



**Vincent Persichetti**



**Grant Cooper**

# Voices of Change

2020–2021 Concert Season

**Virtual Concert 3**

**18 April 2021, 7.30pm**

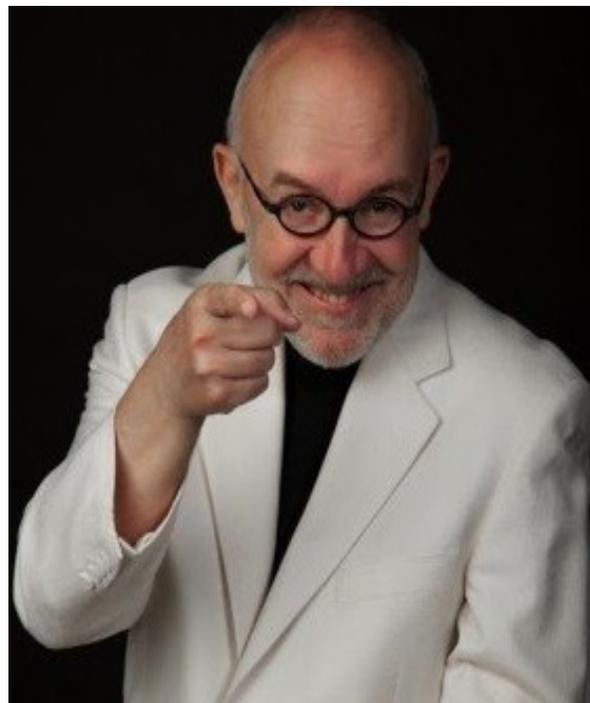


Voices of Change • Dallas

Modern Music  
Ensemble



**Francis Poulenc**



**Jack Waldenmaier**

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Maria Schleuning

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Racine Voodoo Jazz at  
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5 April 2019



Ives Violin Sonata  
16 February 2020



Corigliano Mr. Tambourine Man  
6 October 2019



Poulenc Sonata for  
Horn, Trumpet & Trombone  
6 May 2019



Psathas Matres Dance  
16 February 2020



Howells Oboe Sonata  
6 May 2019



My Soul Dances Concert  
24 November 2019  
Audelia Creek Elementary  
Student Drawing Contest  
Winners with L-R:

Donna Williams,  
Maria Schleuning  
& Sho-Mei Pelletier



Walker String Quartet  
24 November 2019



## *A Note From Maria*

Maria Schleuning, Artistic Director

Voices of Change Modern Music Ensemble

Season 46 was definitely like no other! Although we all shared the ups and downs of navigating the pandemic, Voices of Change was fortunate to have been able to continue performances and programs to support our mission. I am extremely proud of the work of my General Managers, Kenton Kravig and David Williams, who along with my stellar board members were a constant source of support, innovation and positivity! From working out arrangements for recordings and Zoom masterclass sessions with composition students at SFASU, to safely allowing the winner of our Young Composer's Competition to attend the dress rehearsal and premiere of his new work, we were successfully able to continue to promote and advance the education of the next generation of composers. While we did have to adapt programming at times throughout the year, we continued to present high caliber performances of exciting new works alongside more established modern composers— even concluding our season with a world premiere this evening! We are most grateful to SMU for allowing us to Live-stream our performances from Caruth Auditorium and for helping us work out the logistics in compliance with Covid restrictions in order to keep everyone safe, happy and creative! I thank you all for watching us online, and for your kind support and donations during these challenging times. I feel very optimistic about next season and that you will be hearing us and we will be seeing you IN PERSON very soon!! Until then... I hope you will enjoy this evening's offering!

With appreciation,

*Maria*

## MISSION & HISTORY OF VOICES OF CHANGE

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

Voices of Change (VOC) is one of the longest-lived and most distinguished classical music ensembles performing new music in the United States. In its 46th year, VOC fills a unique niche in the music world by performing small ensemble works by 20th- and 21st-century composers, encouraging and preserving the impulse of musical creativity and imagination. The current Artistic Director is Maria Schleuning, a now 20-year member of the ensemble.

The ensemble has hosted 100 composers, presented over 75 world premieres (more than 25 commissioned by VOC), performed music by over 350 composers, and made numerous recordings, including 5 CDs. In 1999, VOC was a finalist for a Grammy Award for Best Performance by a Small Classical Ensemble. VOC has been awarded the annual ASCAP Award for Adventuresome Programming five times.

VOC's Core Ensemble is an essential component of the organization's success. Our professional musicians, who also perform in leading area symphony and opera orchestras, are the foundation of all concert programming and deliver highest quality performances.

VOC continues to present cutting-edge music through regular subscription concerts, free special events, commissioning original works by living composers, recording works by contemporary composers, holding an annual Young Composers Competition, and presenting free adult and youth education programs. Voices of Change has a proud history of welcoming living composers to work with its musicians and interact with its audiences, with the intention of making new classical music accessible, understandable and fun.



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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 the unique and adventurous programming, as we have since 1974. We gratefully acknowledge the support we have received from our loyal patrons over the years and we hope you will remember us when you make your charitable donations.

