

Voices of Change

presents

PROKOFIEV & PIANOGONGS

2021–2022 Season

7 May 2022, 3:00pm

Meadows Hall, Sammons Center



Voices of Change • Dallas

Modern Music
Ensemble



Zhou Long
Pianogongs



*Young Composers
Composition Contest*
Since 1998

2021

WINNERS



Juliana Hall
Cameos



Jingchao Wang
Yang Yuhuan



**Sergei
Prokofiev**
Trapeze
Quintet



Clayton Sloan
Gentle Haze

Artistic Director
Maria Schleuning

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David Williams

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Voices of Change
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Ives Violin Sonata
16 February 2020



Poulenc Sonata for
Horn, Trumpet & Trombone
6 May 2019



Howells Oboe Sonata
6 May 2019



Walker String Quartet
24 November 2019



Racine Voodoo Jazz at
Arts Mission Oak Cliff
5 April 2019



Corigliano Mr. Tambourine Man
6 October 2019



Psathas Matres Dance
16 February 2020



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

Donna Williams,
Maria Schleuning
& Sho-Mei Pelletier



A Note From Maria

Maria Schleuning, Artistic Director

Thank you for joining us for the final concert of our 47th season!

I am especially excited to be presenting so many fabulous guest performers today, many of whom are also fine teachers at the University of North Texas.

I am so pleased you will have an opportunity to hear them, and I invite you to stay after the performance for our meet-and-greet reception where you can speak with them in person. Another highlight of this afternoon's performance is including our two Young Composer's Competition winners; part of the mission of Voices of Change is to promote and encourage the next generation, and we are proud to see so many of our past winners either continuing on to professional careers, or becoming supportive music-lovers and audience members. We are already looking forward to season 48, and I hope you will continue to join us for more unique, varied, and inspiring concerts of the music of our time! Thank you for your continued support and enthusiasm!

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.

VOICES OF CHANGE IS SUPPORTED, IN PART, BY:



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VOICES OF CHANGE

2021-2022 Subscription Season

Saturday ☆ 7 May 2022, 3:00pm

- Pianogongs** (2005) Zhou Long
b. 1953
Benjamin Loeb, piano & Chinese gongs
- Gentle Haze** (2019) Clayton Sloan
b. 2004
Gina Ford, oboe ☆ Benjamin Loeb, piano
- Yang Yuhuan** (2019) Jingchao 'Ginny' Wang
b. 1994
Helen Blackburn, flute ☆ Jingchao Wang, narrator
- Cameos** (2016-17) Juliana Hall
b. 1958
1. Sarah Albritton 4. Alice Dalton Brown
2. Kay Walkingstick 5. Agnes Pelton
3. Nellie Mae Rowe 6. Corita Kent
Molly Fillmore, soprano ☆ Elvia Puccinelli, piano
- 'Trapèze' Quintet** Op. 39 (1924) Sergei Prokofiev
1. Tema con variazioni
2. Andante energico
3. Allegro sostenuto, ma con brio
4. Adagio pesante
5. Allegro precipitato, ma non troppo presto
6. Andantino
Jennifer Corning Lucio, oboe ☆ Kimberly Luevano, clarinet
Maria Schleuning, violin ☆ Susan Dubois, viola ☆ Jeffrey Bradetich, double bass

Program Notes by Laurie Shulman © 2022

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Pianogongs for piano and two Chinese opera gongs (2005) Zhou Long (b.1953)

When Zhou Long came to this country in 1985, he had already experienced several lifetimes of change. His parents were painters and musicians. Like so many of China's intelligentsia, the family suffered from the havoc wrought by the Cultural Revolution. Zhou's personal life was plunged into chaos that derailed his education for many years. He had studied piano briefly as a child, but was then sent to a state farm in rural China.

Not until 1973 was he able to resume his formal education in Chinese and Western music. After studying composition with Su Xia for six years, he was graduated from Beijing's Central Conservatory in 1983. Zhou Long became composer-in-residence with the Broadcasting Symphony of China before earning a fellowship to pursue his doctorate at Columbia University. His teachers in New York included Mario Davidovsky, Chou Wen-Chung, and George Edwards. For several years Dr. Zhou made his home in New York, where he was Music Director of Music from China. He also served as Visiting Professor at

his Chinese *alma mater*, the Beijing Central Conservatory. A US citizen since 1999, Zhou Long is currently Visiting Professor of Composition at University of Missouri - Kansas City.

