate far and wide.

In "Calvary," she occasionally inverts the 'fugue subject.' She changes character, and sometimes tempo, in sections that introduce new or different material to accompany the principal line; this lends several of the movements the feeling of variations.

"Clementine" begins with a full statement in the first violin, with viola the first to add a complementary line. Bridge passages give free rein to Price's imagination, which takes her through a brief flirtation in minor mode. The song culminates in a brisk coda, giving second violin the last word.

"Drink to me Only" begins with homophonic harmonies, taking its time to embark into counterpoint. Warm and romantic, it explores multiple key centers in modulations that are, once again, surprising. At one point, Price dabbles in whole tones. Frequent *fermate* [pauses] separate phrases and musical paragraphs.

Though Price does not identify the Irish-sounding reel of No.4 in her composer's note, it is recognizable as "Shortnin' Bread," an African-American popular song associated with post-Civil-War farmstead life in the deep South. The shortest of the five movements, it dazzles the ear with rapid fire passage work and race to the finish.

The Folksongs conclude with the most ambitious setting, "Swing Low, Sweet Chariot." The successive entrances migrate between keys. Price works her contrapuntal magic using diminution [speeding up] and augmentation [slowing down to longer note values] to vary her statements of the melody. She treats the song as the basis for a free fantasy, generously padding the counterpoint with variations in tempo and texture. A surprise coda brings the folksongs to a rousing close.

## 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, to be released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and with 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 (MT), Las Cruces Symphony(NM), 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.

**Joe Ferraro** is a member of the Dallas Opera Orchestra, currently acting principal percussion. Additionally he has played in the Santa Fe opera since 1985. After graduation from the University of Michigan with a bachelors degree, he moved to Dallas to pursue a masters degree in music from Southern Methodist University. Joe is a active freelance musician as well, having played with the Dallas Symphony, the Fort Worth Symphony and many other arts organizations in the metroplex. When not playing music Joe enjoys collecting jazz records and working on his Alfa Romeo cars.



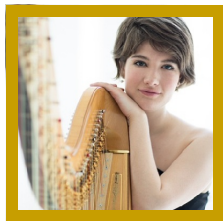
**Dr. Liudmila Georgievskaya**, piano, has performed as a recitalist in Russia, Italy, Uzbekistan, Ukraine, France, Netherlands, England, Hungary, Panama, and the United States. Winner of top prizes in more than a dozen national and international piano competitions, her performances have been broadcast 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 (Italy), 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 been giving piano masterclasses worldwide.



Percussionist **Drew Lang** performs regularly with the Dallas Opera Orchestra, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra and many regional orchestras in the Dallas/Fort Worth Metroplex in addition to the Dallas Chamber Symphony. He is also the principal mallet player with the Dallas Wind Symphony. As a theater percussionist, he is percussionist for Casa Mañana Musicals, performs at the ATT Performing Arts Center, and the Dallas Theater Center. Drew is also a regular performer with the new music ensemble Voices of Change and plays drum set in local symphonies, churches and other venues. Drew spent eight summers as principal percussionist for the Breckenridge Music Festival in Breckenridge, Colo., and one summer as principal percussionist of the Music in the Mountains Festival in Durango, Colo. As a marimba specialist, has commissioned and premiered and recorded works for marimba in solo, chamber and concerto settings. His most recent project was an 11 university consortium commission of NAMASTE: Concerto for Marimba and Percussion Ensemble by G. Bradley Bodine. Drew appears throughout the United States as a soloist and in his duo with Flutist Helen Blackburn. Drew is Adjunct Assistant Professor of Percussion and Co-Coordinator of Percussion Studies at Southern Methodist University and is percussion instructor at Eastfield College and Brookhaven College. Drew is also founder and director director of the "MARIMBA MADNESS" summer Junior High/High School percussion camp ([www.marimbamadness.com](http://www.marimbamadness.com)) and plays in the rock band Scarlet Vermillion ([www.scarletvermillion.com](http://www.scarletvermillion.com)). He is a contributing author to the Revised and Enhanced 3rd Edition of Teaching Percussion by Gary Cook and endorses Vic Firth Sticks and Sabian Cymbals.



