

Voices of Change

presents

NEW BEGINNINGS

2023–2024 Season

23 October 2023, 7:30pm



Voices of Change • Dallas

Modern Music
Ensemble



Tania León
Alma (2007)



Eduardo Mata
Improvisaciones #3 (1965)



Kareem Roustom
A Muffled Scream (2016)



Miklós Rózsa
Piano Quintet in F (1928)

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Jonathan Cziner

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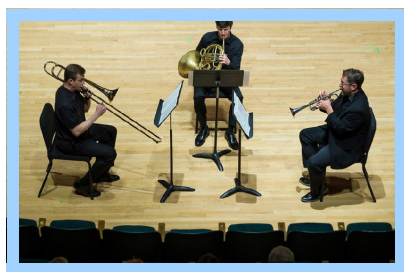
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 VoicesOfChangeDallas

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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

A Note From Our Co-Artistic Directors

Maria Schleuning, Co-Artistic Director



It is with great pleasure that I welcome Jonathan Cziner as Co-Artistic Director of Voices of Change as he transitions into his role as Artistic Director for our 50th season, 2024-25! It has been a joy working with him on this season's programs, and I look forward to the new ideas, energy, and insight he will bring to this special organization.

Tonight's program "New Beginnings" features music by composers who all immigrated to the U.S. I think you will enjoy listening to the different ways they integrated memories and influences from their various homelands into their music— each was unique in expressing his/her experiences. I am delighted to have such a wonderful group of talented and dedicated musicians to bring these works to life, and I am thankful for the support from our patrons and audience who have made it all possible. I hope you enjoy the concert!

Maria

Jonathan Cziner, Co-Artistic Director



This concert features four distinctly American composers who all have various overseas backgrounds.

Cuban-American composer Tania Leon's illustrious career has spanned decades with recent accolades including a 2022 Kennedy Center Honor and a 2021 Pulitzer Prize for her orchestral work *Stride*. Her beautiful 2007 piece *Alma (Soul)*, likens the depth of the human soul to that of a singing bird in the forest.

Eduardo Mata was known primarily as a conductor — a Dallas icon as music director of the Dallas Symphony Orchestra from 1977 to 1993 — but he was also a prolific composer. *Improvisaciones No. 3* from 1965, is the third piece in a triptych of improvisatory works for various combinations of strings and pianos composed when Mata was appointed music director of the Orquesta Filarmónica de Jalisco in his country of origin: Mexico.

A Muffled Scream (2016) by Boston-based composer Kareem Roustom is a reflection on the composers feelings about the ongoing Syrian refugee crisis. Born in Damascus, Roustom was compelled to compose this work "after hearing about the tremendous suffering of Syrian refugees, especially children, at the Zaatari refugee camp in Jordan."

The final work on the program is by the Hungarian-Jewish composer Miklós Rózsa. Rózsa left the increasingly hostile European landscape for the United States in 1940 and became firmly entrenched in Hollywood's film scoring scene, where he was nominated for 17 Academy Awards. His early *Piano Quintet in F Minor*, is influenced greatly by his fellow Hungarian compatriot Bela Bartok and eastern European folk music.

As we listen to these works tonight, I think it is important for us all to reflect on the beauty of the diverse voices in our country. America is and has been a beacon of safety and opportunity for people all over the world — it's what makes our country special. Thank you so much for being here this evening and we hope you enjoy the concert!

Jon

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.

