



David P. Jones



Dmitri Shostakovich

Voices of Change

presents

Swallowing Fire

2021–2022 Concert Season

19 September 2021, 7.30pm

Caruth Auditorium, SMU



Kaija Saariaho



Peter Askim

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Poulenc Sonata for
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6 May 2019



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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
Voices of Change Modern Music Ensemble

We are thrilled to be opening our 47th Season with a return to live audiences. As performers and concert-goers have been repeatedly reminded — there is nothing like a live concert experience! We are equally excited to be opening the season with a world premiere of a work by Peter Askim, commissioned by a consortium of three chamber ensembles from across the United States. Recent world events have made us all realize how healing the power of music can be. Our current season has been curated to reflect this, as we highlight a broad range of composers from within the last one hundred years. I hope these works will inspire and stimulate your imagination, as well as bring you some respite from life's continuing challenges. As always, I thank you for supporting Voices of Change and making this series possible!

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 46th 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 100 composers, presented over 75 world premieres (more than 25 commissioned by VOC), performed music by over 350 composers, and made numerous recordings, including 5 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.

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VOICES OF CHANGE

2021-2022 Subscription Season

Swallowing Fire ☆ 19 September 2021, 7:30pm

Legal Highs (1988)

David P. Jones

1. Mr. Coffee 2. Menthology 3. Sweet Thing

b.1958

Drew Lang, Marimba ☆ Maria Schleuning, Violin

Prelude & Fugue in D minor (1951) from *24 Preludes & Fugues, Op. 87* Dmitri Shostakovich

Liudmila Georgievskaya, Piano

1906-1975

Noa Noa (1992)

Kaija Saariaho

Ebonee Thomas, Flute

b.1952

Swallowing Fire (2019) **World Premiere**

Peter Askim

Steve Ahearn, clarinet ☆ Maria Schleuning, violin

b.1971

Jolyon Pegis, cello ☆ Evan Mitchell, piano

Program Notes by Laurie Shulman © 2021 *First North American Serial Rights Only*

Legal Highs (1988)

David P. Jones (b.1958)

The violin-marimba literature got a major shot in the arm in the late 1980s when violinist Sharan Leventhal and marimba player Nancy Zeltsman teamed up to form their Marimolin duo. Initially they were limited to transcriptions of music for other instruments, primarily violin/piano pieces. Since no original repertoire existed for their instruments, they embarked on an ambitious program to generate new works through grants and commissions for performances and recordings. They also established a composition competition. *Legal Highs* won first prize in the 1988 Marimolin Composition Competition.

Legal Highs shares the sly, *double entendre* humor of its title and movement names. David P. Jones has tapped into jazz and minimalism, along with an occasional nod to the world of rock'n'roll. At the same time, he shows respect for and skill with traditional duet writing. In "Mr. Coffee," sliding pitches in the violin initially give it more melodic interest, but later the violin plays in double stops, providing a rhythmic underpinning that lets the marimba take melodic flight. The composer clarifies that the Mr. Coffee brand was a popular electric coffee maker in the late 1980s, when he composed *Legal Highs*. He adds, "The first movement has a kind of 'percolating' quality and lasts about as long as it took Mr. Coffee to brew a pot – and I really like my coffee!"

"Menthology" is essentially a theme and variations, with an overt salute to Jimi Hendrix's "Purple Haze" in its opening violin riff. Violin retains most of the melodic interest, while marimba sustains the rhythmic pulse. As a result, their occasional unison passages have all the more impact. high. Jones explains that menthol cigarettes – another vestige of an earlier era – were a pleasurable high for him at the time. For the imaginative, *Menthology* conjures up a fragrant herb garden with spearmint and peppermint.

Subtle rhythmic games add interest to the minimalist textures of "Sweet Thing." It opens with a Latin feeling in a passage that recurs, rondo-like. Intervening episodes provide some unexpected lyrical moments, along with virtuoso workouts for both players. The title also refers to Jones's personal sweet tooth. His music suggests a sugar high with a Caribbean accent.

Jones's composer's note explains *Legal Highs'* rhythmic and harmonic structure.

The first and third movements reflect influences from minimalism, jazz and Latin rhythms. Movement 1 ("Mr. Coffee") uses a 7+5 division of a 12-beat pattern (typically found in West African and Afro-Cuban music). The violinist enters pizzicato to become a "second percussionist". The harmony and meter gradually progress towards the first climax at which the violin switches to *arco* [bowed]. The marimba then returns to the opening music which becomes a background for a bowed violin solo. Later, the instruments switch roles again. This leads back into a section where the duo is again in rhythmic unison but, unlike the opening, the violin is *arco* [bowed] and the rhythms are much more asymmetrical.

