

# Voices of Change

presents

## *A Glance to the Past*



Voices of Change • Dallas  
Modern Music  
Ensemble

**2023–2024 Season**

**4 March 2024, 7:30pm**

**First Unitarian Church of Dallas**



**Melinda Wagner**  
*Willowspeak*



**Angelica Negrón**  
*Technicolor*



**Sergei Prokofiev**  
*Flute Sonata*



**Sungji Hong**  
*Et Descendit*



**Kenji Bunch**  
*Megalopolis*

## Co-Artistic Directors

**Jon Cziner**  
**Maria Schleuning**

## General Managers

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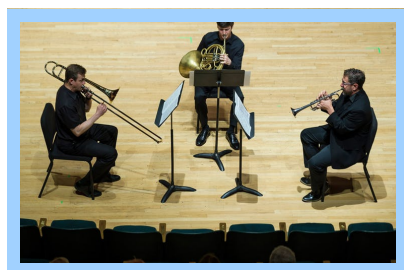
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**Michael McNicholas**

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**Scott Cantrell**



**Ives Violin Sonata**  
**16 February 2020**



**Poulenc Sonata for**  
**Horn, Trumpet & Trombone**  
**6 May 2019**



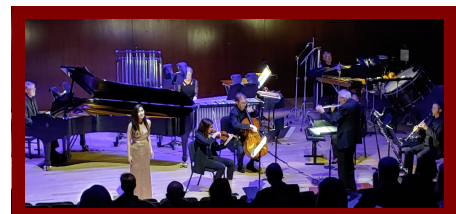
**Howells Oboe Sonata**  
**6 May 2019**



**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**

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# *A Note From Our Artistic Director*

Jon Cziner



Tonight's program highlights music that looks back to the past for inspiration. Both Melinda Wagner's *Willowspeak* and Angélica Negrón's *Technicolor* draw on nostalgic memories of childhood. The sound world of Prokofiev's *Flute Sonata*, like many of his beloved works — including his 5th Symphony and *Peter and the Wolf* — is very much influenced by the classicism of Haydn and Mozart, while the form is informed by Baroque masters such as Corelli and J.S. Bach. Sungji Hong's *Et Descendit* takes inspiration from Italian Renaissance master Piero della Francesca's painting *Battesimo di Cristo* (The Baptism of Christ), and our program closes with Kenji Bunch's *Megalopolis*, which seamlessly fuses the old string quartet medium with Afrobeat, a genre of music from Nigeria that combines west African folk music with American jazz. All of these composers glanced to the past for inspiration. In doing so, they came up with incredibly new sounding and fresh pieces of our time that also sound somewhat familiar and comforting to all of us.

We are so grateful to First Unitarian Church of Dallas for sharing their beautiful space with us this evening, and to you for being here to share this music with us. We thank you for your support, enthusiasm and generosity and hope to see you at our final performance of the season on April 7 at 3pm, at SMU's Caruth Auditorium.

## 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 U.S. In its 49th 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 ensemble has hosted 125 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. 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. 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.

## UNDERWRITERS' CIRCLE ★ GIFTS OF \$1,000 & UP

Our Underwriters' Circle provide the financial backbone for our concert performances. Please consider joining this elite group. Benefits for members include special recognition in the printed concert program and on our website.

Leslie F. Blum, MD & David Cziner, MD

*Honoring Jon Cziner*

Joke & Arend Julius Koch

Kenton & David Kravig-Williams

Linda S. McDonald

Maria Schleuning & Richard Giangiulio

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# VOICES OF CHANGE

4 March 2024 ☆ 7:30pm

**Willowspeak** (2019) for piano trio

**Melinda Wagner**

b. 1957

Maria Schleuning, violin ☆ Juliette Herlin, cello ☆ Liudmila Georgievskaya, piano