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VOICES OF CHANGE

2023-2024 Subscription Season

23 October 2023 ☆ 7:30pm

Alma (2007) for flute & piano

Ebonee Thomas, Flute ☆ Benjamin Loeb, Piano

Tania León
b.1943

Improvisaciones No. 3 (1965) for violin & piano

Maria Schleuning, Violin ☆ Liudmila Georgievskaya, Piano

Eduardo Mata
1942–1995

A Muffled Scream (2016) for clarinet & electronics

Kimberly Levuano, Clarinet

Kareem Roustom
b. 1971

Piano Quintet in F minor, Op.2 (1928)

- I. Allegro non troppo, ma appassionato
- II. Molto adagio
- III. Allegro capriccioso
- IV. Vivace

Maria Schleuning, Violin & Bing Wang, Violin ☆ Desirée Elsevier, Viola
Jolyon Pegis, Cello ☆ Liudmila Georgievskaya, Piano

Miklós Rózsa
1907–1995

Program Notes by Laurie Shulman © 2023

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Alma (2007) for flute & piano

Tania León (b.1943)

This season-opening program focuses on the immigrant experience in America. All four of the featured composers were born in another country, but eventually settled in the United States and made their musical careers here. The works VOC performs this evening could hardly be more diverse, however, because each composer responded both to his or her origins and second home in a uniquely personal way.

Tania León was born in Cuba, but her parents had a mixed diverse heritage with roots in France, Spain, Africa, and China. She grew up in a close-knit household with exposure to many cultures. Her initial formal music study took place at Havana's Carlos Alfredo Peyrellade Conservatory, where she earned two degrees. She secured one of the Johnson administrations "Freedom Flights" to Miami in 1967, and soon settled in New York, where she enrolled at NYU and studied composition with Ursula Mamlok, earning two more degrees. León was long associated with Dance Theater of Harlem, serving as its first music director from 1969 to 1980. She subsequently expanded her activities to conducting.

León's music synthesizes Latin American and Cuban influences with her classical training and the diverse sounds of New York City. Her composer's note for *Alma* follows.

Una flauta toca un crescendo que se va convirtiendo en alegría.

[A flute plays a crescendo that starts transforming into joy.]

— From *Bailando con mi angel* by Carmen A. Vega Schimmenti, Puerto Rico.

This poem was the spark that ignited the creation of *Alma*. Ripples of pitches, a web of sonic impulses shimmering in the imagination. In Spanish, "*alma*" means soul or spirit; invisible forces, like the wind that caresses the chimes outside my window. The opening and closing of the piece evokes the sound of these chimes. The mood of the middle sections is propelled by the cascading of pitches that at times converge and diverge, a myriad of colors in playful conversation of bouncing gestures.

León's writing is free and flexible: essentially an extended series of cadenzas for flute with interspersed commentary from piano. *Alma* is capricious and sometimes willful in its rhythms. The flutist calls upon some extended techniques, including flutter-tonguing, bent pitches, and wide vibrato. Piano alternates between chordal commentary – sometimes bold and punctuation-like; elsewhere calming and almost reverent – and fleet, delicate lines that emulate the flute's scampering. A jazzy section in the middle (León's 'playful conversation of bouncing gestures') momentarily transports us to a Caribbean dance floor. And some surprising unison passages challenge the collaborative ensemble between the two players, who must follow each other's elastic pacing.

Improvisaciones No. 3 (1965) **Eduardo Mata (1942-1995)**

Eduardo Mata led the Dallas Symphony Orchestra from 1977 until Andrew Litton's inaugural season in 1994. He stepped down from the conductor's podium to pursue composition, a passion that had consumed him for many years. He never had that opportunity, dying in a tragic plane crash in January 1995.

Mata's composing was far more than a hobby. He studied with four of Mexico's great 20th-century composers: Rodolfo Halffter, Carlos Chávez, José Pablo Moncayo, and Julián Orbón. He experimented with many of the trends that dominated mid-20th-century composition, including electronic music, serialism, quarter tones, and unorthodox methods of sound production.

Improvisaciones No. 3 is one of a series of five chamber works with that title. Mata scored them for varied ensembles ranging from two instrumentalists to two pianos with string orchestra. All five *Improvisaciones* date from the 1960s, when Mata – like most young composers of the time – favored twelve-tone and serial techniques. *Improvisaciones No.3* is astringent in its musical language and exacting in its instructions to the two players. The violinist must navigate quarter tones, double-stopped *glissandi*, double-snapped pizzicato, and an array of other demanding string techniques. Mata requires the pianist to pluck or strum inside the piano in several places, which was extremely *avant-garde* in 1965. (Because every piano has a different layout of strings inside, each pianist must prepare some internal signpost to ensure that s/he plays the correct notes.) The pianist also plays some broad tone clusters with the palm of the hand.

