

Voices of Change

presents

2022–2023 Season

13 November 2022, 7:30pm

Caruth Auditorium, SMU



Voices of Change · Dallas

Modern Music
Ensemble



Laura Kaminsky
Piano Quintet



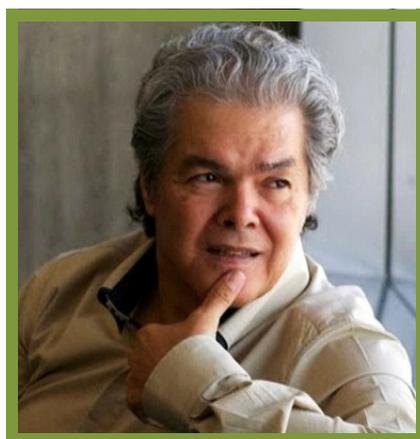
Alberto Ginastera
Duo for Flute & Oboe

Guest Artists R2Duo

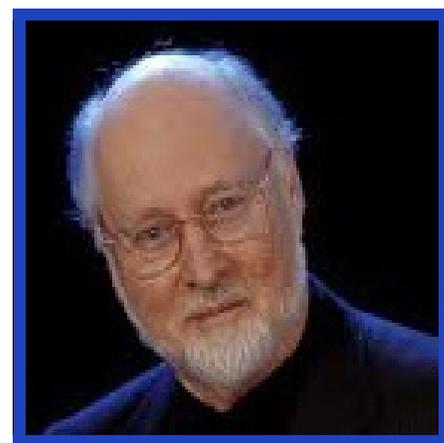
Perform



Alfred Desenclos
Prélude, Cadence et Finale



Arturo Marquez
Danzon No. 6



John Williams
Escapades

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Maria Schleuning

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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 Maria

Maria Schleuning, Artistic Director
Voices of Change Modern Music Ensemble

Welcome to the second concert of our 48th season!

We are delighted to be presenting the R2DUO for the first time on our series. After tonight's performance we will have had three generations of the Roberts family performing for Voices of Change! In contrast, you will be hearing a challenging recent work for piano and string quartet by New York composer/activist Laura Kaminsky, whose music we will be performing for the first time. The program will open with a duo by a more familiar name, Alberto Ginastera, who wrote this imaginative piece for flute and oboe in 1945. As always, I am grateful for your interest and support of new music. I hope you will be able to join us in the lobby immediately following the performance for a meet-and-greet with the musicians!

Warmly,

Maria

MISSION & HISTORY OF VOICES OF CHANGE

The mission of Voices of Change is to promote the works of contemporary composers through performance, commissioning, recording, and education.

Voices of Change (VOC) is one of the longest-lived and most distinguished classical music ensembles performing new music in the United States. In its 48th year, VOC fills a unique niche in the music world by performing small ensemble works by 20th- and 21st-century composers, encouraging and preserving the impulse of musical creativity and imagination. The current Artistic Director is Maria Schleuning, a now 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:



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.

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VOICES OF CHANGE

2022-2023 Subscription Season

13 November 2022 ☆ 7:30pm

Duo for Flute & Oboe (1945)

1. Sonata
2. Pastorale
3. Fuga

Alberto Ginastera

1916-1983

Gina Ford, Oboe ☆ Helen Blackburn, Flute

Piano Quintet (2018)

1. Anthem
2. Lamentation; coming into light
3. Maelstrom, and....

Laura Kaminsky

b. 1956

Maria Schleuning & Bing Wang, Violin ☆ David Sywak, Viola
MinJi Kim, Cello ☆ Liudmila Georgievskaya, Piano

Guest Artists R2DUO

Timothy Roberts, saxophone ☆ Charles Roberts, piano

Prelude, Cadence et Finale (1956)

Alfred Desenclos

1912-1971

Danzon #6 (2017)

Arturo Marquez

b. 1950

Escapades (2002) from "Catch Me If You Can"