**Technicolor** (2008) for harp & fixed electronics

**Angelica Negrón**

b. 1981

Emily Levin, harp

**Sonata for Flute & Piano** Op. 94 (1943)

**Sergei Prokofiev**

1891–1953

I. Moderato

III. Andante

II. Scherzo. Presto

IV. Allegro con brio

Helen Blackburn, flute ☆ Liudmila Georgievskaya, piano

**Et Descendit** (2015) for flute, viola & harp

**Sungji Hong**

b. 1973

Helen Blackburn, flute ☆ Matthew Sinno, viola ☆ Barbara Biggers, harp

**Megalopolis** (2017) for string quartet & percussion

**Kenji Bunch**

b. 1973

Maria Schleuning, violin ☆ Nora Scheller, violin ☆ Matthew Sinno, viola  
Noémie Golubovic Sinno, cello ☆ Drew Lang, percussion

**Program Notes by Laurie Shulman © 2024**  
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**Willowspeak (2019) miniature for piano trio**

**Melinda Wagner (b.1957)**

Melinda Wagner rocketed to fame in 1999 when she was awarded the Pulitzer Prize in Music for her Concerto for flute, strings, and percussion. A native of Philadelphia, she studied at Hamilton College, then earned graduate degrees from the University of Chicago and University of Pennsylvania. Since 2016 she has taught at the Juilliard School in New York. Prior to that, she served on the faculties of Brandeis, Smith College, Syracuse University, and Hunter College. Wagner has also served as composer-in-residence at UT-Austin and at the Bravo! Vail Valley Music Festival.

*Willowspeak* was commissioned by Kaleidoscope Chamber Orchestra. Ms. Wagner has graciously provided the following note, providing context for the piece and explaining its evocative title.

A beautiful willow tree once stood in back of my grandmother's house in the tiny farming town of Liberty, Pennsylvania, where my mother was born. According to family lore, my grandmother "planted" the tree—simply by sticking a small willow branch into the ground. By the time my brother and I were old enough to spend summers there, the tree had grown into its glorious fullness, with long, flowing branches delicately brushing the ground.

I've since learned that the willow tree, for some, symbolizes strength and adaptability, as its suppleness allows it to bend with strong winds. When rain runs down its long branches and leaves, the tree seems to weep – hence, the moniker “Weeping Willow.”

*Willowspeak*, an imagined language of the tree and its memories, seemed an apt title for music that is whimsical, flowing, yet somehow melancholic and nostalgic.

Wagner packs a lot into this four-minute movement. Her initial performance directive is “Flexible,” and nuances of tempo elasticity are indicated throughout. Yet it also requires precision; the three players must be of one mind as to where they linger or push slightly ahead, especially since there are frequent changes of meter. The overall effect is atmospheric, even mystical.

### ***Technicolor* (2008) for harp and pre-recorded electronics Angélica Negrón (b.1981)**

In the world of new music, Angélica Negrón does not fit into any cookie-cutter category. Though she received classical instruction in piano and violin at the Conservatory of Music of Puerto Rico, she performs most frequently as singer and accordionist with the indie band Balún, which she co-founded. Not content with the spectrum of sounds available from conventional string, wind, brass, and percussion instruments, she employs toys, plants, the crumpling or tearing of newspaper, bubble wrap, pre-recorded natural sounds, and other electronica to fulfill her compositional goals.

Negrón holds a master's degree in composition from NYU and is a doctoral candidate at City University of New York, where her principal composition teacher has been Tania León. (She also acknowledges Alfonso Fuentes, her teacher at the Conservatory in Puerto Rico, as a seminal influence.) An active educator, she teaches for the New York Philharmonic's Very Young Composer's program. She also co-founded Acoplados, a Spanish immersion music program for young children, with Noraliz Ruiz. Negrón's catalogue of works includes film scores for features and documentaries, music for dance and theater, as well as orchestral, choral, chamber works, and songs. Negrón recently completed a term as composer-in-residence with the Dallas Symphony.

Several of Negrón's works are electro-acoustic pieces that combine traditional instruments with pre-recorded material. *Technicolor* falls into this category. She has written:

*Technicolor*, for harp and pre-recorded electronics, is a piece about nostalgia and the desire of freezing a particular moment in time forever. It explores the idea that sometimes the past contains everything about us and reveals itself through the voices of other people we don't even know. By evoking hyper-realistic and saturated levels of color characteristic of the technicolor process in films of the first half of the twentieth century, the feeling of nostalgia is explored proposing an unclear look at the past that suggests a sensation of longing for the lost moments of childhood. The electronic part of the work was created entirely from the manipulation of acoustic sounds recorded during the winter of 2007.