Given the bicultural nature of his life, it is not surprising that Zhou Long has sought to reconcile the differences in Eastern and Western music through his compositions. *Pianogongs* is representative, fusing the modern (Western) piano with sounds Zhou Long absorbed through the Beijing Opera. His composer's note explains:

Pianogongs was inspired by the special sonorities of the percussion section (gongs, drums, bells and chimes) of Beijing Opera. As I started to work on the piece, I began to think about how the varied spectrum of bronze could be revealed in musical tone colors as fast, repetitive rhythms. This work features a combination of piano (functioning like a percussion instrument) and gongs as a kind of performing force reminiscent to that of the Beijing Opera percussion ensemble. The two Chinese opera gongs are laid on the soft top of an extra piano bench to the left of the performer.

Three basic materials are used in alternation throughout the piece:

1. A fast repetitive rhythm imitating the drum rolls on the *da gu* [large drum] and the *ban gu* [piccolo drum];
2. A series of chords, based on the combination of a major triad and a perfect fourth, which imitate the tinkling sounds of chimes and bird cries; and
3. An active and energetic staccato motive which connects the various sections of music.

The alternation of these three materials forms the structure of the piece.

The repetitive rhythm starts at the middle range of the piano and traverses the extreme registers of the instrument. The original shape of the series of chords transforms into differently shaped arpeggios as the music progresses. The most important role of the left hand is to play various rhythmic patterns with the two Chinese opera gongs. A short cadenza for the gongs follows the climax (announced by a huge crash on the piano) in the middle of the piece. Finally, the piece ends with the piano and small gong playing in the highest registers of the respective instruments that recalls the lingering sounds of bell chimes. – Zhou Long

Zhou Long's three principal 'ingredients' provide startling contrasts. The rapid repeated notes challenge the piano's mechanism; one hardly believes that the keyboard can 'speak' so rapidly. The chords' dense chromaticism make them sound like tone clusters, and the staccato figures skitter about, chattering their commentary. Certain passages are oddly reminiscent of French impressionism, but the commingling of the gongs with the keyboard remind us that this music navigates uncharted waters.

Cameos (Bold Beauty) (2016-17)

**Six songs for soprano and piano on poems of Molly Fillmore
Juliana Hall (b.1958)**

Since assuming the artistic directorship of VOC, Maria Schleuning has sought balance and variety in our programs. She chose these songs of Juliana Hall for several reasons. One is that the inclusion of songs provides contrast to an otherwise all-instrumental program. Another is her ongoing championship of female composers. VOC previously performed Ms. Hall's music in 2013.

Juliana Hall has made her reputation almost exclusively as a composer of vocal music, with an emphasis on art songs. Her works list comprises three dozen song cycles comprising more than 250 individual songs. A native of Huntington, West Virginia, Hall grew up in southern Ohio. She studied at the Cincinnati College-Conservatory of Music on a Van Cliburn scholarship, completing her degree in Piano Performance at University of Louisville studying with Lee Luvisi.

After several years working and studying piano privately in New York City, Hall matriculated at the Yale School of Music, where she commenced formal composition study with Martin Bresnick, Leon Kirchner, and Frederick Rzewski. She completed a Masters at Yale, then worked with Dominic Argento at University of Minnesota. Hall has been based in Connecticut since 1995. She remains active as a composer and performer.

Singer Molly Fillmore commissioned Juliana Hall to compose *Cameos*, setting six of Fillmore's poems. Each one focuses on a lesser-known female visual artist. Fillmore has said,

"All of these women created beauty not only for themselves, but also for us, then known and unknown audience; in order to do so, as products of their time and our world, they needed to be bold. They challenged prescribed roles and expectations because they were compelled by art; and we are so grateful for their boldness and their beauty." The original cycle was for soprano and piano; Hall has since transposed it for mezzo-soprano. (Ms. Fillmore has sung in both ranges.)