+Although there are complex structural elements to *Improvisaciones No.3*, they are not apparent on a first or even second hearing. The piece offers a succession of interesting sound effects, sometimes delicate and otherworldly, elsewhere violent outbursts. Despite the improvisatory nature of the music, its frequent changes of tempo, register, dynamic, and mood demand razor-sharp coordination between the two performers.

A Muffled Scream (2016) for clarinet and electronics
Kareem Roustom (b.1971)

☆ **Texas Premiere** ☆

Kareem Roustom is a cross-cultural citizen for our time. Born in Damascus to an American mother and a Syrian father, he moved with his family to the USA when the parents decided that, in the long run, life in America would be better for him and his siblings. Roustom describes himself as a largely self-taught composer; however, he builds on a solid foundation. He understands both the nuts and bolts of the music industry, having earned an undergraduate degree in Music Business at the University of Massachusetts - Lowell. A Master's in Ethnomusicology at Tufts University gave him comprehensive exposure to world music. He adds, "I had some great teachers in the late Charlie Banacos (with whom I studied jazz composition) and Michael Gandolfi, with whom I had a handful of composition lessons." He currently serves on the faculty at Tufts, where he holds the title 'Professor of the Practice.'

Like most composers, Roustom is protective of his routine and quiet time, both of which he finds essential for productivity – and to keep on top of his busy commissioning schedule. That stated, he is the proud father of two young daughters, and loves to cook. "There are a number of dishes from the Near East that I make," he says, "in addition to other cuisines. When there is time – or an appropriate occasion, I like preparing labor-intensive foods that require many hands, because the process of cooking becomes communal, much in the same way my late grandmother and aunts in Syria used to cook together."

As his composer's note explains, *A Muffled Scream* has a powerful socio-political subtext.

A Muffled Scream is part of a series of pieces that are musical reflections on the ongoing civil war in Syria. This work in particular reflects on the seemingly endless reports of suffering and loss of life among children in this conflict. If you as an audience member or performer are in anyway moved by this work or the intent behind it, please consider a donation to aid organizations such as Doctors Without Borders or Mercy Corps. Both these organizations, and many others, are providing badly needed aid to Syrian refugees in neighboring countries.

The overall structure of this 12-minute piece is free and rhapsodic, with frequent tempo changes. Roustom writes surprisingly lyrical and melodious passages at the beginning and the very end, but the journey in between is fraught. The clarinet part is technically demanding, requiring both agility and a command of extended techniques. These include speaking into the clarinet, audibly sucking air in or out of the instrument, key clicks, multiphonics, slow quarter-tone vibrato, and gradual shifts from one method of sound production to the next. The electronica include garbled speech that adds to the atmosphere of uncontrolled chaos through much of *A Muffled Scream*. At the work's dramatic climax, the house lights go out as the clarinetist drops to the floor. Throughout the minute or so of darkness that ensues, the electronic processing loops individual audio files, yielding sheets of sound that gain in intensity. Again, the feeling evokes chaos. Roustom's coda is quiet and consolatory, but also threaded with grief.

Piano Quintet in F minor, Op.2 (1928) **Miklós Rózsa (1907-1995)**

The title of Miklós Rózsa's autobiography should tell you something: *Double Life*. He was referring to a career in two worlds: classical composition and movie music. Today he is best remembered for his marvelous film scores to *Spellbound*, *Double Indemnity*, *Ben-Hur*, *The Thief of Baghdad*, and many other classics. Tonight's program concludes with a work to remind us that Rózsa also composed splendid concert music.