The notation of *Technicolor* is unusual. Rather than using bar lines and conventional meter, Negrón marks the passage of time with short lines for each elapsed second and longer lines at five-second increments. Although the precise length of the piece is thus predetermined at 6:40, the harpist does have room for flexibility and intuitive response to the electronica. The player also employs some unusual techniques that Negrón details in performance notes. For example, the harpist uses two spoons to produce a tremolo by inserting the handles of the spoons between two strings and moving them rapidly in an up-and-down motion. Later she produces a thunder effect by striking the strings with the left hand

and letting it bounce off, or by using a large eraser to strike the strings. Toward the end, the harpist uses a tuning key to produce a glissando along the string. The pre-recorded electronics have their own variety and mystery, including the surprising evocation of bell sounds and the echo of a child's voice.

***Sonata in D major, Op. 94 for flute and piano***  
**Sergei Prokofiev (1891-1953)**

Prokofiev's D major sonata is one of the most popular chamber works in the 20<sup>th</sup>-century literature. It came about as the result of a commission that Prokofiev sought out from the Soviet Committee on Artistic Affairs in 1942, because he felt the flute was under-represented in the repertoire. His work on the Flute Sonata provided a change of pace from his labors on the ballet *Cinderella*, which dominated calendar 1943 for him.

Initially, Prokofiev set out to compose a sonata that would reflect the clarity and transparency he so admired in the flute sound. His piece has elements of both mischief and fantasy, with a pastoral scherzo and a sparkling finale that continue to delight players and audiences. Structurally, his four-movement movement layout adheres to the Baroque *sonata da chiesa* [church sonata] pattern of slow-fast-slow-fast. The music, however, has a stronger kinship to the classical era. The first movement, for example, is in clear sonata form, complete with a repeat of the exposition.

Emotionally straightforward, the sonata has little of the Russian darkness and sardonic wit that so frequently permeate Prokofiev's music. When he employs his sense of humor, it is lighthearted and playful, as in the delightful second movement scherzo. For the most part, this piece is very upbeat. Its overriding moods are lyric serenity and joy. An abundance of melodies has helped to make it Prokofiev's most beloved chamber composition.

The first performance took place in Moscow on 7 December, 1943. Nikolai Kharkovsky was the flutist; Sviatoslav Richter was at the piano. Among the audience was the great Russian violinist David Oistrakh, who heard it in his mind's ear as a violin/piano sonata. He persuaded Prokofiev to transcribe the work for him, arguing that the piece deserved a broader audience that he, Oistrakh, could deliver through his extensive concertizing. With Oistrakh's advocacy, the D major sonata embarked on a second life. Inevitably, other instrumentalists, including clarinetists, have been drawn to the piece as well. We hear it in its original version for flute and piano.

***Et Descendit (2015) for flute, viola, and harp***  
**Sungji Hong (b.1973)**

Sungji Hong has taken a multi-national journey to travel from her native Korea to her current position as Assistant Professor of Composition at UNT in Denton. A native of Seoul, she studied at that city's Hanyang University with Kyungsun Suh, one of Korea's most prominent composers. She continued her higher education in the UK, working with Robert Saxton and Paul Patterson at London's Royal Academy of Music. She subsequently earned a doctorate in composition at the University of York, where her teachers included Thomas Simaku, John Stringer, and Nicola Lefanu. Hong gained experience with continental European new music participating in workshops and master classes in France and Germany. Her compositions have won prizes in Poland, Austria, Greece, Wales, Slovenia, and France, as well as in her native Korea, and she's had her works performed in nearly fifty countries.

Her music spans multiple genres, and she has a special interest in electroacoustic media. *Et Descendit*, however, is scored for a trio of instruments first combined by Claude Debussy in 1915: flute, viola, and

harp. Hong wrote it for the Sounds Modern Trio. Her composer's note explains its extramusical connection to the visual arts.