African-American painter and restaurateur **Sarah Albritton** (1936-2020) grew up in rural north Louisiana and painted scenes reflective of her childhood and early adulthood in the Ruston area. Her work has been displayed at museums throughout Louisiana, as well as Dallas' African-American Museum. The poem that Fillmore selected mentions a "Quarters", a housing development where Albritton grew up.

Kay Walkingstick (b.1937) is a member of the Cherokee Nation who specializes in landscapes. Many of her works include patterns from Native American pottery and weaving. This year, her art is being exhibited at Expo Chicago, the Baltimore Museum of Art, the Heard Museum in Phoenix, and New York's Metropolitan Museum of Art. The Hales Gallery in New York is currently featuring a solo Walkingstick exhibition called "Mountains/Canyons/Clouds."

Nellie Mae Rowe (1900-1982) was an African-American artist from Fayette County, Georgia. Her art transcended categorization, comprising collages, hand-sewn dolls, chewing gum sculptures (mentioned in the poem Fillmore selected), and found-object installations, as well as more conventional drawings and paintings. Rowe is regarded as a proponent of self-expression and freedom in the post-civil rights era South.

Alice Dalton Brown (b.1939) grew up in Ithaca, New York and studied at the Académie Julian in Paris and the Université de Grenoble [France] in the 1950s. She works primarily in oil and pastels, depicting landscapes, seascapes, and interiors, with a special emphasis on the interaction of light, wind, and water. She has said, "The visual tension between controlled, linear, constructed elements and textured, disordered, active areas has always intrigued me. I still like to compose my images with these contrasts which I think have symbolic implications as well as visual interest and compositional strength."

Agnes Pelton (1881-1961) was born in Stuttgart, Germany to American parents. She came to the USA as a child, eventually studying at the Pratt Institute of Art. From 1921 to

1932, she was based on Long Island. After that, she settled in Cathedral City, California, near Palm Springs. Pelton specialized in portraits of Pueblo Native Americans, still lifes, and desert landscapes. In 2020, the Phoenix Museum of Art mounted a special exhibition of her work subtitled "Desert Transcendentalist." She was keenly interested in Agni yoga, and elements of spirituality and symbolism course through her work. Pelton wrote of her California region, "The vibration of this light, the spaciousness of these skies enthralled me. I knew there was a spirit in nature as in everything else, but here in the desert it was an especially bright spirit."

Corita Kent (1918-1986) was an Iowa-born artist and, from age 18 until 1968, a nun known as Sister Mary Corita. She studied at Immaculate Heart College (where she eventually headed the art department), University of Southern California, and the Chouinard Art Institute. Kent's art work focused on social justice and inequities in our culture. She worked primarily in watercolors and serigraph, a medium similar to silk screening.

Hall's settings are rife with illustrative text painting: harsh dissonance at a mention of Hell, flowing lines for a stream, playful, sprightly writing for "magic markers and crayons," etc. The piano is an equal partner, with substantial preludes, interludes, and postludes framing the sung text. She is sensitive to the balance between voice and piano, heightening the clarity and impact of the sung poetry. Though she writes without key signatures, Hall never strays too far from tonality, relying on free chromaticism – and the occasional jarring dissonance – in her piano part. The concluding song, "Corita Kent," opens with delightful wit, making an effective conclusion to this thought-provoking cycle.



Young Composers
Composition Contest
Since 1998

2021

WINNING COMPOSITIONS

Gentle Haze for oboe and piano (2019)
Clayton Sloan (b.2004)

★ **HIGH SCHOOL WINNER**

Clayton Sloan, the first prize winner of this year's VOC Young Composer's Competition, began studying clarinet in sixth grade. He has been entranced by all things music-related ever since. Last year he attended Shepton High School in Plano, playing in the school's marching band and concert band. At year end, he received awards for Academic Achievement in Music, the "best sophomore male musician" award, and the Director's Award. He is currently a junior at Plano West High School, where he plays clarinet in the marching and concert bands. Clayton has competed in the All-Region competition annually since seventh grade, and participated in All-Region and All-Area bands. He hopes to make the All-State Band before graduating. Clayton also plays piano, and enjoys writing music for all sorts of instruments and ensembles. He has written, "I will forever love music because it allows me to express feelings and emotions that cannot be produced through any other means."