Rózsa was an established composer long before his Hollywood success. His mother had been a classmate of Béla Bartók at the Budapest Academy of Music, and Rózsa grew up steeped in music. He studied piano with his mother. An uncle who played in the Royal Hungarian Opera orchestra taught him both violin and viola. Young Miklós had begun composing by age 7. By high school he had become an enthusiastic champion of the ethnomusicological work of his older contemporaries Béla Bartók and Zoltán Kodály. Rózsa maintained his own notebook of Hungarian folk tunes.

At nineteen, he went to Leipzig, initially to study chemistry, but soon became a full-time music student in a curriculum that included composition and musicology. Karl Straube, the cantor of the Thomaskirche (which had been Bach's church from 1723 until 1750), heard a performance of Rózsa's recently completed Piano Quintet. Impressed, Straube effected an introduction for the young Hungarian to the prestigious Leipzig publishing house of Breitkopf & Härtel. They soon had him under contract. Between 1927 and 1933, they issued ten of Rózsa's instrumental compositions, promoting them widely enough so that Rózsa was offered additional contracts with Eulenberg (Leipzig) and Salabert (Paris) before the war. These early works range from chamber music and piano solos to orchestral compositions and a ballet.

When the Swiss-French composer Arthur Honegger steered Rózsa to film music in 1935, the 28-year-old Hungarian discovered a welcome source of income in economically troubled times. Rózsa found plenty of work, first in Paris and London then in Hollywood, where he became one of Tinseltown's most sought-after composers. He brought to his writing a melodic gift infused with his profound love of Hungarian folk song, along with a broad knowledge of musical styles and a keen sense of orchestral sonorities. Rózsa never lost his passion for concert music, however, and continued to compose insofar as his busy schedule permitted.

Written when he was only 19, the Piano Quintet was Rózsa's breakout work in the world of classical instrumental music. It is an ambitious piece, showing the intensity of a young talent who has studied assiduously and is just discovering his own voice. While it hews broadly to traditional structures, there are signs of individuality. The first is his harmonic language. While the Quintet is nominally in F minor and is written with key signatures throughout, Rózsa takes a broad view of tonality and is unafraid of dissonance. His use of scales and chords yields modal, whole tone, and octatonic harmonies.

The first movement opens with an impassioned, angry introduction that contains both the melodic and rhythmic kernel for the entire movement. The viola is first to state the principal theme, whose rhythmic contour matches that of the introductory chords. Rózsa's writing is dense, with considerable attention given to the lower two strings. His luscious second theme looks forward to the vocabulary he would hone to perfection in his film scores. The development is dominated by the dotted rhythm texture. The movement closes with a decisive unison.

Rózsa's *Molto adagio* opens as an imitative duet for cello and viola. Presently the two violins join, then the piano, fleshing out the free imitative texture. The music seems to settle into a gentle waltz, but remains thick with imitation and dense chords. The *Allegro capriccioso* functions as a scherzo, suitably playful and dance-like. Some of its manic, driven character recalls the mania of Ravel's *La valse*.

The concluding *Vivace* is most clearly imprinted with the stamp of Eastern European folk music, which Rózsa had studied. The form is a free rondo, and each restatement of the recurring music strengthens his cultural indebtedness to Bartók and Kodály.

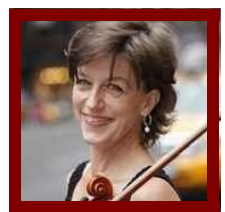
MEET THE ARTISTS

Maria Schleuning, Violinist & Artistic Director, has been a member of the Voices of Change Modern Music Ensemble since 1996 and Artistic Director since 2009. An advocate of new music, she has worked with many of the leading composers of our day including the legendary Witold Lutoslawski, George Crumb, Aaron Jay Kernis, John Corigliano, Augusta Read Thomas, Sebastian Currier, Bright Sheng, Samuel Adler, Donald Erb, David Dzubay, Pierre Jalbert, and David Amram. She has premiered many new works, including *Dream Catcher* a solo violin work written especially for her as a gift by Augusta Read Thomas, and *Partners* a double concerto written for her and cellist Jolyon Pegis by David Amram; the world premiere was December 9, 2018 in Ann Arbor Michigan.