John Williams

b. 1932

Program Notes by Laurie Shulman © 2022

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Duo for Flute and Oboe, Op.13 (1945)

Alberto Ginastera (1916-1983)

Born in Buenos Aires, Alberto Ginastera came to the United States in 1946 at age 30, on a Guggenheim fellowship. He had already established a solid reputation in his native Argentina and, in 1941, had received his first major American commission from Lincoln Kirstein, director of the American Ballet Caravan. Living in this country for several years in the mid-1940s, Ginastera obtained many more commissions for his compositions. It is a tribute to his individuality that he succeeded in fulfilling those commissions without compromising his intense expression of Argentinian pride. Though trained in the Western European tradition, he was a staunch nationalist with great loyalty to his native land.

Broadly speaking, Ginastera's early music is dependent upon the piano, and is characterized by rhythmic brilliance. The early Duo for Flute and Oboe is significant because he was learning to write for other instruments, a process that would culminate in his excellent orchestral pieces, ballets, and operas. Three of his chamber works composed between 1934 and 1947 involve flute – but the Duo clearly shows that oboe as well had caught his imagination.

The Duo's melodic material derives substantially from a twelve-tone row outlined in the flute's initial statement; however, you are unlikely to perceive it. Ginastera manipulates the row in such a way that his music never strays too far from tonal moorings, plus he injects the Duo with folkloric character. The piece opens with a straightforward sonata movement: two readily identifiable themes of contrasting character, a brief development, and a recognizable recapitulation. The texture is imitative. Ginastera constructs his melodies using intervals of a fourth, resulting in quartal harmonies (rather than triadic ones).

The second movement *Pastorale* is mournful and chorale-like, moving with slow note values and extended passages for each player alone. A brief middle section introduces more rhythmic activity and some flute arabesques. Solo oboe returns to conclude with the slower theme, joined only in the last measures by the flute. Ginastera's finale is a two-voiced fugue that takes its inspiration from the Italian tarantella and the Irish jig. Sprightly and energetic, this movement lifts the spirits – and presents wicked (but fun!) challenges for the flutist and oboist.

Flutist Carleton Sprague Smith and oboist Lois Wann premiered the Duo in New York City on 23 February, 1947. Reviewing the performance in the *New York Herald Tribune*, Virgil Thomson wrote: "The piece is poetically imaginative in expression, gay, varied and most ingeniously ornate."

Piano Quintet (2018) **Laura Kaminsky (b.1956)**

New York native Laura Kaminsky is a composer, pianist, and educator. In addition to her formal education at New York's High School of Music & Art, Oberlin College, and City College of New York, she lived in Ghana in the early 1990s. There she served on the faculty of that country's National Academy of Music, also producing concerts and organizing a conference on African music. Her African stint is reflected in some of her compositions – including the Piano Quintet – in which she has adapted West African rhythms and drum styles. Her overseas experience later included a year as director of the European Mozart Academy in Poland, an international post-graduate fellowship program. There she facilitated collaborations between and among young Eastern and Western European musicians in the aftermath of the dissolution of the Soviet Union. That experience gave her exposure to Eastern European folk music and rhythms, which also influenced her compositions.

Here in the USA, Kaminsky chaired the music department at Seattle's Cornish College of the Arts from 1999 to 2004, then served as dean of SUNY-Purchase's Conservatory of Music from 2004 to 2008. She left to assume the directorship of New York's Symphony Space, but remains affiliated with SUNY-Purchase as chair of the composition department. Her music has been widely recorded and is available on ten record labels.

Kaminsky is a prolific composer who writes primarily chamber music and vocal works, including opera. Her music often addresses socio-political issues. The Piano Quintet is relatively recent, having been premiered in 2019. Kaminsky's composer's note explains its influences and background.