Clayton's composer's note for *Gentle Haze* follows.

Gentle Haze started out in my head as a simple repeating melody of triplets. Through this melody I wanted to express a melancholic feeling of longing, symbolizing nostalgia for the past, a past that is not forgotten. I feel like the hypnotizing repetition of the triplet line is a perfect way to represent these feelings. However, the true meaning of this piece is open to interpretation, so long as it invokes some sort of feeling – whether it's a positive, negative, or hopeful feeling, evoking emotion was my main purpose for writing this piece.

Yang Yuhuan for flute/narrator (2019)
Jingchao Wang (b. 1994)

★ COLLEGE WINNER

Jingchao "Ginny" Wang is a Chinese-born, U.S.-based composer who has also lived in Germany. Her music is eclectic, with numerous Eastern elements, and a special lens focusing on social justice issues. During her undergraduate study at China's Central Conservatory of Music with Prof. Xiaogang Ye, Jingchao was an exchange student at the Hochschule für Musik und Theater in Hamburg, Germany, with the support of the National Scholarship honored by the China Ministry of Education. While in Hamburg, she hosted the concert "Imagine and Reflection" to popularize Chinese contemporary music. Jingchao earned her Master's degree in Composition at the Peabody Institute of Johns Hopkins University, studying with Michael Hersch. She is currently an Assistant Instructor at UT-Austin, while pursuing her DMA there with Yevgeniy Sharlat.

She has won several international composition competition awards and grants. Most recently, in 2021, her project "Spread The Words" with the Grammy Winner Hila Plitmann won first prizes in both the Rainwater Innovation Competition and the "Voice2Choir" competition. Ginny has also participated in music festivals here and abroad, including the Atlantic Music Festival and Connecticut Summerfest in the US; Vienna's International Summer Academy and Golden Key Music Festival, and Chamber Music Days in Germany.

Her composer's note for *Yang Yuhuan* explains the piece's background.

Yang Yuhuan is named for and dedicated to a wonderful woman who lived thousands of years ago in ancient China (C.E. 719-756). She dedicated her life to the country, but was eventually executed by her husband, the emperor of the Tang dynasty. The narration portion of this work is a poem from Li Bai, a famous poet of the same era as Yang Yuhuan. This poem describes how her life looked perfect from the outside but was actually deeply miserable inside her heart. The virtuosic flute part paints those extremes of emotion through darkly haunting sections contrasted with fanciful flights of sound.

The performance alternates between playing and narrating. The flute part employs extended techniques such as tongue rams, key clicks, several types of glissandi, and microtones. Narrated portions – performed by the composer today – observe the lilting, quasi-melodic cadences of the Chinese language. A translation of Li Bai's poetry follows.

The Poem of Purity and Peace

Clouds, one thinks of her clothes; flowers, one thinks of her countenance.

The spring wind sweeps dew from the balustrade, splendid and dense.

If not seen at the peak of the Jade Mountain,

Then she will be encountered under the moon on the gemstone terrace.

Quintet in G-minor for Oboe, Clarinet, Violin, Viola and Double Bass, Op.39 (1923-24)
Sergei Prokofiev (1891-1953)

Shortly after the outbreak of the Russian Revolution, Serge Prokofiev left his homeland for the United States, heading east via Vladivostok and Japan to San Francisco. Then 27, he had achieved a substantial reputation for himself in Russia and hoped to enhance it in the new world. He remained in the States for four years, during which he composed one of his greatest works, the opera *The Love for Three Oranges*. Prokofiev had an essentially European spirit, however, and the American sojourn was not a

particularly happy time for him. He moved to France in 1922, remaining there for fourteen years. Eventually, in the mid-1930s, he elected to return permanently to the Soviet Union.

Inevitably, during the French years between the wars, Prokofiev was drawn into the lively international artistic community centered in Paris. His most important compositions during the 1920s were the opera *The Fiery Angel* (1919-1927) and the Second Symphony, Op. 40 (1924-1925). He also became involved in a couple of ballet projects, in spite of an earlier, unsuccessful collaboration engineered by the legendary impresario Serge Diaghilev. Boris Romanov, who had briefly been backup choreographer to Nijinsky in Diaghilev's *Ballets russes*, had gone back to Russia for a few years to serve as ballet master at the Maryinsky Theatre in St. Petersburg. Upon his return to Paris in 1921, Romanov founded his own ballet troupe, and asked Prokofiev to compose a score for a new work to be based on a circus scenario.