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# VOICES OF CHANGE

2020-2021 Subscription Season

Concert 3 ☆ 18 April 2021, 7:30pm

*Live Streamed from Caruth Auditorium*

**Serenade No. 10 for flute & harp, Op. 79 (1957)**

Ebonee Thomas, Flute ☆ Emily Levin, Harp

Vincent Persichetti

1915-1987

**Triptych (2019) *World Premiere***

1. Climbing the Escher Staircase
2. Three Part Invention
3. "Es lebe die Blues" [Long live the Blues]

Jolyon Pegis, Cello ☆ Steve Harlos, Piano

Grant Cooper

b.1953

**Sonata for Two Pianos (1953)**

- I. Prologue. Extrêmement lent et calme
- II. Allegro molto. Très rythmé
- III. Andante lyrico. Lentement
- IV. Epilogue. Allegro giocoso

Liudmila Georgievskaya & Thomas Schwan, Piano

Francis Poulenc

1899-1963

*Performed in Memory of Jack Waldenmaier, Longtime Board Member.  
This Performance Generously funded by Joe Illick and Gina Browning*

**Quartet for Heather (2019) *World Premiere***

1. Con Bravura
2. Espressivo
3. Appassionato

Jonathan Jones, Clarinet ☆ Rosana Eckert, Voice  
Jennifer Choi, Cello ☆ Baya Kakouberi, Piano  
Jennifer Waldenmaier Harper, Conductor

Jack Waldenmaier

1951-2021

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**Serenade No. 10 for flute and harp, Op.79 (1957)**

**Vincent Persichetti (1915-1987)**

Some 20th-century composers are better known for their students than they are for their own music. Vincent Persichetti was a case in point. His former pupils include Richard Danielpour, Philip Glass, Lowell Liebermann, Thelonious Monk, Steve Reich, and Peter

Schickele. Yet there are corners of the literature where Persichetti's own music holds a proud place. He is celebrated in the concert band world, in part because so many of his compositions are within the scope of high school ensembles. Persichetti's *Divertimento for Winds* (1950) is a modern classic, and *Pageant* (1953) and *Symphony for Band* (1956), receive regular performances. Late in life, he focused on harpsichord, adding nine sonatas to the literature of this instrument whose repertoire had lapsed for nearly two centuries.

Despite his prolific output for orchestra, which includes nine symphonies, three concertos, and a half dozen other works, Persichetti is rarely heard in the concert hall. Voices of Change has only performed his music once before – and that was ten years ago, with *Parable XIV* for trumpet.

Persichetti studied piano, organ, double bass, and tuba as a youngster, eventually turning to composition and theory. By age 15 he had earned a position as church organist. He studied organ, piano, and double bass at Philadelphia's Combs Conservatory, then joined its faculty, continuing his own study of piano with Olga Samaroff and composition with Paul Nordoff at the Philadelphia Conservatory; he also studied conducting with Fritz Reiner at Curtis. In 1941, the Philadelphia Conservatory named Persichetti head of its composition and theory departments. He left Philadelphia for New York's Juilliard School in 1947, and chaired Juilliard's composition department beginning in 1963. Persichetti's *Twentieth-Century Harmony* (1961) remains a standard theory textbook half a century after its publication.

Persichetti's first two Serenades – Opus 1 for ten wind instruments, and Opus 2 for piano solo – were both written in 1929 when he was in his early 'teens.. Between then and 1984, he composed a dozen more works titled Serenade, for various solo instruments and chamber ensembles.

The Serenade for Flute & Harp comprises eight brief segments that vary in tempo and mood. In this respect, this neoclassical work conforms with the 18<sup>th</sup>-century instrumental Serenade (or Divertimento) tradition, which consisted of multiple movements, some in different key centers. Unlike a Baroque suite, Serenades were not restricted to dance forms or the same tonality in every movement.

It opens with a spare, mysterious Larghetto. The Allegro comodo seems to grow out of the same pitch centers as the Larghetto, adding dance-like figuration and flourishes with abundant modal overtones. Flowing, intertwined canonic lines characterize the aptly titled Andante grazioso. Persichetti embraces more traditional tonality for the Andante cantabile, without abandoning modal inflections. Rhythmic caprice plays more of the role in the Allegretto.

The Scherzando pits a soaring flute melody against rapid up-and-down runs in the harp. A quirky Adagietto follows, with surprising jagged edges that Persichetti softens with lyrical flourishes. The concluding Vivo rushes by in a burst of virtuosic energy.

As these movements unfold, one is struck by the variety and imagination Persichetti brings to the duo's interaction. One expects lyricism from flute and harp, but not necessarily drama or fire. This Serenade has it all, enhance by the shimmer of the duo's natural timbres.

Technically, the music is demanding for both players. The harpist must change pedals quickly, and employ various techniques including harmonics, percussive striking of the strings, and playing close to the sound board. The flutist uses a wide variety of articulations and, in the concluding *Vivo*, some flutter-tonguing. Skilled breath control is necessary throughout. Persichetti's *Serenade* runs a wide musical gamut, sustaining interest from start to finish.

### ***Triptych* for Cello and Piano (2019)**

**Grant Cooper (b.1953)**

**WORLD PREMIERE**

Voices of Change has been fortunate that, over the years, many of its core musicians have had close relationships with composers. This evening furnishes a fine example of what such friendships can yield. In the case of *Triptych*, Jolyon Pegis tapped the talents of two composers. Grant Cooper explains the genesis in his composer's note.

*Triptych* (2019) grew out of a request from 'cellist Jolyon Pegis to examine some sketches that the late composer Eric Heckard had left for a piece for violoncello and piano. Jolyon was hoping I might find enough material to use as the basis of a completion.

Jolyon Pegis adds further background, "Eric Heckard and I were students together at Indiana University. Tragically, he died at age 26 because of a congenital heart condition. The fragment I showed Grant would have been Eric's third work for me."

Cooper was challenged by that fragment.

Unfortunately, I did not find sufficient material to be able to honestly say that any completion could rightfully attributed to Mr Heckard, but was willing to write a piece for Jolyon that, in its own way, "completed" some musical thoughts that had been occurring to me, reflecting on some of my own music.

With Jolyon's encouragement, I decided to revisit a piece I had written in 2011 for clarinet and string quartet, using that material to create a three-part structure centering around a short Blues segment that, in the original piece, had been a solo for the quartet's cellist.

The outer movements of the original, titled here, "Climbing the Escher Staircase" and "Three Part Invention," were used as bookends to create a three-part (*Triptych*) form.

M. C. Escher's iconic images of ever-ascending steps (or descending waterfalls) are well known tricks of perspective that have an easy parallel in music. I say "easy" because, as one ascends (or descends) tones in music one eventually arrives back where one started; allowing for octave displacement, of course. My tribute to Escher

takes the listener step by step on a staircase, or musical ladder that has no end, so can have no beginning.

