

Voices of Change

presents

Freude

2021–2022 Season

7 November 2021, 7.30pm

Caruth Auditorium, SMU



Voices of Change + Dallas

Modern Music
Ensemble



William Bolcom

Bolcom

Introduction & Rondo:
Haydn Go Seek (2009)
for Piano Trio



Gabriela Ortiz

Ortiz

Tepito: Barrio
de la Resistencia (2015)
for flute, clarinet, cello & piano



Karlheinz Stockhausen

Stockhausen

Freude: Second "Hour" of *Klang* (2005)
for 2 Harps & Voices

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Ives Violin Sonata
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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
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5 April 2019



Corigliano Mr. Tambourine Man
6 October 2019



Psathas Matres Dance
16 February 2020



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

Donna Williams,
Maria Schleuning
& Sho-Mei Pelletier



A Note From Maria

Maria Schleuning, Artistic Director
Voices of Change Modern Music Ensemble

Thank you for joining us this evening! After much anticipation and then a Covid delay, I am overjoyed to finally be welcoming guest artist Michelle Gott and our own incredibly talented Emily Levin for a rare performance of Stockhausen's *Freude*. I know you will all enjoy this unique opportunity. Another program highlight will be introducing music by the fabulous Mexican composer, Gabriela Ortiz to our VOC audience for the first time. The piece chosen for tonight will take you on a journey through Tepito, a neighborhood in Mexico City. The concert will open with William Bolcom's cleverly written trio *Haydn Go Seek*, which I hope will bring a smile to your face...and maybe even a chuckle or two! As always, I appreciate your interest and support.

Warmly,

Maria

MISSION & HISTORY OF VOICES OF CHANGE

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

Voices of Change (VOC) is one of the longest-lived and most distinguished classical music ensembles performing new music in the United States. In its 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.

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.

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VOICES OF CHANGE

2021-2022 Subscription Season

Freude ☆ **7 November 2021, 7:30pm**

Introduction & Rondo: *Haydn Go Seek* (2009)

Maria Schleuning, Violin ☆ Jolyon Pegis, Cello
Liudmila Georgievskaya, Piano

William Bolcom

b.1938

***Tepito: Bario de Resistenza* (2015)**

Helen Blackburn, Flute ☆ Jonathan Jones, Clarinet
Emileigh Vandiver, Cello ☆ Liudmila Georgievskaya, piano

Gabriela Ortiz

b. 1964

***Freude* (2005)** second hour of *Klang* for two harps/voices

Emily Levin & Michelle Gott, Harps / Voices

Karlheinz Stockhausen

1928-2007

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

Introduction and Rondo: *Haydn Go Seek* (2009) for violin, cello, and piano

William Bolcom (b.1938)

Composer and pianist William Bolcom is an American treasure, and one of this country's foremost composers. He is perhaps better known to American audiences than some other composers of his generation because of his active career as a performer. With his wife, soprano Joan Morris, he engineered a resurgence of interest in American turn-of-the-century popular song.

Bolcom was also a key figure in the ragtime revival that peaked in the 1970s, composing 22 rags for solo piano between 1967 and 1993, and several other works with strong ragtime elements. Those instrumental works tend to cross ragtime and stride styles with clashing dissonance, while the solo rags are more faithful to the style and form made famous by Scott Joplin and Louis Chauvin. Yet within this seemingly narrow genre, Bolcom explored amazing variety in rhythm, texture, harmony, and melody. These characteristics – along with his irrepressible sense of humor – are often present in his other works.

Bolcom, who studied with both Darius Milhaud and Olivier Messiaen, taught at the University of Michigan from 1973 until his retirement in 2008. He was catapulted to international fame in 1988 when he won the Pulitzer Prize in music for his *12 New Etudes*. He has champions who believe that he should have won that honor in 1984 for *Songs of Innocence and Experience*, a monumental three-hour cantata on 46 poems of William Blake. Bolcom's music is diverse, welding different types of musical language in a neo-Ivesian fashion. *The New Grove Dictionary of American Music* refers to Bolcom's

. . . intent to break down artificial distinctions between popular and serious music.