Romanov proposed the title *Trapeze*, and requested that the music be written for a small instrumental ensemble so as to contain costs. Prokofiev obliged him with the score of Op.39, now better known in its strictly concert version as the Quintet we hear this afternoon. Ever practical, he knew that the work would have a longer life and a broader audience if it could be performed outside the ballet theatre. The score he produced is unique. It joins Schubert's "Trout" Quintet and some of the early Rossini *sonata a quattro* as an unlikely jewel for the oversize double bass, which is a comparatively rare player in chamber music. Prokofiev adds piquancy to the ensemble with the addition of oboe and clarinet; violin and viola complete the ensemble.

The music bears a strong Stravinskyan imprint, with echoes of both *L'histoire du soldat* (1918) and the Octet (1922-23). Prokofiev would quite likely have heard both those works performed in Paris. His biographers Lawrence and Elizabeth Hanson hear the Quintet as rather more individual:

Before one year [in Paris] was out the Russian bear had beaten Les Six at their own elegant game in his Quintet . . . This extremely clever little work is about 90% French with a vital 10% Prokofiev. It expresses precisely the musical Paris of the 1920s.

Prokofiev considered the *Trapèze* Quintet to be one of his most chromatic compositions written up to that time, a factor he attributed to the Parisian musical atmosphere. There is a distinct Asian flavor to some of its melodies, and a constant exploration of the unusual timbres available from this particular combination of instruments. While the six movements do not leave any clear sense of circus association, they do make a strong impression by their athletic rhythms and arresting harmonies. And the double bass gets its own cadenza!

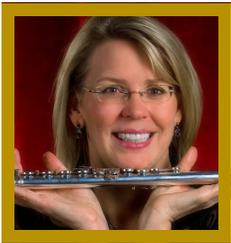
MEET THE ARTISTS

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



Jolyon Pegis by David Amram; the world premiere was December 9, 2018 in Ann Arbor Michigan. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at

the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being all water has a perfect memory featuring the music of David Dzubay, to be released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and with the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony (MT), Las Cruces Symphony(NM), and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at the Guildhall School in London with a grant from the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School where she received her Master's Degree.



Helen Blackburn is the Artist Teacher of Flute (in the Yvonne Franklin Endowed Chair) at West Texas A&M University (WTAMU) in Canyon, TX. Helen is also principal flutist with the Dallas Opera Orchestra and a core member of Dallas' modern music ensemble, Voices of Change. She performs with her husband (marimba virtuoso, Drew Lang), is a regular "extra" with the Dallas Symphony Orchestra, and has numerous credits with major performing arts organizations, including the Breckenridge Music Festival (principal flute for 13 years), Aspen Music Festival (piccolo fellow for 4 years), the Brevard Music Center, and the Chicago Civic Orchestra. Ms. Blackburn received her BM (summa cum laude) from West Texas State University and her MM from Northwestern University. Her teachers (to whom she is eternally grateful and indebted) were Brad Garner, Sally Turk, and Walfrid Kujala. Playing flute is her passion; teaching and mentoring flute students is her calling, and she is thrilled to have a life that embraces both equally!