“Es lebe die Blues,” [Long live the Blues] is based on a visit to the great Dom in Köln. I imagined homeless people huddled into the many porticos that surround the cathedral. Each has his own story to tell; here, a Blues singer acts out a chapter of his life for anyone who cares to listen.

“Three Part Invention” is self explanatory and references the octatonic scale that seems still to have the power to suggest the exotic.

Jolyon is enthusiastic about the resulting piece. “I’ve known Grant as a conductor, composer, colleague, and friend for 30 years. He’s one of the most talented and capable musicians I know, and I was comfortable entrusting him with Eric’s sketches. That stated, there wasn’t much to work with. Grant surprised me with *Triptych* the following year. I am delighted to introduce it this evening.”

This is the first time that VOC has performed Cooper’s music. A native of New Zealand and the son of a professional opera singer, Cooper sang and acted in his first opera at age four and studied piano and music theory prior to college.

After completing his degree in pure mathematics at the University of Auckland, he traveled to the United States for further studies in music. His initial opportunities as a conductor grew from colleagues’ invitations to lead them in larger chamber ensemble performances. Since then, his many guest conducting engagements have included the Houston Symphony, Jacksonville Symphony, The Florida Orchestra, Pasadena Symphony, New Mexico Philharmonic, Buffalo Philharmonic, Rochester Philharmonic, Chautauqua Symphony Orchestra, Auckland Philharmonia, and Syracuse Opera, among others. Recently, he has made successful debut appearances with the Kennedy Center Orchestra, the New Zealand Symphony Orchestra, and the Malaysian Philharmonic.

Cooper’s concert works include *A Song of Longing, Though...*, for soprano and orchestra and a ballet, *On the Appalachian Trail*, which was premiered in 2010 at Chautauqua. His original film scores for two Charlie Chaplin movies have been performed around the world and he recently composed a chamber work on commission from the Kennedy Center in Washington DC. Cooper is especially passionate about creating works designed to introduce young audiences to the orchestra and has created a substantial body of works for this purpose.

Cooper’s dedication to the West Virginia arts community was recognized in spring 2012 with the Governor’s Award for Distinguished Service in the Arts. Fairmont State University conferred a Doctor of Letters degree in 2017 in recognition of Cooper’s dedication to the education of listeners of all ages. Cooper served as Professor of Music at Ithaca College from 1993 - 2003. He is currently a Visiting Professor of Music at that same institution.

## **Sonata for Two Pianos (1953)** **Francis Poulenc (1899-1963)**

The scion of a wealthy pharmaceuticals manufacturing family, Francis Poulenc had a somewhat unorthodox musical education. His mother was a fine pianist; she and Poulenc's uncle initiated the boy's study of piano and also introduced him to other facets of Parisian cultural life, particularly theater, an acquaintance that was to serve Poulenc richly in his operas.

By the end of the First World War, Poulenc had met other prominent young figures in French music: Georges Auric, Arthur Honegger, Darius Milhaud and older figures influential with the *avant-garde* like Erik Satie and Jean Cocteau. He had not, however, struck the right rapport with a teacher (for example, he never got past a first meeting with Maurice Ravel). That situation resolved in the early 1920s with several years of productive study with Charles Koechlin. Intensely curious about music beyond Paris, Poulenc also visited Arnold Schoenberg in Vienna and Alfredo Casella in Italy. By the mid-1920s he was writing good music, important music, and his production continued almost unceasingly until his death in 1963 from a heart attack.

In this country, Francis Poulenc is probably best known for his *Gloria* and the opera *Dialogues of the Carmelites*. He was one of the wittiest composers the 20<sup>th</sup> century produced, and paradoxically one of the most profound. The Sonata for two pianos represents the latter side of his personality. Tragic, emotionally fraught, and solemn, the Sonata is a major work of significant scale.

The American piano duo of Arthur Gold and Robert Fizdale commissioned the Sonata in 1952; Poulenc completed it the following year, when it was published with a dedication to Gold & Fizdale. He later wrote to the duo:

I began with the Andante, for I already knew the general architectural shape of the work. Surrounded by a Prologue, an Allegro Molto, and an Epilogue, this Andante is, for me, the true center of the work. It is no longer, as in the Andante of the *Concerto pour 2 Pianos*, a question of a poetic homage to Mozart . . . but rather a lyric, profound outpouring. Taking inspiration, moreover, from my choral music, I attempted in several places a great purity of line – for example, the unison basses in the last measures of the Andante. The first section is not conceived as the first movement of a classical sonata, but as a true Prologue. Its second theme, *Animé*, is really only a rhythmic progression designed to reveal the lyric value of the melody . . . which forms the central portion of the movement. The Allegro molto is a scherzo whose principal interest resides in the central episode, 'extraordinarily peaceful.' Properly speaking, the Epilogue is not a finale, but a recapitulation of the other three movements, preceded by a new theme. I would venture to say that the *Concerto pour 2 Pianos* is bright and many-colored, while the Sonata has the gravity of a string quartet.

The powerful opening of the Prologue sets the tone for the entire work. Jarring dissonance – even clangor – establishes gravitas. This is a far cry from the earlier,

lighthearted "wrong note" style that resulted in Poulenc being classified as a lightweight composer. He thought of this Prologue as fore-shadowing: relentless, sober and plodding. The second movement has a few lighthearted themes, but its B-section (as the composer wrote to Gold & Fizdale) leaves more of an impression. The Allegro molto ends on a serious note.

The all-important Andante lyrico is thickly written, almost orchestral in its scope. As Poulenc noted, it is Sonata's emotional center. His forceful Epilogue reiterates an opening theme five times, as well as quoting from the Prologue. Throughout the Sonata, melody and accompaniment switch equably between the two players. Poulenc kept the Sonata in his own repertoire, performing it with Benjamin Britten at London's Royal Festival Hall in January 1955.