The *Piano Quintet* is in three movements. 'Anthem' is built on a persistent, yet constantly changing rhythmic groove in 13/8 and is a melding of West African drumming patterns, which I studied assiduously while living in Ghana in 1992–1993, with the irregular dance rhythms I encountered during the year I worked in Eastern Europe, 1996–1997. It offers a bit of joy for this dark time. 'Lamentation: coming into light' opens with a piano solo that comes out of the depths, soulfully and solemnly and, joined by the quartet, morphs into an uneasy, gnarly world of both yearning and agitation, finding peace along the way, but then returning to the initial darkness. 'Maelstrom, and...' is a whirl of clusters in the piano,

gossamer at times, aggressive at others, leading all five players eventually to a place of calm and beauty before drifting away.

The Quintet was commissioned by Ursula Oppens with generous support from the Newburgh Institute for Art and Ideas. I composed the work as a birthday gift to her, with my deepest appreciation for her immense artistry, capacious mind, and open heart. Oppens and the Cassatt String Quartet gave its premiere performance on February 2, 2019 on Only at Merkin with Terrance McKnight: Ursula Oppens 75th Birthday Tribute at the Kaufman Music Center, in New York City.

Kaminsky's Quintet is polystylistic, with a distinct character to each movement. Her opening 'Anthem' seems linked to minimalism at its outset; however, the subtleties of its irregular rhythm grow surprisingly complex. 'Lamentation' is narrative, illustrating its title in the shifting character of the music. It unfolds in episodes, rather like a rhapsody, including a cadenza-like passage for solo piano. Modal and quasi-tonal language alternates with a freely atonal vocabulary and one section that is more angular and percussive. The movement ends in the lowermost range of the keyboard. In 'Maelstrom, and . . .' tone clusters skitter around a sustained pitch in the viola. Kaminsky often pairs rhythmic unison in the strings while the piano executes those clusters. Her animation subsides at the conclusion, when the Quintet seems to rise into the ether.

***Prélude, Cadence et Finale* (1956) Alfred Desenclos (1912-1971)**

A native of Le Portel near Boulogne on the northwest French coast, Alfred Desenclos evinced early musical talent. At age 17, he dropped out of school to help support his family, working as an industrial designer in the textile industry. Three years later, he was later able to resume his formal education, studying piano at the Roubaix Conservatory northeast of Lille. In 1932 he was admitted to the Paris Conservatory, where he began to gain recognition as a composer.

Desenclos was conservative – a self-described romantic – and composed a significant amount of sacred music similar to those of his 19th-century French predecessors. That does *not* mean his works sound like those of Saint-Saëns or Fauré; rather, Desenclos favored traditional forms and techniques. His harmonic language is sometimes reminiscent of Ravel, but often transcends even Ravel's chromaticism. Desenclos went on to win the Prix de Rome – France's most prestigious composition prize – in 1942. He served as Director of the Roubaix Conservatory from 1943 to 1950 and, beginning in 1967, taught harmony at the Paris Conservatory until his death in 1971.

Desenclos composed *Prélude, Cadence, et Finale* in 1956 at the request of Marcel Mule, the distinguished French saxophonist who is considered the father of the French saxophone school. Mule sought a jury piece for his students at the Paris Conservatory. Although the piece comprises three parts, they are played without pause and share thematic and gestural material.

The *Prélude* unfolds rather like a Baroque *fantasia*. Mysterious triplets in the saxophone meander above sepulchral piano octaves for nearly a minute before the keyboard enters the triplet conversation. Desenclos's language is highly chromatic – we barely feel a tonal center – but lyrical and flowing, with occasional hints of jazz harmonies. A solo postlude for piano leads to the cadenza (*cadence* can mean both *cadenza* and *cadence* in French). It opens with solo saxophone, replete with rapid flourishes, pregnant pauses, and lightning fast passage work. Desenclos then surprises us with an extended cadenza for solo piano, beginning with an outburst of brittle, aggressive chords. Those chords, and

the ensuing material, recur in the *Finale*. Desenclos's gift for duet writing reaches its pinnacle in the *Finale*, where the two instruments are equal partners in an animated dialogue. Their interaction summarizes the previous music, and concludes with a unison exclamation point.