An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being *all water has a perfect memory* featuring the music of David Dzubay, released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony, Las Cruces Symphony, and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at 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.

Violist **Desirée Elsevier**, a New York native, was a full time member of the Metropolitan Opera Orchestra in New York until 2021. She currently resides in Dallas, playing extra with the Dallas Opera, the Austin Symphony and the Dallas Symphony Orchestra. She can also be heard with Voices of Change and the Victoria Bach Festival in Victoria, Texas. She is one of the principal violists of Classical Tahoe, a summer festival in Lake Tahoe, NV. She has also been a coach at the Verbier Festival in Switzerland since 2015, and a coach at the Chamber Music Conference and Composer's Forum of the East formerly of Bennington, VT. A member of the World Orchestra for Peace founded by Sir Georg



Solti which performs concerts in the name of world peace a harmony across the world, from Chicago to Beijing. As a soloist, she performed the Bartok Concerto for Viola and Orchestra in May 2018 in Portland, OR with the Sunnyside Symphony, and in October 2013 with the Greeley Philharmonic in

Colorado. In February 2013 she premiered Glen Cortese's Viola Concerto for viola and chamber orchestra in Buffalo, NY with the Western New York Chamber Orchestra. Her first job was as Assistant Principal viola in the Orchestra di San Carlo, in Naples, Italy, where she learned to drive and negotiate (argue) in Italian. She can also be heard on numerous movie soundtracks and albums - Tony Bennett, Lady Gaga, Bruce Springsteen, Sting, Paul Simon, Billy Joel, Amy Winehouse, J Cole, Madonna, Anne Murray; Moonrise Kingdom, Hitch, The Last Mimzy, The Alamo, The Manchurian Candidate, The Departed, and more. She holds a Bachelor of Science in Economics from Cornell University from what is now the Dyson School of Economics, where she also studied music composition with Karl Husa and Stephen Stucky. She went on to receive Bachelor and Master's degrees in music from the Manhattan School of Music, studying with Lillian Fuchs and Karen Tuttle. Désirée's viola is made by Otto Stam, 1972, Utrecht, the Netherlands, instrument no. 105. The color of the stain used on the instrument is called "drakenbloed" or dragon blood. When she's not playing the viola, she's trying to make the great American short film, learning the best ways to tell stories. In addition, she knits, gardens, is an avid reader, an amateur writer, an accidental triathlete, and is looking for the ideal location for the perfect house (suggestions will be entertained). The very, very, very best thing she ever did was to have two children, who are now two amazing and completely launched adults!

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.

Benjamin Loeb is an accomplished conductor, soloist, accompanist, arranger, educator, arts administrator and entrepreneur. As a conductor, Loeb has lead orchestras across the US



and around the world including in China, Argentina, Czech, Ukraine, and Bulgaria. His widely varied projects range from concerts of Beethoven and Bruckner Symphonies and Mahler song cycles to recordings with Yo-Yo Ma of Italian 16th century madrigalists to tours with popular rock musicians to world premieres of the most cutting-edge avant-garde contemporary music. His piano performances have been heralded by the Boston Globe: "[his] vigorous, cogent playing signaled the kind of equally weighted partnership, plus competition, plus mutual quest, etc. that [makes] this music live." He has soloed with the Boston Pops Orchestra at the invitation and under the direction of former New York Philharmonic Music Director Alan Gilbert. He has also collaborated as concerto soloist with many other conductors including JoAnn Falletta, Carl St. Clair, and Rossen Milanov. Some memorable recent performances