## **Quartet for Jazz Vocalist, Clarinet, Cello, and Piano**

**Jack Waldenmaier (1951-2021)    *WORLD PREMIERE***

### ***Notes by Heather Carlile Waldenmaier***

This is the premiere public performance of "Quartet for Heather" and it will be conducted by Dr. Jack Waldenmaier's daughter, Jennifer Waldenmaier Harper. Jack scored the very difficult Quartet for Heather with specific musicians in mind: Daredjan (Baya) Kakouberi, piano; Jonathan Jones, clarinet; Rosana Eckert, treble/voice and Jolyon Pegis, cello. Because Mr. Pegis was already scheduled to premiere Grant Cooper's Triptych tonight, Maria Schleuning has chosen Dallas Symphony Orchestra cellist, Jennifer Choi, for this performance. Ms. Choi is an enthusiastic advocate of new music and of Jack's compositions.

This is the last score Jack Waldenmaier left completed and one of the rare compositions he wrote for someone. On my 70th birthday, Jack organized a large surprise party. He sat me in the front row and presented me with a gift. It was a score...for me it was the ultimate gift I could receive from him. He conducted it himself for our guests at our Plano home, Principessa in June 2019. Little did we know that it would be his last live performance. It was a magical and unforgettable thrill for all of us.

"Quartet for Heather" has three movements and is just 12 minutes long. The 1st and 3rd movements are Jack's serious classical music. And, as I share below, Jen's professional musicianship and her love for her father makes her expert and sensitive at interpretation.

The 2nd movement is a re-orchestration of "Goodbyes." Jack wrote nine original songs for my live presentations of my eight "ReWriting Your Future" personal transformation workshops: "Only in My Dream," "The Enneagram Song," "Personal Passion Tango," False Assumption Blues," "World of Change," "I Got a Saboteur," "Be Creative!," "Finale: It's A World in the Making" and "Goodbyes." Each song is unique and he hired the best studio singer and musicians to perform them for my presentations. He created tender, erudite, funny, evocative, goofy and inspiring songs. "Goodbyes" was the only instrumental. He wrote it as the closing music for each evening. It is sincere and soulful. It was like a love song for me in honor of the results he saw each time I facilitated the goodness in someone's journey. So, it brings a romantic melody into the central movement of the Quartet for Heather" and directly into my heart. And, now, the last goodbye.

Conductor, Jennifer Waldenmaier Harper, has studied the score deeply, as only Jack's daughter could. She has made the musical connections between "Quartet for Heather" and his last three orchestral compositions: the "Double Piano Concerto," "An Infinity of Summers" and his "Second Violin Concerto." The latter is, as yet, unperformed but programmed by Maestro Hector Guzman for the Plano Symphony Orchestra's 40th anniversary season in 2022-2023. Jennifer has researched and points out, in measure-by-measure detail, how the phrases in the quartet quote those larger works. And, influenced by her close relationship with her father, she also aligns the dynamics of his compositional style as well as his personal essence in the musical themes and the lyrics he wrote for the quartet.

One can't help but think that Jack might have been unconsciously inspired to write a work which can be heard as 'The End' or 'Fin' of his composing and, thereby, placing a summation period at the end of his works and his life.

Artistic Director, Maria Schleuning has programmed it to end the concert. It is the final concert of Voices of Change 46th season. Jack and I worked together as her Board members volunteering to support Voices of Change for a decade. He was President of the Board and was also responsible for nominating Joseph Illick and, then, Maria Schleuning for their positions as Artistic Director. Maria also became a personal friend who is now honoring Jack Waldenmaier as a classical composer and as a greatly-loved part of the music community in Dallas Fort Worth. This performance is an ending and a beginning. Jack has left us, but his music, his children and his friends carry his brilliant and joyful character.

## **Music Analysis/Interpretation by Jennifer Waldenmaier Harper**

Listening to my dad's serious compositions is like hopping on a spaceship to another world. You never know what to expect, but you are sure to be amazed at every turn. His "Quartet for Heather" caught me by surprise, especially after studying the score. I found so many interesting "Easter eggs" hidden inside and feel saddened that I can't talk with him about my findings. And, just maybe this was intentional.

From my perspective, this piece feels like an expression of my father's tireless efforts to improve different facets of his life and his compositions. He explained that he always wanted to keep his serious music authentic to himself and how he would like to appreciate it. He didn't write his serious music by sugar coating with predictability. His use of rhythmic incompatibilities in this piece represents the beauty in complexity. This can be seen and heard in his musical mathematics woven throughout the quartet, his use of select timbre combinations, and the multiple time signature changes that keep you guessing. It's as if he is expressing his frustration with the audience's ability to fully appreciate his music while demonstrating how and why it is so special.

There are several moments in "Quartet for Heather" where the different timbres of the four instruments melt into one another, as they did consistently in "An Infinity of Summers." The juxtapositions of two or more voices create what sounds like the appearance of a new and unfamiliar instrument.

This piece tells a story.

**1st Movement:** When the treble/voice says "Top it, top it, top it, etc..." it creates tension in the music and you can feel the pressure to improve and make this piece better than the last.

I think that "Doo What?" can have two meanings: 1.) Doo, as in singing/vocalizing a syllable. 2.) Write 'what' type of music? He always loved Rosana Eckert's beautiful, pure voice. He intentionally wrote these lines for her particular voice. When the clarinet is exposed in a solo - I see Dad thinking, "Jonathan's great, use him too." When there is unison rhythm with treble and clarinet - he seems to put them together like ingredients in a mixing bowl.

The piano part sounds like it wants to talk and is coming alive again in measure 33, ready to speak! (Shaking off the dust from his Double Piano Concerto and offering up moments of it here.)