Praised for her “communicative, emotionally intense expression” (Jerusalem Post) and for “playing exquisitely” (Dallas Morning News), **Emily Levin** is the Principal Harpist with the Dallas Symphony Orchestra and Bronze Medal Winner of the 9th USA International Harp Competition. Now in her fourth season with the Dallas Symphony Orchestra, Emily has also performed as Guest Principal Harp with the Los Angeles Philharmonic and the Houston Symphony, and regularly appears with the New York Philharmonic.



As a soloist, she has performed throughout North America and Europe, in venues including Carnegie Hall (New York), the Kimmel Center (Philadelphia) and Festspiele Mecklenburg-Vorpommern (Rugen, Germany). At the request of conductors Jaap van Zweden and John Adams, she appeared as soloist with the DSO in 2018 and 2019; other concerto performances include the Jerusalem, Colorado and West Virginia Symphony Orchestras, the Louisiana Philharmonic, and the Lakes Area Music Festival, among others. For debut album, *Something Borrowed*, the Classical Recording Foundation named her their 2017 Young Artist of the Year. A strong believer in music’s impact on community, Levin organized a concert series in early 2017 with her fellow Dallas musicians benefiting the International Rescue Committee and the Refugee Services of Texas. She is the newly appointed Artistic Director of Fine Arts Chamber Players, a concert chamber music series at the Dallas Museum of Art that presents seven chamber concerts presented free of charge to the general public. At the 2019 DSO Women in Classical Music Symposium, she will be featured as a soloist in *Full STEAM Ahead*, and will also moderate a panel discussion on classical entrepreneurship. Emily works extensively with established and emerging composers alike, which led to commendation from the New York Times for “singing well and playing beautifully,” She is a core member of the New York-based new music group Ensemble Échappé and the Dallas new music group Voices of Change. In 2012, The Indiana University Composition Department recognized her for her collaboration and performance of new music. Most recently, Emily commissioned a four-composer set of character pieces inspired by the characters of Shel Silverstein. Emily was named Adjunct Associate Professor of Harp at Southern Methodist University in 2019. She received her Master of Music degree in 2015 at the Juilliard School under the tutelage of Nancy Allen and she completed undergraduate degrees in Music and History at Indiana University with Susann McDonald. Her honors history thesis discussed the impact of war songs on the French Revolution. Connect with her at [www.emilylevinharp.com](http://www.emilylevinharp.com).



Cellist **Jolyon Pegis** hails from Rochester, New York. He attended Indiana University and the University of Hartford, and his principal teachers include Alan Harris, Gary Hoffman, and David Wells. Mr. Pegis is a winner of the Artists International Awards in New York. He subsequently made his New York recital debut at Carnegie Hall in 1990 and has since appeared as a recitalist and chamber musician across the country. As a champion of new music he has worked with composers such as Gunther Schuller, Lukas Foss and Don Freund, and has commissioned concertos from the late Eric Hekard and David Amram. A dedicated teacher, he has served on the faculty of the D’Angelo School of Music at Mercyhurst College, the Hartt School of Music, and Southern Methodist University. Recent master classes include Baylor University, Eastern Michigan University, the University of Georgia, SUNY Fredonia, The University of Toronto, Cleveland Institute of Music, and the Eastman School of Music. Jolyon was a member of the Arcadia Trio in residence at the Yellow Barn Chamber Music Festival and has also been featured at the Roycroft Chamber Music Festival and the Anchorage Festival of the Arts. A frequent soloist with orchestra, he has appeared multiple times with the orchestras of San Antonio, Norfolk Virginia, Dallas, Charleston West Virginia, and the Chautauqua Symphony. Jolyon served as the San Antonio Symphony Principal Cellist from 1995-2000 He is currently an Associate Principal Cellist with the Dallas Symphony and Principal Cello of the Chautauqua Symphony.