. . . widely differing styles are often juxtaposed within the same work.

Historically, he has been fearless in crossing musical boundaries. That is evident in *Haydn Go Seek*, which slyly adapts Haydnesque phrases and gestures in the garb of Bolcom's 21st-century eclectic vocabulary.

The Haydn Trio Eisenstadt commissioned Bolcom in 2008, in anticipation of the then upcoming Haydn bicentennial (Haydn died in 1809). Bolcom has said, "[My goal was] to play a constant game of surprise throughout, in as Haydnesque a manner as I could muster from two centuries removed." His Introduction and Rondo reflect an intimate understanding of Haydn's style. Bolcom tweaks that style with affection, skill, and some startling surprises – a feature that Papa Haydn would surely have enjoyed.

***Tepito: Barrio de Resistenza* (2015) for flute, clarinet, cello, and piano Gabriela Ortiz (b.1964)**

Mexico City native Gabriela Ortiz is an internationally educated musician, having studied at both the Paris Ecole Normale de Musique, London's Guildhall School of Music, and University of London. She serves on the faculty of the National School of Music at the National Autonomous University in Mexico City, and has also taught at Indiana University's Jacobs School of Music. She has earned a bevy of composition awards in Mexico; in this country she was both a Guggenheim Fellow and a Fulbright Fellow.

Ortiz grew up immersed in Mexican folk music – both her parents were folk musicians – and her compositions are a melting pot that draws on elements of Latin, Afro-Cuban, and contemporary styles as well as folk and popular music, including rock and jazz. *Tepito - Barrio di Resistencia* is a valentine to a neighborhood in her home town. Her composer's note explains.

One of Mexico City's most troubled neighborhoods and, at the same time, one that is representative and emblematic of urban culture, is Justament Tepito. This diverse culture has been highlighted by writers, film makers, theater directors, photographers, painters, and musicians both Mexican and foreign. Its reputation for being a rough neighborhood is due to the indisputable strength of its people to fight against marginalization, adversity, and poverty.

One of the first things that draws one's attention is the Temple of the Immaculate Conception, located on the corner of Tenchtitlan and Constancia, where dozens of Tepiteños commemorate the apprehension of Chauhtemoa, the last king of the Aztecs, on 13 August.

Tepito's fame is also due to great boxing figures, among which the idols of Mexico stand out: Raul ('The Mouse') Macias, Ricardo Moreno ('The Little Bird'), Jose Medel ('The *Huitlacoche*') and Ruben Olivares ('The Spikes'). The emblematic place for these boxers' training was the Gloria Gym.

Tepito has been called the capital of piracy and *fayuco*, the smuggling of import and export goods without paying customs duties. The majority of these products come from China. The term piracy covers the reproduction and distribution of copies of works protected by copyright. All these products – usually cheap goods of poor quality – are distributed and sold illegally in the famous markets of Tepito.

Finally, we could not talk of this emblematic neighborhood without mentioning the Pachuco footwear of Rafael Gonzalez or the Chivita shoe store. These places offer custom-made shoes

for those who enjoy ballroom dancing. The creativity and originality of their designs are part of the visual culture of ballroom dancing in the center of Mexico City.

Tepito-Barrio de Resistencia is an intimate sound journey of these places. The worn-out neighborhoods that trace the strength and history, their altars in the streets, the *fayuca* and the urban folklore of traditional clothing and speech, suggest music full of nostalgia and expression and for another deliberate search of an ironic identity that has roots in this counterculture full of codes, intonations and rhythmic strength.

This piece is dedicated to the memory of the composer, partner and colleague, Armando Luna Ponce (1964-2015). Armando's music was always fun, eclectic and playful. It was full of references and urban codes that share precisely with [my] creative musical process.