The second movement is a blues-y construction. The marimba sets up a gentle ostinato in G mixolydian mode (but with the ambiguity of the major/minor third). The muted violin adds to this ostinato before sliding into an improvised-sounding solo. After a bridge passage, the instruments again switch roles to give the marimba some solo space. A more extended version of the "bridge" leads to a coda centered on a D minor tonality concluding with a brief violin cadenza.

The third movement actually begins with a transcription of a movement from an earlier suite for piano. The Latin rhythms really take hold here and the form is a kind of rondo alternating passages of minimalist rhythmic unison (wherein the harmony is relatively static) with freer passages that provide a welcome contrast. The final contrasting section leads to a brief, altered reprise of the opening music of the work.

A native of Stockton, California, David P. Jones has served on the faculty of Peninsula College in Washington State since 2008; he is currently Music Division Chair. He holds composition degrees from the University of Washington, New England Conservatory of Music, and Indiana University, where he also pursued study of music theory and jazz. His compositions reflect his diverse interests in Western art music, jazz, rock, and world music. At Peninsula, he is the director of the College Jazz Ensemble and has created many original compositions and arrangements for them.

Prelude and Fugue in D minor from 24 Preludes & Fugues, Op. 87 Dmitri Shostakovich (1906-1975)

The 48 Preludes and Fugues of Bach's *Well-Tempered Clavier*, Books I and II constitute a major pillar of keyboard literature. Every pianist who achieves a moderately advanced level studies at least a couple of them. Bach's textural variety and imagination in the Preludes and his contrapuntal mastery in the Fugues have inspired and challenged performers and composers for more than 250 years.

While many composers after Bach wrote preludes and fugues, Shostakovich was the first to embark on a complete cycle of 24, in each of the major and minor keys of the chromatic scale. The undertaking came to fruition during a turbulent period in his career.

Cultural politics in the Soviet Union

On 10 February 1948, Josef Stalin's chief lieutenant, Andrei Zhdanov, issued a resolution condemning Dmitri Shostakovich, Sergei Prokofiev, and other prominent Soviet composers. Their 'crime' was failure to comply sufficiently with the Soviet doctrine of Socialist Realism. Shostakovich had already

been the target of Stalin's formal censure in 1936, after a now infamous editorial in *Pravda* lambasted his opera *Lady Macbeth of the Mtsensk District*. After that early debacle, Shostakovich was 'rehabilitated,' and had lived more or less according to Soviet party doctrine for more than a decade, including the crucial years of the Second World War. Consequently, he was deeply wounded by the 1948 resolution. He reacted by withdrawal, declining to release new compositions for several years, apart from film scores and some Soviet choral music.

Notwithstanding his official disfavor in the wake of the Zhdanov decree, Shostakovich remained an important propaganda figure to the Soviet authorities because of his international celebrity. In 1950, he was asked to head a Soviet delegation to several music festivals in Communist East Germany, including the bicentennial celebrations observing the 200th anniversary of Bach's death. One of his responsibilities was serving as a juror for the 1st International Bach Competition in Leipzig. There he heard the Russian pianist Tatiana Nikolaeva play many of Bach's Preludes and Fugues. She had learned the entire *Well-Tempered Clavier* by memory - and she won first prize in the competition.

Impressed by her performances, and with Bach's wondrous music lingering in his mind's ear, Shostakovich soon began writing preludes and fugues. He had ambivalent feelings about fugues, the most intellectually rigorous of musical forms. In the 1930s, he wrote them as an exercise to break through writer's block. Now, as he told a Soviet journal in 1951, his focus on fugue was a "technical exercise with the aim of perfecting mastery in the polyphonic genre (along the lines of the polyphonic studies undertaken by Rimsky or Tchaikovsky in their time)."

The project consumed him. Normally he worked on several compositions simultaneously. Between 10 October 1950 and 25 February 1951, he focused almost exclusively on the Preludes and Fugues, sharing each new pair with Tatiana Nikolaeva on a rolling basis. He organized them not in ascending chromatic order, as Bach had, but in a sequence of alternating major and minor keys following the circle of fifths, as Chopin had done in his Opus 28 Preludes. (Shostakovich's early 24 Preludes, Op. 34 (1932-33) also conformed to this tonal sequence.)