**Michael E. McNicholas**, performs regularly with the Dallas Symphony, Fort Worth Symphony, as an Associate Musician with the Dallas Opera Orchestra, Lawton Philharmonic, East Texas Symphony, Abilene Philharmonic, Casa Mañana, Dallas Theater Center, Theater 3, and is an active freelance musician. McNicholas has been a member of the Dallas Winds almost since it's inception, officially joining their percussion section in 1987, serving as Principal Percussionist from 1989-1991, and rejoining the percussion section in 1995. Since the Summer of 2001, he has been Principal Percussionist with Utah Festival Opera & Musical Theater, based in Logan Utah, and serves as Orchestra Manager. Previous



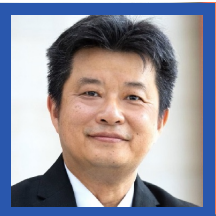
Summers he's performed at The Barter Theater, Abingdon Virginia, and Galveston Island Outdoor Musicals. Not being particularly adept at, or all that fond of teaching. Michael pursued a parallel career as a stage-technician. Serving as Technical Director of the Dallas Winds, he is also Stage-Manager for Voices of Change, Stage-manager for Dallas Chamber Music Society, and has worked at just about every major venue in DFW. He also owns DFW Percussion Rentals, LLC, a backline company providing percussion equipment, orchestral backline, stage-management services, and instrumental transport & cartage services to ensembles and venues in Texas, Arkansas, and Oklahoma. Michael received his Bachelor of Music degree from Southern Methodist University, Dallas Texas. His teachers included. Douglas Howard, Principal Percussionist of the Dallas Symphony, and Kalman Cherry, Principal Timpanist of the Dallas Symphony. He also holds a "Certificate of Advanced Studies" from the Royal Academy of Music, London, England. His teachers included. Nicholas Cole, Former Principal Percussionist of the Royal Philharmonic, and Stephen Quigley, Principal of the Royal Philharmonic. In 2015 he was appointed an Associate of the Royal Academy.

**David Sywak**, viola, was hailed as the "best violist I ever heard!" by Timmy Hutchins (3rd grader, Lakewood Elementary) and described by The New York Times as "among the players," Sywak is a self-characterized discerning and in-demand viola player. He joined the Dallas Symphony in 1996 after playing with the Honolulu Symphony. He did his undergraduate studies at the University of Rochester and completed graduate work at the University of Southern California and the Juilliard School, where he earned degrees of dubious authenticity. His teachers include Donald McInnes, Karen Tuttle, Atar Arad and Jeffrey Irvine. He has been invited (reluctantly) to perform in chamber music



concerts with Voices of Change, Fine Arts Chamber players, Chickasaw Chamber music, the Vail Bravo music festival and others. He is a regular coach for the Greater Dallas Youth Orchestra, has taught master classes in Dallas, Frisco and Allen public schools, and when not waiting by the phone for re-engagement as a guest artist, David can be found riding his bicycle and searching for the best cookies.

Violinist **Bing Wang** has distinguished himself as a brilliant recitalist and soloist with orchestras in Germany, Greece, Portugal, England, Japan, China, Mexico, and the United States, under the baton of Yehudi Menuhin, Gerhard Samuel, Justuz Frantz, Mehli Mehta, Miguel Graca Moura, Markand Thakar among others. His performances have been broadcast and televised in the United States, Europe, and China. Born in China, he started violin lessons with his father, Professor De-Wen Wang at the age of four and a half. He came to the United States in 1983 to study at Indiana University with Professor Henryk Kowalski. He received his B.M. degree at Cincinnati University,



where he studied with Dorothy Delay, and Kurt Sassmanshaus, M.M. degree at USC, where he continued his studies, pursuing the DMA degree with Professor Alice Schoenfeld. Mr. Wang was Concertmaster of the American Youth Symphony under maestro Mehli Mehta from 1989-1995. He held the Concertmaster position of the Schleswig-Holstein Chamber Philharmonic Orchestra in Germany from 1990-1992. He was the recipient of Davidoff "1991 Young Musician of the Year" award in Germany. The "Kieler News" writes the prize was given "for his Musicality, Virtuosity, and ability as Concertmaster". Mr. Wang was on the Faculty at University of Texas at Arlington from 1997-2002. Currently he is a member of the Dallas Symphony Orchestra.