The inspiration for this piece is based on the painting *Battesimo di Cristo* [The Baptism of Christ] by Piero della Francesca, the Italian Renaissance master. The piece is characterized by recurring elements that function as the structural material for the development of the work: the flute's opening gesture of microtonal glissandi, xyloharmonic glissandi on the harp, and the viola's long suspended notes. These elements become a prominent and characteristic feature later in the piece.

The score includes detailed performance instructions for flute and harp, explaining how to achieve specific microtones, trills between two notes of the same pitch, and harmonics on the flute. The harp's instructions detail vibrato of a single string using both hands; the 'falling-hail' effect, and hitting the strings with the palm of the hand.

*Et Descendit* has a sense of indeterminacy because of the absence of a tonal center, the constantly sliding pitches, and frequent reliance on harmonically unstable intervals, especially the tritone. Rarely does the volume rise above *mf* [mezzo-forte] to *forte*, and most of the score dwells in the subtle range between *pianissimo* and *mezzo-piano*. (In several places in the harp part, Hong specifies *bisbigliando*, which means whispering.) Hong celebrates the delicacy of her very special chamber combination, whose overall effect is not so much narrative as it is atmospheric.

### ***Megalopolis* (2017) for string quartet and percussion Kenji Bunch (b.1973)**

Kenji Bunch is as multi-faceted a musician as his name is multi-cultural (he is Japanese-American.) An active performing violist as well as a composer, Bunch teaches viola, composition, and music theory at Reed College and Portland State University in Oregon. He is also the Artistic Director of Portland's new music group *Fear No Music*, an endeavor he shares with his wife, the concert pianist Monica Ohuchi.

A native of Portland, Bunch studied viola with Toby Appel and composition with Robert Beaser at the Juilliard School, also working with Eric Ewazen and Stanley Wolfe. He spent 22 years in New York, becoming an integral participant in the city's new music culture. Bunch's performances have often involved experimental and offbeat pursuits. His string quartet, Flux (which he co-founded), performed and recorded Morton Feldman's monumental six-hour String Quartet No.2. From 2003 to 2011, he was active with Ne(x)tworks, a group founded in 2002 devoted to the tradition of the performing composer ensemble. Ne(x)tworks performances frequently involve improvisation, another area in which Kenji Bunch excels. He also sings bluegrass and has made guest appearances as a fiddler and singer with various rock and jam bands. He has said that his mission is "the search for and celebration of shared emotional truths about the human experience." Bunch's composer's note for *Megalopolis* reflects his polyglot approach to synthesizing music from diverse sources on our planet.

In an interview in the mid 1980s, writer Peter Culshaw asked Nigerian superstar Fela Kuti to name his favorite musician, expecting to hear the name of American funk innovator James Brown. Without hesitation, Kuti responded with "Handel," having studied classical music at Trinity College in London decades earlier. As surprised as I was to read this, I was quickly rather ashamed of my surprise. How Eurocentric to assume this brilliant musician would be unaware of, or untouched by, another significant musical genre, however disparate.



This experience led me to think about our Western tendency to sometimes view cultural influence with one-way glass. A megalopolis is defined as a chain of large urban areas or cities that adjoin one another. In this work, the term suggests the musical fabric that increasingly connects our global landscape, through urbanization and technology. Combining the archetypal Western ensemble of the string quartet with percussion instruments associated with Afrobeat and Highlife music from Nigeria, *Megalopolis* pays homage to the rhythmic energy, jagged, improvisational melodies, call and response refrains, and hypnotically static harmony of Fela Kuti's work. – Kenji Bunch

Bunch deliberately combines apples with oranges in *Megalopolis*, writing for string quartet – which, as he notes, is the most venerable of Western chamber ensembles – and four percussion instruments that produce distinctive sounds. *Caxixi* is a closed basket with a flat bottom filled with seeds. Claves are cylindrical hardwood sticks that, when struck together, produce a ringing sound. Congas are tall, narrow, single headed drums of Cuban origin. And the *iyá* is the largest drum in the Afro-Cuban *Santería batá* ensemble: double-headed and with an hourglass shape.