Then, the section with fluttertongue in the voice and clarinet, along with the tremolo in the cello, is like they are starting their engines for the ride. The piano sounds like it is quoting the "Ring Ring Ring Ring" section from the 3rd movement indicating that the audience is wanting more! And then with the cello added, we arrive at the *fff*. This makes three intense voices finally sharing a (rare) unison rhythm. Next, a piano solo is added so that Baya completes the quartet. Now, they are all properly introduced.

Next, in measure 75, let's mix things up. This is him just having fun writing! True Waldenmaier fashion is here with extremes in pitch and dynamics in his inimitable new music chords.

Then, at measure 114, the piano is scored in octaves...he is quoting, again, with little hints from his Double Piano Concerto. The closing section feels like an unraveling dream which leads to the peace and calm of the 2nd movement.

The lovely melodic flow of the **second movement** is taken from a piece he wrote for Heather's *ReWriting Your Future Workshops* as the closing song for each evening, thus named "Goodbyes." It is calm, steady, mostly rhythmically predictable and expressive. It is pure. It is beautiful. But, it is also pretty basic in nature to have an appeal for Heather's students as well as the commercial music clients. He would often talk about how much he disliked it when music was predictable and how he loved it when he didn't know what was going to happen next in music...and in his life. Therefore, the second movement is more of "what the audience likes and can understand." He wrote his serious music for music's sake, not necessarily to please the audience. He just wanted to write what he wanted to hear and sounded good in the universe of that composition. When asked why he wanted to live a long life, his answer was always, "to see what happens next." So, "Quartet for Heather" has both musical genres woven together by how he scored the two musical styles for the same four instruments.

The **3rd Movement** he writes "peka peka peka" in the vocal part which could symbolize him chipping away at his work day after day, determined for completion. Much of his life he was

devoted to cumulative work. He spent his time writing orchestral scores with great precision and notating every measure for every instrument manually starting with penciled notes on staff paper and then countless hours transcribing it digitally.

The three "Pows!" in the treble part is a clear representation of his three major works: "An Infinity of Summers," "Double Piano Concerto," and his "Second Violin Concerto." All 'Pow's are in different time signatures, representing different times in his life and different styles of music.

The poco accel. builds intensity/angst with the flutter tongue and very fast tremolo in the clarinet.

I think that the treble "Ring Ring Ring Ring... Dot." is getting your attention, like a phone ringing and making a statement with the period at the end of the sentence. It feels as if he is telling himself, "It's time now to write more music and time is running out." Or, maybe it is the audience saying, "Write more music now!"

"Too - ee - ut!" is a gesture of beautiful melodic lines. And, "No, Ah" -- "Oh" Ah" feels like time is running out and he doesn't have enough time to write another large work and he is upset about it. It could mean that he knew he was sick. And "Oh" was his acceptance of it. This leads to the vocal part which has the word "incompatibility" smashed between different time signatures, representing the complicated synchronicity between the voices despite their juxtaposing rhythms, and could also represent the audience's disconnect from fully understanding his music. Like the pieces of a puzzle that make a masterpiece, if you focus on just one puzzle piece, you can't see the full image, just jagged edges.

He very clearly quotes his Double Piano Concerto in the piano part again, as if that piece was under-appreciated by the audience. He only wrote one movement and it was a masterpiece. You can listen to it on his website. He also invented the software which shows the score as the music plays.

Then, there are quotes from his Second Violin Concerto in a very interesting way. Gargling in the voice and flutter tonguing in the clarinet mask the main theme. It sounds unlike any other section of this piece and sounds distorted and altered on purpose, because it has never been fully performed, yet! This is very hard to hear because he changes the rhythm into a triple feel and greatly alters the harmony as if listening to bad reception, or hearing it like a deaf person. His mother was deaf and was his accompanist when he was a boy studying clarinet.

When I listen to "Now You're talkin.'" "Now you're talkin' to me." I interpret it as how he likes the music intensifying and that the audience wants more. "Jabber Jabber, etc" seems to be the music speaking for itself. And, again that the listener wants more.

"Take it to the top." at the end of the 3rd movement asks you to return to the 1st movement where he tries to "Top It!" And, in Jack Waldenmaier fashion, Finish Strong (always improving). The piece finishes with a clear quote from "Infinity of Summers." His music was infinitely intricate and will forever hold a special place in the heart of the true listener. Jack passed away on January 7, 2021.

# 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.

Cellist **Jennifer Choi** joined the Dallas Symphony Orchestra in September of 2019. She was a cello fellow at the New World Symphony from 2017-2018 and prior to joining the Dallas Symphony Orchestra, she held the position of section cellist at the Colorado Symphony from 2018-2019. Ms. Choi has performed as a soloist, chamber musician, and orchestral player across North America and Asia and has continued to gain recognition, especially for her versatility, deep tone, and committed playing. With a wide repertoire of knowledge, ranging from classical to contemporary music, Ms. Choi has performed



concerts across a number of well-known venues such as Carnegie, Avery Fisher, and Alice Tully Halls at Lincoln Center. Ms. Choi was featured as a fellowship recipient at several music festivals during her summer seasons, appearing at Verbier Festival, Aspen Music Festival and School, Music Academy of the West, Spoleto Festival USA, and the Meadowmount School of Music. Additionally, Ms. Choi won the Music Academy of the West concerto competition in

collaboration with her sister, Julia Choi. As a result, she received a standing-ovation for her festival-winning performance of the Brahms Double Concerto, starring alongside the Music Academy Festival Orchestra, performing under the direction of Andrew Grams. She has been a recipient of numerous awards and honors at several other notable competitions, including the New York Competition, NJ ASTA Competition, and Eastern Connecticut Concerto Competition. Ms. Choi took part in several notable orchestral programs like the New York String Orchestra Seminar, in which she participated in the winter of 2012. Jennifer has also served in a number of prestigious roles, including positions as the Principal and Assistant Principal of the Music Academy Festival Orchestra, Juilliard Orchestra, Juilliard Pre-College Orchestra, New World Symphony and the Verbier Festival Orchestra. A passionate chamber musician, Jennifer participated in Juilliard's ChamberFest in the years 2012, 2013, and 2014. Alongside Kevin Ahfat on piano and Julia Choi on violin, Ms. Choi is the co-founder of The Hyon Trio, which made its inaugural debut at Alice Tully in April 2015. Jennifer is absolutely thrilled to be making her Fine Arts Chamber Players debut with her sister, Julia Choi, and Artistic Director Emily Levin.