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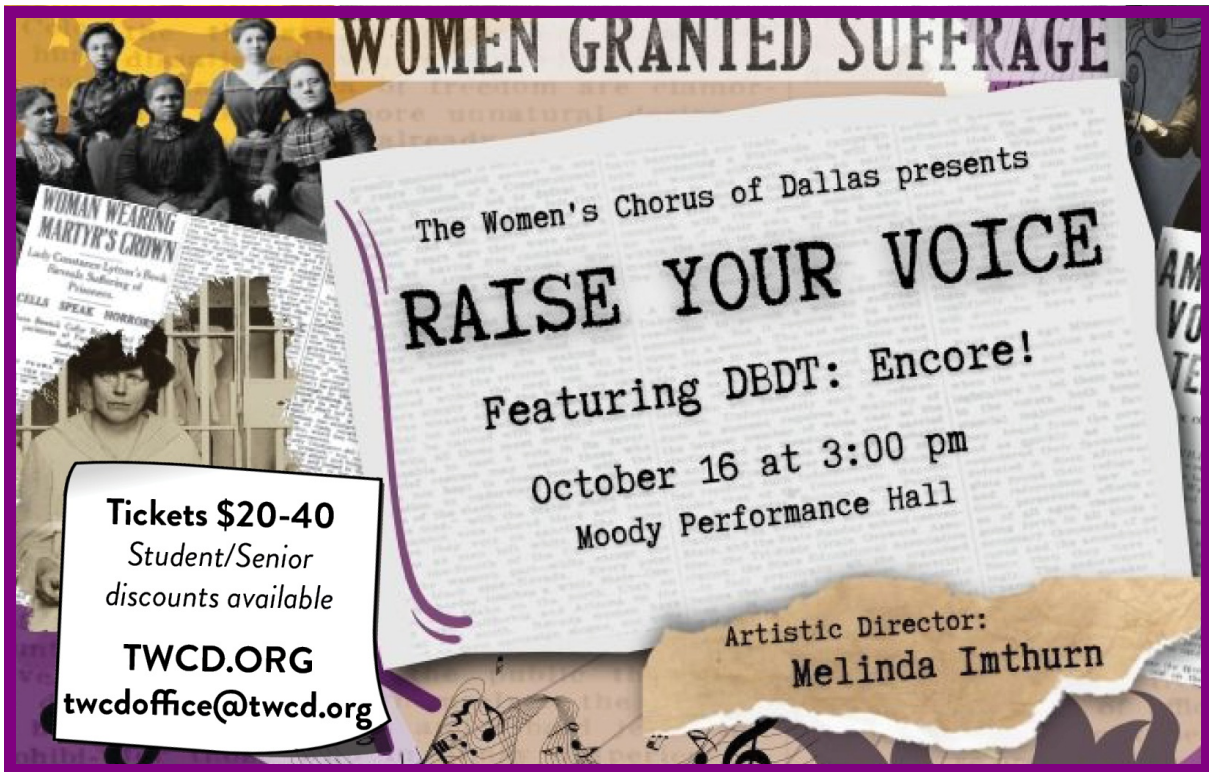
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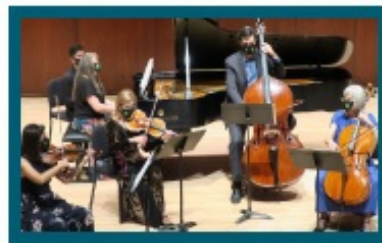
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## 2022-2023 Subscription Season



### 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*

Matthew Orlovich: *Crazy Logic* (2006)  
Arturo Danzon: *Puerto Calvario* (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♭* (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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