– Gabriela Ortiz, translated by Clara Mincer

Tepito's five sections glide one to the next, with only the briefest of pauses. *Altares* is neo-impressionist, with extensive use of whole tone scales and washes of sound. Phrases feel free and flexible, but are notated with great care. *Falluca* is jazzy and syncopated, with minimalist repetitions. Ortiz marks *Vecindades* "con nostalgia." It is a mood piece, an interlude to shift gears. *Calzado Pachuco* has a decidedly Latin feel, opening with pizzicato cello and clarinet in a salsa-like duet before the other players join in. It is rhythmic and dance-like throughout. *Tepito* concludes with *Gimnasio Gloria*, whose tricky rhythms practically jab and punch us as we imagine the boxers in training.

The Bernal Hills Players commissioned Ortiz's *Tepito* for the project Neighborhoods of Mexico City. This evening is the first time that VOC has performed Ortiz's music.

***Freude* (2005), second hour of *Klang* for two harps/voices Karlheinz Stockhausen (1928-2007)**

Karlheinz Stockhausen was a polarizing figure in German music. Like Austrian-born Arnold Schoenberg, he was admired for his intellect and musical daring; also like Schoenberg, he was wildly controversial, embracing experimental aleatory (employing elements of chance and indeterminacy) and extensive use of electronics in his music – starting in the 1950s and 1960s. He also worked with serial techniques and experimented with spatialization, the placement of instruments and/or singers throughout a performing space, rather than limited to a stage area.

As a child, Stockhausen studied piano, violin, and oboe. He lost both parents during the war, cobbling together a livelihood in miscellaneous jobs unrelated to music, but also as accompanist to dance studios and as a jazz pianist. He matriculated at the Hochschule für Musik in Cologne in 1947, and gained experience as an announcer at Radio Cologne. Starting in 1951, he participated in new music courses at Darmstadt, which altered his musical approach, triggering his first pieces adapting serial technique.

The following year he traveled to France to study with Olivier Messiaen. In Paris he encountered the then new area of electronic music, and found employment in the French radio station ORTF's electronic studios. There he learned how to process the human voice and instrumental timbres so that they could commingle with electronically produced sounds. Returning to Cologne, he was soon established as a leading voice in the German *avant-garde*. His application of serial techniques expanded beyond the twelve tones of the chromatic scale to rhythm, timbre, register, and tempo.

Along with this dizzying complexity, Stockhausen embarked on a series of large-scale compositions: lengthy pieces involving more performers, unorthodox performance venues, and multi-media genres, and adopting existential spiritual or philosophical underpinnings. *Klang* falls into this broad category: a collection of 24 chamber pieces, each of which corresponds to a different hour of the day.

The project originated as a commission from ArtArche Milan, an institution of the Milan Cathedral. Stockhausen called it *Klang -- Erste Stunde: Himmelfahrt* [Sound – First Hour: Ascension], because its world premiere took place on 5 May 2005 for Ascension Day. The following year, the Cathedral requested another piece, this one for Pentecost. Stockhausen's program note explains what followed.

I immediately had the inner audition and vision of a work for two harps. During the composition I was imagining the two Dutch harpists, Marianne and Esther, both 21 years old [at the time], who live and perform together as real idealists. . . . As a first title I chose *Pentecost* and decided to let the two harpists also sing – in alternation or sometimes together – the essential text of [the Pentecostal hymn] 'Veni Creator Spiritus,' while plucking, picking, caressing, stroking, pinching, rubbing, striping, striking, pinking, jubilating. In accordance with the 24 lines of this hymn, I have composed 24 musical moments like the 24 hours of the day, so that the second hour of *Klang* is a full day within one hour of the day.

While composing, I changed the title to *Freude* [Joy]. My basic feeling was joy. I imagined always the première at Milan Cathedral, the two girls' enthusiasm, their playing, singing. The score certainly preserves this fantastic joy in my mind and soul during the many months of composing this work. There is something unique about the adventure of combining two harps, normally tuned in diatonic scales, and synthesizing them into one large chromatic harp.

Now I know why I sent a picture of a Greek harping angel to [ArtArche Milano's artistic director] Don Luigi Garbini, to remind him of the harp's divine role. Pentecost unites what has been separated. My work *Freude* does, too.

– Karlheinz Stockhausen

Freude is thus the second hour of the 24-hour *Klang* cycle. In comments in the printed score, harpists Marianne Smit and Esther Kooi explain how Stockhausen made a more 'global' instrument from the two harps combined. They are tuned differently, essentially extending them into one large chromatic harp.