In Soviet Russia, all new compositions had to be submitted for peer review in order to secure permission for public performance and publication. Shostakovich played through the first half of the cycle for the Union of Composers on 31 March 1951. By all accounts, his performance was sub-standard, but even so, the reaction was unusually harsh. His colleagues objected that he was not conforming with recent 'realistic' works; he had not imbued the Russian contrapuntal style with energy and innovation appropriate to contemporary Communist trends. Nikolaeva and another Russian pianist, Maria Yudina, defended Shostakovich's new pieces, to no avail.

Despite this dismal inaugural reception, Shostakovich's Preludes and Fugues circulated underground in manuscript. Emil Gilels programmed some of them on recitals in Finland, Sweden, and Siberia - and ultimately in Moscow. It was Nikolaeva, however, who was finally able to persuade the authorities that this music was worthy. Publication of Opus 87 was approved in August 1952, and Nikolaeva gave the first public performance of the complete cycle in Leningrad on 23 and 28 December, 1952.

About the music

Shostakovich told his Union of Composers colleagues that his Opus 87 was not a cycle, and that pianists could choose a group of them to play independently. Nikolaeva always maintained that the work was a cycle, and continued to perform it as such until her death. Shostakovich did indicate that each Prelude and Fugue was an indissoluble unit, however, following each Prelude with the marking *attacca* [without pause].

The cycle concludes with the D minor pair that Ms. Georgievskaya plays: a Prelude in Sarabande

rhythm, and a four-voiced fugue. The latter is a double fugue. Bach-like at the start, the D Minor fugue becomes more romantic in the middle when he introduces the second subject. Ultimately the music is 100% Shostakovich, and masterful in its combination of the two subjects and its sustained build to the majestic close. It is sophisticated, unified writing.

Noa Noa (1992) for flute and electronics
Kaija Saariaho (b.1952)

Finland is a small country that boasts a remarkable number of prominent living composers, conductors, and performers of international stature. Kaija Saariaho has become one of Finland's most celebrated musical figures. She studied at the Sibelius Academy in Helsinki with the Finnish modernist Paavo Heininen (b.1938). Her classmates and friends included Magnus Lindberg and Esa-Pekka Salonen. The three of them were co-founders of Ears Open!, a progressive group that promoted avant-garde music.

Saariaho worked in Freiburg and Darmstadt in the late 1970s and early 1980s, eventually settling in Paris, where she was associated with the IRCAM research institute. IRCAM is a legendary center of electronic and computer-assisted technology in music. Both areas interest Saariaho, who worked with such multi-media combinations as orchestra and tape. More recently, she has explored techniques used by the French 'spectralist' school, employing computer analysis to analyze sound spectra for specific notes. The work we hear, *Noa Noa*, combines an amplified acoustic instrument – flute – with pre-recorded electronic audio material based on text by the post-impressionist artist Paul Gauguin. Performance notes in Saariaho's score state that reverberation time is changed constantly by the amplitude of the input signal. Her composer's note follows:

Noa Noa ['Fragrant'] was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new. Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.

The title refers to a wood cut by Paul Gauguin called 'NoaNoa.' It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

NoaNoa is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot.

For those with some knowledge of French and keen ears, the pre-recorded snippets, repetitions, and distortions of Gauguin's French text are based on the following phrases:

l'arbre sentait la rose très odorant
mes yeux voilés par mon coeur
sentait la rose la fleur
très odorant melange
fleur fanée
melange d'odeur parfums de santal
fleur dorée
Je reviendrai
mes yeux la fleur fanée

The flute part calls for a number of extended techniques, including 'bent' pitches, gradual shifts in sound production, micro-intervals, double trills, breath tones, whispered phonemes, and multiphonics. Saariaho's pre-recorded electronica requires the flutist to synchronize flawlessly with the progressively deconstructed syllabic soundtrack, which is itself occasionally mingled with pre-recorded, filtered and processed flute sounds. The effect is mysterious, other-worldly, and hypnotic.

Swallowing Fire (2020-21) for clarinet, violin, cello, and piano
Peter Askim (b.1971)

WORLD PREMIERE

Peter Askim has history with Voices of Change: he was a First Prize winner in the VOC Young Composer's Competition in the early 2000s. Now a dedicated champion of the music of our time, Askim has richly fulfilled the promise of that early award.

His background is unusual and international. The son of a Norwegian father and American mother, he grew up in suburban Portland, Maine. He earned his bachelor's, master's, and doctoral degrees from Yale. Pursuing a second doctorate in composition from UT-Austin, he studied with long-time VOC friends Dan Welcher, Donald Grantham, and Sydney Hodkinson, as well as with Anthony Davis, Jan Radzynski, and David Finko. Askim also studied at the Hochschule für Musik and Darstellende Kunst in Vienna.