**Rosana Eckert, Voice.** With an international presence as a masterful vocalist, deep improviser, versatile songwriter, and a tasteful arranger, Rosana Eckert has often been called a musical force. Her shows are an effortless blend of tradition and originality, sincerity and virtuosity, humor and heart. Her jazz roots are strong and ever-present as she bounces from genre to genre, creating special featured moments for her band mates and taking listeners on a musical adventure such that they feel included, entertained, and inspired. A regular performer throughout the U.S. and abroad, she has sung with such jazz greats as Lyle Mays, Christian McBride, Bobby McFerrin, Kenny Wheeler, George Duke, Jon Faddis, Tamir Hendelman, Marvin Stamm, and the New York Voices. She has also been recorded as a featured improviser with renowned vocal group Groove for Thought. Her highly anticipated third solo album titled *Sailing Home*, produced by renowned singer/pianist/arranger Peter Eldridge, features all original music and was released on June 21, 2019 on Origin OA2 Records. Formerly an accomplished French horn player, Rosana began singing jazz while studying music theory and French horn performance in college. After switching course and pursuing a Master's degree in jazz studies as a vocalist, she kicked off her jazz career as a member of the IAJE 1999 Sisters in Jazz Collegiate Sextet which performed at the Monterey Jazz Festival and the Mary Lou Williams Women in Jazz Festival. She was also selected to participate in the 2000 Thelonious Monk Aspen Jazz Colony led by musical director Christian McBride, with several of her performances appearing on the BET Jazz channel. Her debut solo CD, *At the End of the Day*, was praised as a "superior debut" by *Cadence Magazine* and was a finalist for Best New Jazz Album in the 2006 Independent Music Awards. Since then, she has recorded two more solo albums, two duo projects, and recorded debut albums of original music with two new bands: the Mike Steinel Quintet featuring Rosana Eckert (Origin OA2 Records June 2018), and Brasuka, a percussion-heavy Brazilian-inspired jazz ensemble co-founded by Rosana. Brasuka's album will release in spring 2021 on the Origin World label. A renowned educator, Rosana is Principal Lecturer of jazz voice at the University of North Texas. She has helped build the thriving UNT vocal jazz department since 1999, teaching private jazz voice lessons and performance techniques, and creating new courses in songwriting and vocal pedagogy. Her



students have gone on to win Grammy Awards and prestigious competitions, tour the world as solo artists and back-up vocalists, establish music schools and private lesson studios, publish choral arrangements, and work as studio singers on movie soundtracks and commercials. Rosana also serves on the faculty of the UNT Vocal Jazz Summer Workshop and the New York Voices Summer Vocal Jazz Camp, and she is in demand as a clinician, festival adjudicator, guest conductor, and choral composer/arranger. Her many vocal ensemble arrangements, published by Sound Music Publications, Hal Leonard Corp., and Rosana Eckert Music, have been performed worldwide. Passionate about sharing jazz with children, she co-wrote a jazz musical for young voices with author/educator Sharon Burch titled *Freddie the Frog and the Jungle Jazz* (published by Hal Leonard). The two also collaborated on a recently released elementary music collection called *Jazz And Kids: Song and Activities for a Swingin' Classroom*. A highly respected improviser, Rosana is a featured artist on the vocal improvisation app *Scatability* by Michele Weir, and she is the female vocalist on the demo CD for Darmon Meader's book titled, "Vocal Jazz Improvisation: An Instrumental Approach," available at [DarmonMeader.com](http://DarmonMeader.com). She also co-hosts the monthly Vocal Jazz Improvisation Boot Camp online with Darmon Meader. Rosana's book, *Singing with Expression: A Guide to Authentic and Adventurous Song Interpretation* has been called ground-breaking, encyclopedic, and an unparalleled resource for contemporary singers. It was released in June 2018, published by Hal Leonard. In addition to her extensive live performing, writing, and teaching, Rosana works regularly as a studio vocalist, producer, and voice-over actor in Dallas, TX. As a voice-over actor, she is represented by the Kim Dawson Agency, she is the in-house announcer for Dallas' award-winning PBS TV Station, KERA, and has spoken on many commercials and industrial spots for clients such as AT&T, PetSmart, Direct Energy, Comcast, and EA Games. She has served as a producer on a wide array of musical projects, from solo vocal albums to children's musical theater, and as a studio vocalist, Rosana has sung on hundreds of commercials, album projects, publishing demos, and radio IDs heard around the world.

**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.

Pianist **Steve Harlos** made his solo debut at Lincoln Center in 1986, performing the Gershwin Concerto in F. Known for his sensitivity as a collaborative artist, he has performed with many artists of international stature, including Timofei Dokshutzer, Harvey Phillips, Erick Friedman, and Gervase de Peyer. In the popular music field, he has worked with such diverse artists as Marvin Gaye, Dionne Warwick, Chaka Khan, Maureen McGovern and Tommy Tune. As a jazz pianist, he assisted Dick Hyman in the first performances of his ballet *Piano Man* with the Cleveland Ballet, and subsequently performed the work with the Cleveland Ballet on numerous occasions. He also performed Mr. Hyman's ballet *The Bum's Rush* with the American Ballet Theater at the Kennedy Center for the Performing Arts. Recent successes in the field of composition include the publication of his Sonata Rubata for flute and piano by Southern Music Company, and the world premiere of his recent composition **benniana**, a jazz sonatina for clarinet and piano, in China at the Changchun International Saxophone and Clarinet Festival. An active musician in the Dallas/Fort Worth area, he currently serves as staff keyboardist for the Dallas Symphony Orchestra and as chair for the Division of Keyboard Studies at the University of North Texas in Denton.