Proclaimed by the New York Times as "the master of his instrument," **Jeff Bradetich** is regarded as one of the leading performers and teachers of the double bass in the United States today. Since his New York debut in Carnegie Recital Hall in 1982 he has performed more than 600 concerts on five continents including his London debut in Wigmore Hall in 1986. He has won many major solo competitions, recorded six solo albums of music for double bass and piano and has been featured on radio and television throughout North and South America and Europe including CBS, CNN, BBC and NPR. He gave his professional concerto debut at the age of 16 and was appointed to the orchestra of the Lyric Opera of Chicago by age 19. Mr. Bradetich began his study of the bass at age 10 in the school orchestra program in Eugene, OR studying with Royce Lewis and Dr. Robert Hladky before studying at Northwestern University with Warren Benfield and Joseph Guastafeste where he earned both bachelor's and master's degrees. Other major musical influences include performing for ten seasons at the Oregon Bach Festival with Helmuth Rilling, one of the world's leading Bach authorities, and summer study with Gary Karr and many of the leading double bass pedagogues in the United States. In addition to being an active lecturer and clinician, Mr. Bradetich has transcribed more than 100 solo works. He has produced both intermediate and advanced level instructional videos and a DVD recording of the first Bach cello suite and BB Wolf by Jon Deak. He has given more than one thousand master classes throughout the world including annual week-long workshops on three continents. He served as Executive Director of the International Society of Bassists from 1982-1990 and editor of its magazine for 6 years. Jeff Bradetich has taught on the faculties of the University of Michigan and Northwestern University prior to his 1994 appointment as director of the largest double bass program in the world at the University of North Texas. His students hold positions in major orchestras on five continents and occupy many important teaching and leadership positions throughout the profession.

Mr. Bradetich has recently established the Bradetich Foundation for the advancement of the double bass. The Foundation hosted the 2010 International Double Bass Solo Competition with the largest prizes in double bass history. Complete information is available at: www.bradetichfoundation.org. His new book *Double Bass: The Ultimate Challenge* on pedagogy and performance on the bass, was released in June 2009 by Music For All To Hear, Inc. www.musicforalltohear.com



Susan Dubois, Violist, has been hailed by *The Strad* as “an impressive protagonist proclaiming a magnetic, outgoing personality, a lustrous, vibrant tone, and excellent intonation.” She is considered one of the leading young artist-teachers of viola today. From New York’s Carnegie Hall to Argentina’s Teatro Colón, Dubois has won the hearts of audiences worldwide with her commanding and persuasive performances. Chosen as the sole viola winner of Artist International’s 23rd Annual Auditions, Dubois was presented in her solo New York Recital Debut at Carnegie Recital Hall. She also was selected as a prizewinner and recitalist at the Lionel Tertis International Viola Competition in the United Kingdom. As a member of the jury, Dubois has judged major competitions such as the Corpus Christi International Competition for Piano and Strings and the Primrose International Viola Competition. Dubois holds a bachelor of music degree, magna cum laude, and master of music degree from the University of Southern California where she studied with Donald McInnes. A former teaching assistant of Karen Tuttle at The Juilliard School, Dubois earned the doctor of musical arts degree and was awarded the William Schuman Prize for outstanding achievement and leadership in music. Dubois has extensive experience as a recitalist and chamber musician, performing and coaching throughout the United States, South America, Australia, Italy, and most recently, Portugal, South Korea and South Africa. She has appeared at music festivals such as Marlboro and La Jolla with such notable artists as Lynn Harrell, David Soyer, David Finkel, Donald Weilerstein, Menahem Pressler, and Atar Arad. Formerly the principal violist of the Dallas Opera Orchestra, Dubois is currently a member of the artist faculty and string-area coordinator at the University of North Texas and serves on the summer faculty of the International Festival Institute at Round Top and the Green Mountain Chamber Music Festival.



Described by *Gramophone* as “a compelling interpreter”, **Molly Fillmore** made her Metropolitan Opera debut as Helmwige in their production of *Der Ring der Nibelungen*. She returned to the Met to sing a principal role in *Satyagraha* by Philip Glass. She can be heard and seen on the Grammy-winning Deutsche Grammophon recording of *Die Walküre* from The Metropolitan Opera under the musical direction of James Levine and Fabio Luisi, as well as on the recently released (2021) DVD and CD of the Metropolitan Opera’s production of *Satyagraha*. Her newly released album, ***Bold Beauty – Songs of Juliana Hall***, with faculty colleague Elvia Puccinelli, features Cameos heard here today, and called “vivid glances” by *Gramophone*. She made her soprano debut in the title role of *Salome* at San Francisco Opera, a role which she also sang for Arizona Opera, and covered at The Metropolitan Opera. She sang the role of Ortlinde in *Francesca Zambello’s* San Francisco Opera production of *Die Walküre*, conducted by Donald Runnicles. Other American opera appearances as a soloist include Seattle Opera, Spoleto Festival, and Washington National Opera. She made her role debut as Marietta/Marie in *Die tote Stadt* with Theater St. Gallen, Switzerland and sang the title role of *Turandot* with the University of North Texas Symphony. Before her switch to dramatic soprano repertoire, Molly Fillmore had an international career as a mezzo-soprano, including five seasons as a principal soloist in the ensemble of Oper der Stadt Köln (Cologne Opera), where she appeared in over twenty roles, including Cherubino in *Le nozze di Figaro*, Romeo in *I Capuleti e I Montecchi*, Don Ramiro in *La finta giardiniera*, Mercedes in *Carmen*, Wellgunde in *Das Rheingold*, and Waltraute in *Die Walküre*. Other mezzo-soprano appearances included the roles Orfeo in *Orfeo ed Euridice*, and Margret in *Wozzeck*. On the concert stage, Molly Fillmore has appeared as a soloist in an operatic concert with the Boston Symphony Orchestra at Tanglewood, the Mozart Requiem and Handel’s