Bunch's initial performance directive is "With an unwavering groove." While his meter does remain in 4/4 throughout, the rhythms are complex – and the pulse irresistible. An improvised solo for *Iyá* takes place with the backdrop of the strings in a vamp. Bunch treats the strings as percussion in a couple of places where they slap the fingerboard or drum on the back of the instrument with fingers. This adds to the panoply of sounds available – and blurs the boundaries between what is a traditional Western instrument and what comes from the worldwide diaspora of the vernacular.



## MEET THE ARTISTS

**Maria Schleuning**, Violinist & Co-Artistic Director, has been a member of Voices of Change since 1996



and Artistic Director since 2009. An advocate of new music, she has worked with many leading composers of our day including 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

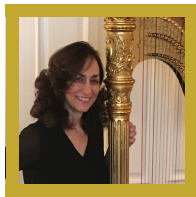
cellist Jolyon Pegis by David Amram. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been 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 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



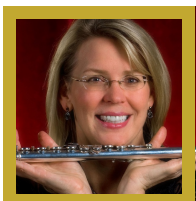
American orchestras including Meadows Symphony Orchestra, Las Colinas Symphony, Garland Symphony Orchestra, Symphony Arlington, UNT Concert Orchestra, and Concert Artists of Baltimore. Active also as chamber musician, she is a member of Voices of Change, and she often performs in piano duos with her 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.

**Barbara Biggers** is currently acting principal harp at The Dallas Opera and also performs regularly



with the Ft. Worth Symphony as well as many free lance groups in the area. Before moving to the Dallas area, she was an active freelancer in the New York area. Ms. Biggers performed regularly with the New Jersey Symphony, and was principal harp with the Westfield Symphony and performed with many other symphonic groups in the New York area. In addition, she has performed for the Tony Awards at Radio City Music Hall. As soloist, she has appeared with the Lake Placid Sinfonietta, Marble Collegiate Concert Series, Monmouth Symphony, Newtown Chamber Symphony, and American Harp Society and has performed at Merkin Concert Hall in recital. She has performed on The Today Show and has recorded a national television commercial. Ms. Biggers also maintains a large private teaching studio, and has done numerous master classes for the American Harp Society. Ms. Biggers was principal harp with the Broadway musicals Follies, Ragtime and Nine. She has also performed with the Broadway productions of Phantom of the Opera, South Pacific, The Producers, , Light in the Piazza, Beauty and the Beast, The Pirate Queen, 42nd Street, Wicked, Hello Dolly and Carousel. Her recordings include a solo cd, Nocturne, Britten's A Ceremony of Carols with the American Boy Choir, the cast albums of Nine and Follies and Fantasy Sonata by Sir Arnold Bax with violist Brett Deubner. Ms. Biggers began her harp studies with her mother, Jeanne Fintz Goldstein and then proceeded to the Cleveland Institute of Music where she studied with Alice Chalifoux.

**Helen Blackburn** recently retired as the Artist Teacher of Flute (in the Yvonne Franklin Endowed Chair) at West Texas A&M University in Canyon, TX. Helen is also principal flutist with



the Dallas Opera Orchestra and a core member of Dallas' modern music ensemble, Voices of Change. She performs with her husband (marimba virtuoso, Drew Lang), is a regular "extra" with the Dallas Symphony Orchestra, and has numerous credits with major performing arts organizations, including the Breckenridge Music Festival (principal flute for 13 years), Aspen Music Festival (piccolo fellow for 4 years), the Brevard Music Center, and the Chicago Civic Orchestra. Ms. Blackburn received her BM (summa cum laude) from West Texas State University and her MM from Northwestern University. Her teachers (to

whom she is eternally grateful and indebted) were Brad Garner, Sally Turk, and Walfrid Kujala. Playing flute is her passion; teaching and mentoring flute students is her calling, and she is thrilled to have a life that embraces both equally!