**Jennifer Waldenmaier Harper, Conductor**, has been conducting as a Middle School Band Director for over 11 years. She graduated from UNT with a BMusic in 2008. While studying at the University of North Texas Music School, to help her with her studies, her father Jack designed a series of lessons and built a teaching website: [musictheoryminute.com](http://musictheoryminute.com).



**Jonathan Jones, Clarinet**, is described in The Dallas Morning News as "a passionate and virtuosic musician responsible for all-out playing." He has performed as a clarinetist, saxophonist, DJ and World Musician all over the globe. He performed as a DJ artist at the "Lake Toba Festival" in Sumatra, Indonesia. His jazz group has toured all over Italy including the "Jazz in Campo" Festival. His world music group "The Bridge" has made several inter-national appearances including China, Singapore and Bali. Jonathan has performed alongside acclaimed artists' such as Peter Gabriel, Diana Ross and Idina Menzel. Jon has also performed the European premiere of Ricky Ian Gordon's Orpheus and Euridice in Italy. Other appearances have been in the Czech Republic, Germany, Java, Mexico, Poland and Sumatra. In addition, Jonathan plays principal clarinet with the Dallas Chamber Symphony and the Las Colinas Symphony Orchestra. He has won numerous music competitions around the world including a Gold Medal from the President of Italy and the Grand Prize at the



Fort Collins Symphony International Young Artist Competition in Colorado. He is also an active music producer celebrating music of all genres.

**Dr. Daredjan (Baya) Kakouberi**, Daredjan Baya Kakouberi, was born in Tbilisi, Georgia, and made her debut at the age of eleven. After graduating from Tbilisi Special School of Music for the Talented and Gifted, she entered the Moscow Conservatory, where she continued her studies on the Master's and Doctoral levels under the tutelage of professor Sergei Dorenski, and Tchaikovsky Competition Gold Medalist, Vladimir Krainev. Her engagements have included the Strings Music Festival, Steamboat Springs, Colorado, Nancyphiles Festival in Nancy, France and a solo recital at the request of the San Antonio International Piano Competition.



Ms. Kakouberi is an annual artist at the Musical Bridges Around the World series in San Antonio, Texas, where she was a key participant in the city's all-inclusive Brahms and Beethoven Festival. Business Leader magazine selected Ms. Kakouberi for the Woman Extraordinaire award in 2012. This honor exemplifies women who "demonstrated significant business achievement and community involvement" in their given field. In March 2010, Dr. Kakouberi was honored as the recipient of the coveted International Ambassador for Cultural Exchange Award. Awarded by the Russian Winter Festival at Southern Methodist University, Dallas, TX, this award recognizes outstanding achievement in performing and teaching disciplines domestically and abroad. In 2009, Ms. Kakouberi was engaged to tour China a soloist. Due to her much sought after teaching skills, she is also rounding out the cultural event by presenting master classes in the leading conservatories in Mainland China. In an unprecedented project in the spring of 2009, Ms. Kakouberi has recorded the three books of the Russian Piano Technique, based on the teachings of Professor Nikolaev, to be used in practice and performance techniques for students of all levels. In 2009, she collaborated with violinist Gary Levinson in the recording of the complete sonatas for piano and violin by Beethoven. The project was spearheaded by the Classical Music Recording Foundation. The four CD set was released in 2012. Ms. Kakouberi has appeared as a soloist with orchestras in Moscow, Georgia, Armenia, Latvia, Italy and the United States. In 1996, she was among the "World's Ten Most Distinguished Pianists" chosen by the Palm Beach Invitational Piano Competition. In the summer of 2000, Ms. Kakouberi was chosen as recipient of the "Most Outstanding and Distinguished Pianist" award in the IBLA International Competition in Italy. In addition to her solo recitals, she has appeared as guest soloist in concerts throughout the US and Europe, including performances at Moscow Conservatory Great Hall, Steinway Hall in New York, and the Cerritos Center for Performing Arts in California. As a chamber performer Ms. Kakouberi made her debut at Carnegie Weill Recital Hall in New York in February 2002. Ms. Kakouberi returned to that venue in a scheduled appearance on the CMRF annual gala concert in the fall of 2011 at Weill Hall. Noted as an outstanding chamber music artist, Ms. Kakouberi is the Artistic Director of the Blue Candlelight Music Series in Dallas, Texas, where she enjoys collaboration with internationally renowned artists. She has appeared multiple times at the Music in the Mountains Festival in Durango, CO, where she was also a frequent soloist. She is a household name at the major venues in North Texas, such as the University of North Texas in Denton, TX, the Dallas Museum of Art and the Eisemann Center for the Performing Arts where she has appeared as a concerto soloist.