include the complete Brahms Violin Sonatas with Chicago Symphony Orchestra Concertmaster Robert Chen and the complete Beethoven Violin Sonatas with violinist Jennifer Frautschi. At the invitation of United States Department of State, Loeb toured Argentina and Uruguay as an Artistic Ambassador, performing recitals of the music of Scott Joplin and giving master classes and workshops with youth orchestras and young musicians. He has recorded for Naxos (both as soloist and collaborative pianist), CBC and the DSCLabel. He holds a Graduate Performance Diploma from the Peabody Conservatory in Conducting, as a student of Gustav Meier, a Master in Music from the Curtis Institute and a Doctor in Musical Arts from the Juilliard School in Accompanying and a Bachelor of Arts from Harvard University. As an administrator, he has served as Executive Director of the Quad City (Iowa) Symphony Orchestra from 2013 through 2017, as Executive Director of the Greater Bridgeport Symphony, and as Music Director of the 2011 New Hampshire Music Festival. As Associate Conductor of the El Paso Symphony Orchestra, Loeb founded and served as both Executive and Music Director of the El Paso Symphony Youth. He is also the Founder and Artistic Director of the International Conducting Workshop and Festival, now in its twenty-second year. He lives in Plano, TX with his wife, Quyen, his 17-year-old daughter, Anna Sofia Uni, his 14-year-old, Lulu Ladybug, and 12-year-old son Ryan "Taco". He continues to concertize worldwide as pianist, conductor, educator and arts advocate. Loeb's far-ranging interests do not limit him to music; he is a proud Rotary Paul Harris Fellow, has directed plays, cooked gourmet meals for 65, tutored over 500 people in test preparation for the Princeton Review, and played and enjoyed almost every sport. Moreover (or most important), he is a lifetime Dallas Cowboys fan.

With reviews such as "a most skillful artist" (Fanfare Magazine), "breathtaking..." (The Clarinet), "virtuosic tone and technique" (Tampa Bay Times), "exceptionally sensitive and introspective rendition" (The Clarinet), **Kimberly Cole Luevano** continually establishes herself as a formidable soloist and chamber musician. Currently Professor of Clarinet and Chair of the Division of Instrumental Studies, Luevano joined the University of North Texas faculty in 2011. She was a member of the clarinet faculty at the Interlochen Arts Camp from 2003 to 2012, has served the International Clarinet Association as Pedagogy Chair and is currently coordinator



of the ICA High School Competition. Luevano has presented acclaimed solo and chamber performances, adjudicated, and presented masterclasses on four continents and has performed at the International Clarinet Association's ClarinetFest® on numerous occasions. Her students have been prize winners in international competitions, and former students now occupy performing and teaching positions throughout the United States and Canada. With pianist Midori Koga and soprano Lindsay Kesselman, she forms the trio, Haven, "...A refuge for the creation of new music for soprano, clarinet, and piano." She is also a founding member of the acclaimed clarinet, violin, and piano trio, TrioPolis. Luevano's recordings on the Fleur de Son label, "Bright Angel" (2013) and "Atonement" (2015), received critical acclaim and were included in the Grammy nomination process. Haven recently received 2021 commissioning grants from both the Chamber Music America Classical Commissioning Fund and the Barlow Foundation to partner with composers Ivette Herryman-Rodriguez and David Biedenbender, respectively, in the creation of new works for the trio. Luevano's disc of world premiere recordings with TrioPolis, TrioPolis One, was released on the Fleur de Son label in 2017. Her recording of Michael Daugherty's "Brooklyn Bridge" with the UNT Wind Symphony was released on the GIA label in 2016, and numerous chamber recordings are available on the Centaur and Albany labels. A versatile freelance musician, Luevano has performed as a member of the Michigan Opera Theater Orchestra, as principal clarinetist of the Ann Arbor, Lansing, Toledo, and Traverse Symphony Orchestras, with the Detroit and Windsor (Canada) Symphony Orchestras, and with Keith Brion's New Sousa Band, among others. As an advocate of contemporary American repertoire, Luevano spearheaded consortiums to commission works for clarinet from composers Evan Chambers and Roshanne Etezady and will record William Bolcom's clarinet concerto with the UNT Wind Symphony in April 2022. Originally from Albuquerque, New Mexico where she studied with Keith Lemmons, Luevano studied in Paris, France with Guy Deplus and Alain Damiens as the recipient of a U. S.