Born in Paris, France, **Noémie Golubovic Sinno** completed her Bachelor and Master's degrees at the Conservatoire National Supérieur de Musique de Lyon, as well as a second Master's in Orchestral Performance at the Manhattan School of Music. She then joined the Civic Orchestra of Chicago in 2019. Her primary instructors include Anne Gastinel, Alan Stepanyk and Qiang Tu. Mrs. Golubovic has attended numerous music festivals such as the European Union Youth Orchestra, Gustav Mahler Jügendorchester, Lucerne Festival Academy and Music Academy of the West. Mrs. Golubovic played with the Indianapolis Symphony Orchestra during the 2021/22 season and is now a freelance musician in Dallas where she often performs with the Dallas Symphony Orchestra and Fort Worth Symphony as a substitute player.



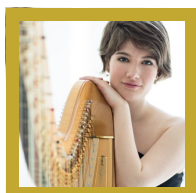
Praised for her "impressive artistry" and "wonderful bowing technique" (San Francisco Classical Voice), French cellist **Juliette Herlin** has performed throughout Europe, the U.S and Asia. As a soloist, chamber musician, and recitalist, she has appeared in prestigious venues such as the Théâtre des Champs-Élysées, the Musée du Louvre, and the Théâtre du Châtelet in Paris, the Kennedy Center in Washington, D.C., Alice Tully Hall in New York, and the Zhuhai & Chongqin Grand Theaters in China. Juliette is the cellist of the Aletheia Piano Trio alongside pianist Fei-Fei and violinist Francesca dePasquale. The Trio has presented recitals in series such as the Shenson Chamber Music Concerts (D.C.), Friends of Chamber Music (PA), Concerts in the Barn (WA), Chamber Music Society of Palm Beach (FL) and the Busan Maru International Music Festival (Busan, Korea), which included Beethoven Triple Concerto with the Gustav Mahler Orchestra. Juliette was recently appointed Assistant Professor of Cello at TCU School of Music. Her performances are frequently featured on NPR's Performance Today, WFMT, KUSC and France Musique. She studied at the Conservatoire National Supérieur de Musique de Paris, the Juilliard School and the University of Southern California.



**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, Colorado. As a marimba specialist, he has commissioned, 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 and plays in the rock band Scarlet Vermillion. 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.

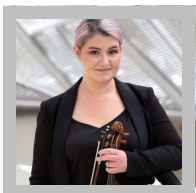


**Emily Levin** has forged a multifaceted career as a soloist, orchestral musician, chamber collaborator, artistic director, and advocate for new music. The only American to receive top prizes at two of the most prestigious international harp competitions, Levin won the 2013 Bronze Medal at the 9th USA International Harp Competition, and at just 18 years old, was named a finalist and Renié Prizewinner at the 2009 International Harp Contest in Israel. Levin is now in her seventh season as principal harp with the Dallas Symphony



Orchestra, where she holds the Elsa von Seggern Chair. Guided by her mission to expand the harp repertoire, Levin works extensively with established and emerging composers alike. In 2021, she founded GroundWork(s), an initiative commissioning 52 American composers — one from each state, plus Washington, DC, and Puerto Rico — to write new works centered on the harp. Recent and upcoming commissions have included works by Angélica Negrón, Reena Esmail, Michael Ippolito, Aaron Holloway Nahum, and Jerod Impichchaachaaha Tate. Levin's 2023/2024 season also include joining the Boston Symphony as guest principal harp for their fall European tour, performances of Dylan Mattingly's *Lacrimae Rerum* for two harps and two detuned pianos at Los Angeles's Green Umbrella, and a North American tour of Karlheinz Stockhausen's *Freude* with harpist Michelle Gott. This season will also bring the release of a new album of trios for harp, violin, and cello featuring Levin alongside violinist Julia Choi and cellist Christine Lamprea. Slated for a spring 2024 release on Azica Records, the new album will include music of Henriette Renié and Reena Esmail, as well as Angélica Negrón's *Ave del paraíso*, a work commissioned and premiered by GroundWork(s) in San Juan, Puerto Rico. In Dallas, Levin is the artistic director of Fine Arts Chamber Players (FACP), which presents local musicians in a series of free chamber music concerts tailored to families and children. A self-described bookworm, Levin 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. Emily lives in Dallas with her husband, composer Jonathan Cziner, and their dogs Charlie and JoJo.