Praised for her “communicative, emotionally intense expression” (Jerusalem Post) and for “playing exquisitely” (Dallas Morning News), **Emily Levin** is the Principal Harpist with the Dallas Symphony Orchestra and Bronze Medal Winner of the 9th USA International Harp Competition. Now in her fourth season with the Dallas Symphony Orchestra, Emily has also performed as Guest Principal Harp with the Los Angeles Philharmonic and the Houston Symphony, and regularly appears with the New York Philharmonic. As a soloist, she has performed throughout North America and Europe, in venues including Carnegie Hall (New York), the Kimmel Center (Philadelphia) and Festspiele Mecklenburg-Vorpommern (Rugen, Germany). At the request of conductors Jaap van Zweden and John Adams, she appeared as soloist with the DSO in 2018 and 2019; other concerto performances include the Jerusalem, Colorado and West Virginia Symphony Orchestras, the Louisiana Philharmonic, and the Lakes Area Music Festival, among others. For debut album, *Something Borrowed*, the Classical Recording Foundation named her their 2017 Young Artist of the Year. A strong believer in music’s impact on community, Levin organized a concert series in early 2017 with her fellow Dallas musicians benefiting the International Rescue Committee and the Refugee Services of Texas. She is the newly appointed Artistic Director of Fine Arts Chamber Players, a concert chamber music series at the Dallas Museum of Art that presents seven chamber concerts presented free of charge to the general public. At the 2019 DSO Women in Classical Music Symposium, she will be featured as a soloist in *Full STEAM Ahead*, and will also moderate a panel discussion on classical entrepreneurship. Emily works extensively with established and emerging composers alike, which led to commendation from the New York Times for “singing well and playing beautifully,” She is a core member of the New York-based new music group Ensemble Échappé and the Dallas new music group Voices of Change. In 2012, The Indiana University Composition Department recognized her for her collaboration and performance of new music. Most recently, Emily commissioned a four-composer set of character pieces inspired by the characters of Shel Silverstein. Emily was named Adjunct Associate Professor of Harp at Southern Methodist University in 2019. She received her Master of Music degree in 2015 at the Juilliard School under the tutelage of Nancy Allen and she completed undergraduate degrees in Music and History at Indiana University with Susann McDonald. Her honors history thesis discussed the impact of war songs on the French Revolution. Connect with her at [www.emilylevinharp.com](http://www.emilylevinharp.com).



Cellist **Jolyon Pegis** hails from Rochester, New York. He attended Indiana University and the University of Hartford, and his principal teachers include Alan Harris, Gary Hoffman, and David Wells. Mr. Pegis is a winner of the Artists International Awards in New York. He subsequently made his New York recital debut at Carnegie Hall in 1990 and has since appeared as a recitalist and chamber musician across the country. As a champion of new music he has worked with composers such as Gunther Schuller, Lukas Foss and Don Freund, and has commissioned concertos from the late Eric Hekard and David Amram.



A dedicated teacher, he has served on the faculty of the D’Angelo School of Music at Mercyhurst College, the Hartt School of Music, and Southern Methodist University. Recent master classes include Baylor University, Eastern Michigan University, the University of Georgia, SUNY Fredonia, The University of Toronto, Cleveland Institute of Music, and the Eastman School of Music. Jolyon was a member of the Arcadia Trio in residence at the

Yellow Barn Chamber Music Festival and has also been featured at the Roycroft Chamber Music Festival and the Anchorage Festival of the Arts. A frequent soloist with orchestra, he has appeared multiple times with the orchestras of San Antonio, Norfolk Virginia, Dallas, Charleston West Virginia, and the Chautauqua Symphony. Jolyon served as the San Antonio Symphony Principal Cellist from 1995-2000 He is currently an Associate Principal Cellist with the Dallas Symphony and Principal Cello of the Chautauqua Symphony.

**Thomas Schwan** (Milano, 1985) is an Italian-German pianist and composer. He performed extensively as a recitalist in major venues in Italy, the Netherlands, France, England, Russia, Panama, and the United States. Music honors include First Prize at the World Bach Competition in Boulder, Colorado (2020) and the Honors Diploma and Monte dei Paschi di Siena Prize from Accademia Chigiana in Siena, Italy (2011). He is specializing in the interpretation of the keyboard music of J.S. Bach, and has recently given multiple performances of the first book of The Well-Tempered Clavier. Upcoming projects include



the integral performance and recording of the WTC I and II and The Art of the Fugue. As a composer, his music was performed and/or commissioned by members of the Asko|Schoenberg Ensemble Amsterdam, Voices of Change, Dallas Chamber Music Society, Meadows Wind Ensemble, Quartetto Mitja, Trio Chénier, and other renowned ensembles and soloists in Europe and in America. He was recently awarded the prestigious Odysée Artistic Residency as a pianist and composer at Abbaye Royale de Saint-Riquier (France), where he was commissioned a new work to be premiered onsite. He taught piano and composition masterclasses in Italy, the Netherlands, and Panama, and maintains an active performing and teaching schedule worldwide. He completed his studies at Southern Methodist University with J. Achúcarro (piano) and K. Hanlon (composition) and at the University of North Texas with P. M. Paul (piano) and J. Klein (composition). Formerly he also studied piano with A. Fortuna and G. Galletta and composition with S. Sargon, E. Brusa, G. Possio. [www.thomasschwan.com](http://www.thomasschwan.com)

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





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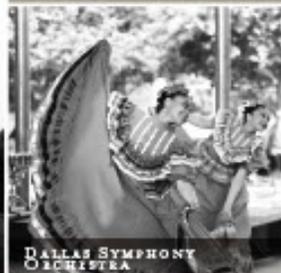
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# 2020-2021 Subscription Season

## Concert 1 - 7:30pm, Sunday - 18 October 2020

Charles Ives: *Variations on America* (1891) *for solo organ* [Bradley Welch, Organ]

Jonathan Cziner: *Sonata #2 for violin & piano* (2016)

Ralph Vaughan Williams: *Piano Quintet in C Minor* (1903) *for violin, viola, cello, bass, piano*

## Concert 2 - 7:30pm, Sunday, 7 March 2021

Alyssa Morris: *Collision Etudes for oboe* (1985)

Hannah Lash: *Folksongs* (2011) *for flute, percussion & harp*

Caleb Guevara: *Cyclical Dreamers* (2020) *Young Composer Competition Winner*

Ernst von Dohnányi: *Sextet in C Op. 37* (1935) *for piano, clarinet, horn, violin, viola, cello*

## Concert 3 - 7:30pm, Sunday, 18 April 2021

Vincent Persichetti: *Serenade No. 10 for flute & harp, Op. 79* (1957)

Francis Poulenc: *Sonata for Two Pianos* (1953)

Grant Cooper: *Triptych* for cello & piano (2019)

Jack Waldenmaier: *Quartet for Hether* for Jazz Vocalist, Clarinet, Cello & Piano (2019)

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