As a performer, Askim is both a conductor and an accomplished double bassist, Askim has performed widely in recitals throughout the USA and Europe, and was a member of the Honolulu Symphony in the 1990s, simultaneously serving on the faculty of the University of Hawaii at Manoa. Askim plays both jazz and classical bass. He is currently Director of Orchestral Activities at North Carolina State University, and the founding Artistic Director of The Next Festival of Emerging Artists, a summer festival devoted to the up-and-coming performers and composers.

Swallowing Fire is a consortium commission from the Missouri Chamber Music Festival, the Caroline Chamber Music Festival, and Voices of Change. This evening is the second performance; the Missouri Chamber Music Festival played the premiere on 29 November 2020,

Asked about the title, Askim replies, "*Swallowing Fire* began as an exploration of those emotions we force ourselves to hold inside: rage, regret, fear, our humiliations . . . our quiet sadnesses. We may swallow them because they are shameful, dangerous, or socially unacceptable – or because we feel we must bear them alone. In the end, they burn us up from the inside.

"These ideas and the music, which I began before Covid, took on more urgency with the onset of the pandemic, when the very idea of breath itself became emotionally charged – and deadly. Suddenly, we were all collectively holding our breath, swallowing our fear, remaining vigilant, and in a state of constant inhaling.

"Ironically, we were no longer alone in dealing with these emotions; the whole planet was going through the same thing. The entire world became hyper-aware of every breath. No relaxation, no release of tension, no exhalation of relief was possible. The music traces this experience of collectively holding our breath, confronting and swallowing our darkest selves, being buffeted out of control on a white-knuckled ride that careens unpredictably, relentlessly. And yet, in holding on – in surviving – there is catharsis; there is promise.

"While the first movement inhales, vigilantly awaiting impending danger, the second has a sense of living completely in the present, being fully alive to the moment, whatever it may bring. The third movement is a gigantic exhale, a release of the tension built up in the music, a reckoning with the experience of all that has come before. It is living fully in the aftermath. And in this, there is hope." Though his instrumentation matches that of Messiaen's iconic *Quartet for the End of Time*, Askim was

writing specifically for VOC Artistic Director Maria Schleuning and for the Calyx Piano Trio, which is a resident ensemble at both the other commissioning festivals; plus, the Missouri Chamber Music Festival was co-founded by a clarinetist. In fact, *Swallowing Fire* calls for both B-flat clarinet and duskier clarinet in A, which Askim switches to for his second movement. "My favorite note on the clarinet is the low C-sharp," he explains. "Like the A clarinet itself, it's woody and dark and full of complexity. It is exactly the color and character I was searching for in that movement."

Askim stresses that, while his subject matter in *Swallowing Fire* is both dark and intense, the music finds beauty in unexpected places. "It's a wild ride, but also an attempt to banish artifice and to find truth and utter honesty about the human experience."

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.

Stephen Ahearn, clarinet, joined the Dallas Symphony in the fall of 2012. Prior to moving to Dallas, he served as the acting second and E-flat clarinetist with the Milwaukee Symphony Orchestra, bass clarinetist with the Santa Fe Opera Orchestra, the Principal Clarinetist of the Sarasota Opera Orchestra, and adjunct Professor of Clarinet at the University of Wisconsin - Milwaukee. Stephen has recently appeared as a guest of the Philadelphia Orchestra, and at the Santa Fe Chamber Music Festival. Stephen holds a Bachelor of Arts in Biology and Music from the University of Richmond, and a Master of Music from the University of Wisconsin - Milwaukee. His teachers include Todd Levy, Ricardo Morales, David Weber and David Niethamer. Stephen lives in the Dallas Arts District with his wife Jori and bulldog Lucille.



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 of the "MARIMBA MADNESS" summer Junior High/High School percussion camp (marimbamadness.com) and plays in the rock band Scarlet Vermillion (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.

Lauded for his "impassioned and vigorous" playing (Pianomania), pianist **Evan Mitchell** has



established himself as a bold and versatile artist. His richly varied schedule of nearly 100 performances per year includes solo recitals, concerti, chamber music, outreach, and orchestral keyboard work. His performances have been deemed "incredibly beautiful" (Fanfare), "amazing" (Fort Worth Weekly), and "no less than stunning" (Lima News). Evan's new recording of world premieres with bassist Szymon Marciniak is earning rave reviews; most recently, Bass World called their performances "intoxicating," deeming this "a seminal recording." He is also