A native of Minnesota, violinist **Nora Scheller** began her studies with Patti Tryhus and Marilyn Bos and continued with violinists Peter McGuire and Helen Chang-Haerten of the Tonhalle Zurich and Minnesota Orchestras. When in high school, Nora was featured on NPR's *From The Top*, and was coincidentally selected to be a recipient of the Jack Kent Cooke Young Artist Award. During her college years, Nora was accepted into the Artist Diploma program at IU Jacobs School of Music, where she studied with Alex Kerr. Nora has attended festivals internationally, including the Verbier and Aspen Music Festivals, where she was Assistant Concertmaster. Nora became a Dallasite in 2014 when she joined the Dallas Symphony and is an active chamber musician in area. A lover of all animals, Nora has two large floofers (dogs) and is in perpetual servitude to her cat, Bodhi.



**Matthew Sinno**, a Massachusetts native, joined the Dallas Symphony Orchestra as Associate Principal Viola during the 2021-22 season. Prior to that, he served as Acting Principal Viola with the Kansas City Symphony. Matthew has also performed with the New York Philharmonic, Philadelphia Orchestra and Saint Paul Chamber Orchestra as a substitute player. Winner of the 2014 Juilliard Concerto Competition, Matthew performed Hindemith's "*Der Schwanendreher*" in Alice Tully Hall with the Juilliard Orchestra. Other solo appearances include those with the Kansas City Symphony, Music Academy International Festival Orchestra and Boston Youth Symphony. An avid chamber musician, he performs regularly at Sebago Long Lake Music Festival and Chestnut Hill Concerts. Matthew received his bachelor's and master's degrees from The Juilliard School as well as a post-baccalaureate diploma from the Curtis Institute of Music. His primary instructors include Toby Appel, Heidi Castleman, Roberto Diaz and Cynthia Phelps.





# Our 2023-2024 Subscription Season!

## NEW BEGINNINGS

**Monday, 23 October 2023, 7:30pm ☆ Caruth Auditorium**

Tania Leon: *Alma* (2007) for flute & piano

Eduardo Mata: *Improvisaciones #3* (1970) for violin & piano

Kareem Roustom: *A Muffled Scream* (2016) for clarinet & electronics

Miklos Rozsa: *Piano Quintet* (1928)

## MODERN CURRENTS

**Sunday, 21 January 2024, 3:00pm ☆ Caruth Auditorium**

Conlon Nancarrow: *Trio No. 2* (1991) for oboe, bassoon & piano

Erwin Schulhoff: *Duo for Violin & Cello* (1925)

Sarah Kirkland Snider: *The Currents* (2013) for solo piano

Sarah Kirkland Snider: *Ballade* (2001) for solo piano

Gyorgy Ligeti: *6 Bagatelles* (1953) for wind quintet

## A GLANCE TO THE PAST

**Monday, 4 March 2024, 7:30pm ☆ First Unitarian Church, Dallas**

Melinda Wagner: *Willowspeak* (2019) for piano trio

Angelica Negrón: *Technicolor* (2008) for harp and fixed electronics

Sergei Prokofiev: *Sonata for Flute & Piano Op. 94* (1943)

Sungji Hong: *Et Descendit* (2015) for flute, viola & harp

Kenji Bunch: *Megalopolis* (2017) for string quartet & percussion

## PERPETUAL MOTION

**Sunday, 7 April 2024, 3:00pm ☆ Caruth Auditorium**

Darius Milhaud: *Suite for clarinet, violin, piano Op. 157b* (1936)

Jonathan Cziner: *Ancient Voices* (2022) for horn & harp

Young Composers Competition Winners (2023) for violin, clarinet & piano

Justin Dello Joio: *Due per Due* (2007) for cello & piano

Donald Grantham: *Love Songs Sweet & Sour* (2022/23) premiere of chamber version  
*for soprano, flute, clarinet, violin, cello & piano*

Single Tickets \$35 ☆ 1/2 Price for Students, Educators & First Responders  
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