Danzón No.6, 'Puerto Calvario' (2017)
Arturo Márquez (b.1950)

Arturo Márquez studied with many of Mexico's most important composers, including Joaquín Gutiérrez Heras, Hector Quintanar, Federico Ibarra, and Manuel Enríquez. Like most of his countrymen interested in pursuing a career in music, Márquez sought to broaden his horizons with study in Europe -- in his case, France -- and in the United States. His early works reflect a keen interest in avant-garde techniques such as electronic music, which he studied with the American composer Morton Subotnick, and mixed media works.

In Márquez's more recent compositions, however, he has embraced Mexican folklore and tradition, melding urban sophistication with an attractive, accessible approach. Nowhere is this more evident than in his series of eight works with the title *Danzón*. The term denotes a Cuban dance genre that became popular by the late 19th century and remained entrenched in Latin ballroom music through the mid-20th century. It is related to the *contradanza* and the *habanera*, with syncopated rhythms in duple meter. *Danzónes* frequently have a recurrent refrain that gives the dance a rondo structure. The concluding segment generally ratchets up the energy level.

A collection of *Danzónes*

Márquez's eight *Danzónes* are for various ensembles; several of them exist in versions for different instrumental combinations. He has written that he has absorbed the rhythms, forms, and melodic twists of the *danzón*.

I discovered that the apparent lightness of the *danzón* hides a music full of sensuality and rigor, music that our old folks live with nostalgia and joy, a world that we can still grasp in the dance music of Veracruz and the dance halls of Mexico City.

Danzón No.6 is based on a 2016 song, "Puerto Calvario," by Michael Duke and David Howie. Márquez's music is intimate, even introverted, with a steady pulse in the piano part that furnishes a constant for the saxophone's mournful essay.

Tim Roberts has performed the original version of *Danzón No.6* for soprano saxophone and strings with the Dallas Symphony Orchestra. This evening we hear him with his son, Charles Roberts, in a version for saxophone and piano.

Escapades for Saxophone and Piano (2002)
John Williams (b.1932)

Okay, we all know his name from a slew of popular film scores: *Raiders of the Lost Ark*, *Jaws*, *The Paper Chase*, *Close Encounters of the Third Kind*, *Star Wars*, *The Towering Inferno*, *Superman*, *E.T.*, *Schindler's List*, the *Harry Potter* films . . . the list is very long. What you may not realize is that John Williams began writing for cinema in the early 1960s. He has continued his long string of cinematic hits for more than fifty years.

As it happens, Williams is also a composer of serious concert music, including a number of orchestral and choral works extending back to the 1960s and more than a half dozen instrumental concertos. His

Escapades – originally for saxophone and orchestra – has been among the most successful in this series of concerted pieces. In this case, however, it is a direct outgrowth of one of Williams’s film scores.

The source is Steven Spielberg’s 2002 movie *Catch Me If You Can*, starring Leonardo DiCaprio, Tom Hanks, Christopher Walken, Martin Sheen, and Nathalie Baye. The plot is based on the autobiography of Frank Abagnale Jr., a teenager in New Rochelle, New York who conned his way to millions of dollars via check forgery, impersonation, and other crimes. His techniques were so sophisticated that the FBI – initially flummoxed by his criminal skill -- ultimately enlisted his assistance to pursue other felons.

Williams’s note in the published score to *Escapades* describes *Catch Me If You Can* as a ‘delightful departure’ for Spielberg and describes how his music took its impetus from the screenplay.

The film is set in the now nostalgically tinged 1960s, and so it seemed to me that I might evoke the atmosphere of that time by writing a sort of impressionistic memoir of the progressive jazz movement that was then so popular. The alto saxophone seemed the ideal vehicle for this expression and the three movements of this suite are the result.