featured on the 2012 release "Piano de Pampa y Jungla: A Collection of Latin American Piano Music." Evan has captured first prize in the Kingsville International Young Performers Competition, Five Towns Competition, PianoTexas International Festival Concerto Competition, and the Twelfth Annual Competition in the Performance of Music from Spain and Latin America, in which he was also awarded the Jacques Klein Prize for Best Performance of a Brazilian Solo Piano Work. He won Fifth Prize at the 2012 World Piano Competition, a special audience award in the final concert of the 2009 PianoFest series (Freiburg, Germany), and was featured in the Rising Stars concert of the 2008 Toronto Summer Music Festival. Most recently, he gave a recital at Merkin Concert Hall in New York City as a quarterfinalist in the Honens International Piano Competition. As an educator, Evan has served as Associate Instructor of Piano at the Indiana University Jacobs School of Music and is currently on the faculty of Tarrant County College. In addition to his private studio teaching, he has given masterclasses at the University of Florida, Southwestern University, Santa Fe College, Western Kentucky University, and other institutions. He has been invited as a prescreening juror for the Dallas International Piano Competition and as a judge for contests presented by the Texas Music Teachers Association, Carrollton Music Teachers Association, and Sonata Club. Evan currently serves as President of the Fort Worth Music Teachers Association. A native of Montclair, New Jersey, Evan holds degrees from the Indiana University-Bloomington Jacobs School of Music (BM, MM) and Texas Christian University (DMA). His principal teachers have included John Owings, Arnaldo Cohen and the late José Feghali, and he has worked with numerous artist-teachers including Dr. Yoheved Kaplinsky, Barry Douglas, and Ann Schein.

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.



Ebonee Thomas, Flute, is currently the Second Flute and Piccolo of The Dallas Opera. She has previously served as Principal Flute of the Knoxville Symphony, Principal Flute of the Florida Grand Opera, and Second Flute of the Houston Symphony. Ebonee spends her summers as a flutist with the Central City Opera in Colorado. She has also been guest principal with the Seattle Symphony, Fort Worth Symphony, San Antonio Symphony, Santa Fe Opera, and Voices of Change, Dallas. Ebonee maintains a full studio from beginners through adults and also serves on the faculty at Dallas College at Brookhaven in Dallas, Texas. Ebonee completed a four year fellowship with the New World Symphony. She received her bachelor of music degree from Southern Methodist University and her master of music degree from the New England Conservatory of Music.





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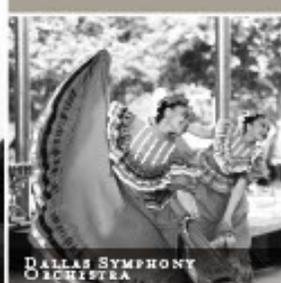
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2021-2022 Subscription Season



Swallowing Fire - 7:30pm, Sunday - 19 September 2021

Caruth Auditorium at Southern Methodist University ★ In-Person & Virtual

David P. Jones: *Legal Highs* for marimba and violin (1988)

Dmitri Shostakovich: *Prelude and Fugue in D minor* (1952)

Kaija Saariaho: *Noa Noa* for solo flute & electronics (1992)

Peter Askim: *Swallowing Fire* for clarinet, violin, cello, piano (2021-20) VoC Co-Commission *World Premiere*

Stockhausen "Freude" - 7:30pm, Sunday - 7 November 2021

Caruth Auditorium at Southern Methodist University ★ In-Person & Virtual

William Bolcom: *Introduction and Rondo: "Haydn go Seek"* for piano trio (2009)

Gabriela Ortiz: *Tepito: Barrio de Resistencia* (2015)

Karlheinz Stockhausen: *Freude* (2005); second hour of *Klang* for two harps/voices

Sindbad & Folksongs - 3:00pm Saturday, 5 February 2021

Meadows Hall at The Sammons Center ★ In-Person & Virtual

Reena Esmail: *When the Violin* for unaccompanied violin (2018)

Harold Meltzer: *Sindbad* for actor and piano trio (2005)

Mark Applebaum: *Cattfish* for percussion trio (1997)

Florence Price: *5 Folksongs in Counterpoint* for string quartet (1951)

Prokofiev & Pianogongs - 3:00pm, Saturday - 7 May 2021

Meadows Hall at The Sammons Center ★ In-Person & Virtual

Zhou Long: *Pianogongs* for solo piano and Chinese gongs (2005)

Juliana Hall: *Cameos* 6 songs for soprano and piano on poems by Molly Fillmore (2017)

Young Composer Winners (works for flute, clarinet, oboe)

Sergei Prokofiev: *Quintet in G minor*, op.39 (1924) for clarinet, oboe, violin, viola, bass

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

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