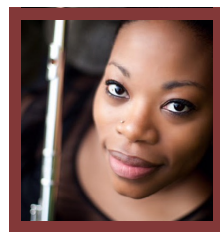
Government Fulbright Grant and a Kade Fellowship. Luevano was a prizewinner in competitions such as the International Clarinet Association Young Artist Competition, the Oklahoma City Young Artists Competition, and the Coleman Chamber Music Competition. She earned degrees at Michigan State University where she studied with Elsa Ludewig-Verdehr and the University of North Texas where she studied with James Gillespie. Prior to her appointment at the University of North Texas, she was Professor of Clarinet at Eastern Michigan University for fifteen years. Luevano plays and endorses Selmer Paris instruments and is a D'Addario and Company Performing Artist. She resides in Corinth with her husband, two teen-aged sons, and a spirited Border Collie.

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 an active solo, orchestral and chamber musician who holds degrees from Southern Methodist University and the New England Conservatory of Music. She was most recently Principal Flute of the Knoxville Symphony for 3 seasons. She is currently a flutist with the Central City Opera. Ebonee was previously Principal Flute of the Florida Grand Opera and held a one-year position as Second Flute with the Houston Symphony. Ebonee completed a fellowship with the prestigious New World Symphony under the direction of Michael Tilson-Thomas where she performed the North American premiere of Christian Lindberg's flute concerto, *The World of Montuagretta*.



She also performed John Adams' Chamber Symphony in Carnegie Hall under the composer's baton. Ebonee was principal flute for the *Star Wars: In Concert!* orchestra during their U.S., Canada, and Mexico tour. She also performed as Principal flute in *The Gershwin's Porgy and Bess: A Broadway Musical* with the American Repertory Theatre in Cambridge, Massachusetts. She has performed with the Los Angeles Philharmonic, Detroit Symphony, Seattle Symphony and the Santa Fe Opera. Locally, she performs regularly with The Dallas Opera and the Dallas and Fort Worth symphonies. In addition to performing, Ebonee serves on the board of Greater Dallas Youth Orchestras and is an adjunct professor at Brookhaven College.

Bing Wang, Violin, has distinguished himself as a brilliant recitalist and soloist with orchestras in Germany, Greece, Portugal, England, Japan, China, Mexico, and the United States, under the baton of Yehudi Menuhin, Gerhard Samuel, Justuz Frantz, Mehli Mehta, Miguel Graca Moura, Markand Thakar among others. His performances have been broadcast and televised in the United States, Europe, and China. Born in China, he started violin lessons with his father, Professor De-Wen Wang at the age of



four and a half. He came to the United States in 1983 to study at Indiana University with Professor Henryk Kowalski. He received his B.M. degree at Cincinnati University, where he studied with Dorothy Delay, and Kurt Sassmanshaus, M.M. degree at USC, where he continued his studies, pursuing the DMA degree with Professor Alice Schoenfeld. Mr. Wang was Concertmaster of the American Youth Symphony under maestro Mehli Mehta from 1989-1995. He held the Concertmaster position of the Schleswig-Holstein Chamber Philharmonic Orchestra in Germany from 1990-1992. He was the recipient of Davidoff "1991 Young Musician of the Year" award in Germany. The "Kieler News" writes the prize was given "for his Musicality, Virtuosity, and ability as Concertmaster". Mr. Wang was on the Faculty at University of Texas at Arlington from 1997-2002. Currently he is a member of the Dallas Symphony Orchestra.



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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

A GLANCE TO THE PAST

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

Melinda Wagner: Willowspeak (2019) for piano trio
Gabiella Ortiz: Rio de las Mariposas (2013) for 2 harps, steel drum (or marimba)
Sergei Prokofiev: Sonata for Flute & Piano Op. 94 (1943)
Jonathan Cziner: Ancient Voices (2022) for horn & 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)
Sungji Hong: Et Descendit (2015) for flute, viola & 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

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