In “Closing In,” we have the music that relates to the often humorous sleuthing that took place in the story, followed by “Reflections,” which refers to the fragile relationships in Abagnale’s broken family. Finally, in “Joy Ride,” we have the music that accompanied Frank’s wild flights of fantasy that took him all around the world before the law finally reined him in.

In recording the soundtrack for this entertaining film, I had the services of saxophonist Dan Higgins, to whom I’m indebted for his virtuosic skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music. - *John Williams*

Williams describes his piece as having ‘sixties swagger; a regressive loop, if you like.’ He acknowledges its whimsical flavor. “Jazzy music connects us with tension as the FBI is closing in,” he has said. “Frank’s music is always conceiving a new scam. It’s in his character – that little musical trigger takes us off on a new escapade.” Hence: the work’s title. Williams’s progressive jazz style is at once a salute to the legendary saxophonist Charlie Parker and “an opportunity to revisit a part of myself [that had] been lying dormant for a couple of decades.”

Who knew? Everyone who loves Williams’s magical film scores will appreciate the subtle, sexy, sinuous lines of *Escapades*.

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.

Helen Blackburn is the Artist Teacher of Flute (in the Yvonne Franklin Endowed Chair) at West Texas A&M University (WTAMU) 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!



Gina Ford is Principal Oboe of The Dallas Opera. She has performed with the Utah Symphony, Dallas Symphony Orchestra, New World Symphony, and Dallas Chamber Symphony. Gina has also enjoyed performing at festivals including Bravo! Vail, Spoleto, Music Academy of the West, National Repertory Orchestra, Banff Centre, National Orchestral Institute, and Round Top Festival Institute. Ms. Ford received her Masters degree from Rice University as a student of Robert Atherholt, and her BM Oboe Performance and BA Psychology at SMU as a student of Erin Hannigan. She is a native of Fort Worth, where she studied with oboist Jane Owen. Ms. Ford's album, *Encounters*, was released in 2019 by the U.T. Arlington, where she serves as Adjunct Professor of Oboe.



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.

Cellist **MinJi Kim** plays with VoC for the first time tonight, and she joined the DSO in February 2022.



Kim has appeared as a principal cellist of the Colburn Orchestra, the Music Academy Festival Orchestra and Seoul National University Orchestra. She has performed as a soloist with many orchestras, including the Colburn Orchestra, Wratistavia Chamber Orchestra, the Gyeonggi Philharmonic, the Jeju Philharmonic and the Daegu Philharmonic Orchestra. Kim has won prizes in numerous competitions, including Alice & Eleonore Schoenfeld International String Competition, Osaka International Music Competition, Tecchler- Foster Cello Competition at New England Conservatory and New York International Artist Competition. Minji Kim received a bachelor's degree from the Seoul National University with Youngsook Yoon and a Master of Music degree and a Graduate Diploma from the New England Conservatory studying under Paul Katz. She received an Artist Diploma from the Colburn School, where she studied with Clive Greensmith, Ronald Leonard and Hans Jensen.

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.

The **R2DUO** represents part of three generations of Roberts musicians in Dallas. Timothy's father (and



Charles' grandfather) is Wilfred Roberts, who served as the Dallas Symphony Orchestra's Principal Bassoonist for 50 years. Today represents the R2DUO's Dallas recital premiere. American Saxophonist **Timothy Roberts**, a native of Richardson, Texas, is currently Professor of Saxophone and Instrumental Division Chair at Shenandoah Conservatory in Winchester, VA. In 2011 he retired as Principal Saxophonist and National Tour Soloist with the US Navy Band in Washington, DC, where he was also Coordinator of the Navy Band's International Saxophone Symposium. As one of the Navy Band's premier concert soloists, Roberts performed for five U.S. Presidents, many foreign dignitaries, and