For many of us, the sound of harp in our mind's ear conjures up Tchaikovsky's introduction to "Waltz of the Flowers" from *The Nutcracker*. Stockhausen's music is worlds away from that. He takes full advantage of the two harps, calling for alternating low pedal notes, rhythmic chords, chord tremolos, double glissandi, ostinato patterns, trills, and startling accents. All this is enhanced by the sound of two human voices. The effects are mesmerizing, ranging from delicate and spare to dramatic and exclamatory.



MEET THE ARTISTS

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



Jolyon Pegis by David Amram; the world premiere was December 9, 2018 in Ann Arbor Michigan. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being *all water has a perfect memory* featuring the music of David Dzubay, to be released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and with the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony (MT), Las Cruces Symphony(NM), and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at the Guildhall School in London with a grant from the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School where she received her Master's Degree.

Helen Blackburn is the Artist Teacher of Flute (in the Yvonne Franklin Endowed Chair) at West Texas A&M University (WTAMU) in Canyon, Texas. Helen is also principal flutist with the Dallas Opera Orchestra and a core member of Dallas' modern music ensemble, Voices of Change. She performs with her husband (marimba virtuoso, Drew Lang), is a regular "extra" with the Dallas Symphony Orchestra, and has numerous credits with major performing arts organizations, including the Breckenridge Music Festival (principal flute for 13 years), Aspen Music Festival (piccolo fellow for 4 years), the Brevard Music Center, and the Chicago Civic Orchestra. Ms. Blackburn received her



BM (summa cum laude) from West Texas State University and her MM from Northwestern University. Her teachers (to whom she is eternally grateful and indebted) were Brad Garner, Sally Turk, and Walfrid Kujala. Playing flute is her passion; teaching and mentoring flute students is her calling, and she is thrilled to have a life that embraces both equally!

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.

Praised by the Ottawa Citizen for her "exquisite playing," **Michelle Gott** is a versatile harpist and teacher focused on creatively embracing repertoire of the past while developing interdisciplinary works in collaboration with emerging composers. A dual citizen of the United States and Canada, Dr. Gott currently leads the harp department at the University of Arizona in Tucson while maintaining a performance schedule in Canada. As a soloist, Dr. Gott has performed with Symphony Nova Scotia, the Newfoundland Symphony Orchestra, the Atlantic String Quartet, and the Arizona Symphony Orchestra (University of Arizona.) She has also been featured at Alice



Tully Hall in Lincoln Center, as winner of the 2009 Juilliard Concerto Competition; at Carnegie Hall for the New York premiere of Kevin Kaska's *Concerto for Harp and Wind Ensemble*; and in recitals at the National Arts Centre and the National Art Gallery in Ottawa, Canada. As an orchestral musician, Dr. Gott has subbed extensively with the National Arts Centre Orchestra, including their Canada 150 Tour to the Atlantic Provinces, and with the major orchestras of New York, Boston, St. Louis, Houston, Phoenix, Toronto, and Vancouver. As guest second harpist, she can be heard on two recordings: *Scheherazade.2* (Nonesuch, 2016) with the St. Louis Symphony Orchestra, and *The Bounds of Our Dreams* (Analekta, 2018) with the National Arts Centre Orchestra. Additionally, she frequently served as a substitute harpist for Broadway productions in New York City, including *The Producers* and *The Fantasticks* and for artists such as Diana Krall and Olivia Newton-John. In the field of contemporary music, Dr. Gott has worked closely with many composers including Andrew Staniland, Pierre Boulez, Virko Baley, Ursula Mamlok, Anthony Cheung, Nico Muhly, and David Fulmer. Notable performances include the world premiere of Andrew Staniland's "Exit Eden" for flute and harp, commissioned by the National Arts Centre for Joanna Gfroerer (Principal Flute, National Arts Centre Orchestra) and Michelle Gott; Nico Muhly's opera, *Dark Sisters* (2011); and the North American premiere and recording of Anthony Cheung's *Centripetalocity* with the Talea Ensemble. Dr. Gott's passion for interdisciplinary collaborations is at the heart of her current projects. Most recently, she has been working on several digital projects for harp, dance, and video with Autumn Eckman (Assistant Professor of Dance, University of Arizona) and Dorsey Kaufmann. One of their recent works, *Reframe*, premiered in August 2020 as part of the 2020-21 Arizona Friends of Chamber Music virtual season. As Assistant Professor of Harp at the University of Arizona, Dr. Gott directs a robust harp program, which includes the world-renowned harp ensemble, *HarpFusion*. She has also served as guest artist and teacher for the 2019 Brevard Music Festival, the Pacific Region International Summer Music Academy (PRISMA) in Powell River, BC, and the Vancouver Symphony Or-chestral Institute (VSOI) in Whistler. Prior to her position in Tucson, Dr. Gott directed the harp programs at the University of Ottawa and the Ottawa Youth Orchestra Academy. Dr. Gott holds her B.M., M.M, and D.M.A. degrees in Harp Performance from The Juilliard School where she studied with Nancy Allen. She is two-time winner of the Anne Adams Awards (AHS Foundation), a recipient

of the Peter Mennin Prize for Outstanding Leadership and Achievement in the Arts, and an awardee of the Richard F. French grant for her doctoral research on the music of R. Murray Schafer. She is deeply grateful to Ms. Allen, and to the many mentors and teachers throughout her life.

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.



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.

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.



Emileigh Brooke Vandiver brings people together through the humanity of music, cello in tow. Described by the *Boston Musical Intelligencer* as a musician who conveys "a world of emotional meaning to the cello," Ms. Vandiver's performances, teaching, and community engagement reflect her desire to reverse the current trend of social isolation and reconnect people across cultures. Reviewed by the *New York Times* as an "excellent performer," Ms. Vandiver is a versatile musician who has performed with various orchestras across North America. The 2021-2022 season marks her debut as Associate Principal cellist of the Fort Worth Symphony Orchestra. She has previously held positions with the Houston Symphony, Dallas Symphony, Sun Valley Symphony, and the Calgary Philharmonic Orchestra. Additional ensemble experiences include touring and/or performing with the Baltimore Symphony, the Grant Park Orchestra, the Boston Lyric Opera, and Grammy-nominated chamber orchestra A Far Cry. Dedicated to community engagement through performing and teaching, Ms. Vandiver maintains a private studio and is on faculty at the Dallas Conservatory and the Texas Music Institute. Previously, she was the cello professor at the University of New Hampshire and was a faculty member at Project STEP and the New England Conservatory of Music's Preparatory School. A self-described chamber music addict, she's had an array of chamber music experiences. Locally she's performed with the Concert Truck, Fine Arts Chamber Players, the Fort Worth Chamber Music Society, Mozart in the Bar, and in the Basically Beethoven Festival. Ms. Vandiver completed her BM and MM and Graduate Diploma at the New England Conservatory. She was awarded the Lotta Crabtree Scholarship and upon graduation received the Gunther Schuller President's Medal. She studied with Paul Katz, Natasha Brofsky, and John Heiss. Her former teachers include Richard Aaron, Hans Jørgen-Jensen, Christopher French, and Ann Victor. Committed to civic engagement, Ms. Vandiver performs regularly in prisons, schools, senior community centers, and on the Music for Food series. She is featured as principal character in the cello documentary, *Talent Has Hunger*, and was subsequently praised by the *Hollywood Reporter* for making the "most vivid impression." Additionally, she is a contributor to www.CelloBello.com. For more information, please visit www.EmileighVandiver.com.





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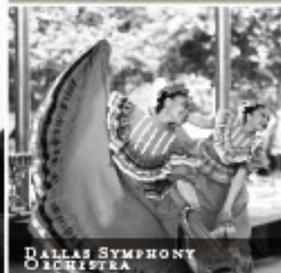
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2021-2022 Subscription Season



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Concert Tickets and Programs will only be made available electronically.

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\$120 Subscription ★ \$35 Single Tickets ★ \$10 Students/Teachers