hundreds of thousands of people throughout all 48 states and around the world from 1987-2011. The Washington Post described his Kennedy Center performance of Jacque Ibert's Concertino da Camera with the National Symphony Orchestra as "simply stunning." A concerto performance with the Navy Band in Quebec City was reviewed by Le Soliel as "the audience enjoyed the fluid technique, lightness of tone, and impeccable playing of saxophonist Timothy Roberts." In two separate solo appearances with the Dallas Symphony Orchestra, the Dallas Morning News noted, "Roberts poured forth the creamiest, most gorgeous sounds ever heard from a saxophone, and phrased eloquently besides", and "the especially deft, lovingly played saxophone lent his own magic". Roberts makes frequent appearances with the Dallas Symphony Orchestra - including two concerti - performing in Dallas, on European festival tours, and on numerous recordings for the Dorian, Delos, and Hyperion compact disc labels. He was chosen as an international concerto soloist for the World Saxophone Congresses in St Andrews, Scotland; Bangkok, Thailand, and Montreal, Canada, along with North American Saxophone Alliance Conferences in Vancouver, British Columbia, Urbana, IL, and Iowa City, Iowa. He also performed at saxophone congresses in Strasbourg, France; Ljubljana, Slovenia, the Clarisax Festival in Medellin, Colombia, the International Clarinet/ Saxophone Festival in Nanning, China, the Hong Kong Academy for the Performing Arts, the Sydney Conservatorium, and the Australian National Band Championship in Hobart, Tasmania. He also taught saxophone workshops at the Paris National Conservatory (twice), the Conservatorio di Musica G. Verdi di Milano (Italy), the Australian Saxophone Retreat, and the Eastman School of Music, among others.

Pianist **Charles Roberts** is currently a 20-year old Bachelor of Music student of John O'Connor and recipient of The Wendy Hannam Scholarship at The Glenn Gould School at The Royal Conservatory of Music in Toronto, Ontario. Originally from Winchester, Virginia, Roberts was accepted into Shenandoah Conservatory at age 14, where he studied with Ieva Jokubaviciute and Professor O'Connor. He was also the pianist with Shenandoah's Symphony Orchestra and was soloist with the ensemble at the Middleburg Film Festival in Virginia in 2017. Before graduating high school, Roberts had completed over thirty credits worth of music courses and had collaborated in dozens of juries and recitals with university faculty and student instrumentalists. Charles' European premiere was with saxophonist Timothy Roberts in Paris, France in October 2017. In the summer of 2019, Roberts was a semi-finalist in the Jan and Beattie Wood Concerto Competition at Brevard Summer Music Festival, which he attended for two consecutive summers. More recently, Roberts was invited to perform with the Shenandoah Orchestra on their tour in Chile, South America in May 2020. In October 2020, he performed Gershwin's Rhapsody in Blue with the Shenandoah Conservatory Saxophone Ensemble at the Inside-Out music festival on campus and was invited for another performance at the World Saxophone Congress in Kurashiki, Japan in summer 2022. He also performed in a service project for the Dallas Symphony Orchestra called One-to-One, which provides music to COVID hospital patients in Dallas.



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2022-2023 Subscription Season



Catfish & Counterpoint

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

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

Escapades

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

Alberto Ginastera: *Duo for Flute & Oboe* (1945)
Laura Kaminsky: *Piano Quintet* (2018)

R2DUO
Timothy Roberts, saxophone ★ *Charles Roberts, piano*

Alfred Desenclos: *Prelude, Cadence et Finale* (1956)
Arturo Marquez: *Danzon #6* (2017)
John Williams: *Escapades* (2002)
from "Catch Me If You Can"

Dawning of the New Day

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

Joaquin Rodrigo: *4 Estampas Andaluzas* (1946-52)
for solo piano
Jacob Banks: *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_b* (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.
visit www.VoicesOfChange.org for more information and ticket purchase
\$120 Subscription ★ \$35 Single Tickets ★ \$10 Students/Teachers