Messiah with the Detroit Symphony, La damnation de Faust with Utah Symphony, Vaughan Williams' Magnificat and an opera gala with the Choral Arts Society of Washington, the Mozart Requiem at Carnegie Hall, a Gershwin celebration and Mozart Requiem at Lincoln Center, Isolde's "Liebestod" at the Interlochen Arts Festival, Stravinsky's Les Noces at the Great Lakes Chamber Festival, and in the Saint-Saëns Oratorio de Noël, broadcast on DeutschlandFunk Radio. She appeared opposite baritone Mark Delavan in Mendelssohn's Elijah, which she also sang with the UNT Symphony Orchestra. Molly Fillmore recently debuted Samuel Barber's Knoxville: Summer of 1915 and the Bachianas Brasileiras of Villa-Lobos for the Sherman Symphony, and she has sung both the soprano and mezzo-soprano parts of a favorite work, the Verdi Requiem, multiple times on professional stages. An active recitalist, she studied German art song at the Franz-Schubert-Institut in Baden-bei-Wien. She gave a joint recital with tenor Ernst Haefliger at the International Beethoven Festival in Bonn and has been heard in recital in Switzerland, Germany, Austria, China and various cities in the United States. Molly Fillmore made her solo operatic debut with the Washington National Opera at the Kennedy Center Opera House while a sophomore at American University. By the time she had completed her Master of Music degree, she had appeared in seven solo roles (including a leading role in the zarzuela El Gato Montes) with the Washington National Opera and as a soloist in numerous concerts at the Kennedy Center Concert Hall. A native of northeast Ohio, she graduated magna cum laude with a B.A. in music from American University in Washington, D.C., and is the recipient of the university's Evelyn Swarthout Hayes award, given to the student who has contributed most to the Washington, D.C. performing arts scene while maintaining a high grade point average. She holds a Master of Music degree from The University of Maryland. She taught voice at Michigan State University for ten years and, in 2014, joined the faculty at the University of North Texas, where she holds the position of Professor of Voice and Chair of the Division of Vocal Studies. She has given numerous master classes both in the United States and in China, and she has former students who now serve on the faculty of secondary music institutions. She regularly produces abridged summer opera productions for her studio members and others in the Division of Vocal Studies in order to provide role performance opportunities.



Gina Ford is Principal Oboe of The Dallas Opera. She has previously performed with the Utah Symphony, Dallas Symphony Orchestra, New World Symphony, and Dallas Chamber Symphony. Gina has also enjoyed performing at festivals including Bravo! Vail, Spoleto, Music Academy of the West, National Repertory Orchestra, Banff Centre, National Orchestral Institute, and the Round Top Festival Institute. Ms. Ford received her Masters degree from Rice University as a student of Robert Atherholt, and her BM Oboe Performance and BA Psychology at Southern Methodist University as a student of Erin Hannigan. She is a native of Ft. Worth, TX where she studied with oboist Jane Owen. Ms. Ford's album, Encounters, will be released in 2019 by the University of Texas at Arlington, where she serves as Adjunct Professor of Oboe.



Benjamin Loeb is an accomplished soloist, accompanist, conductor, arranger, educator, arts administrator and entrepreneur. His piano performances have been heralded by the Boston Globe: "[his] vigorous, cogent playing signaled the kind of equally weighted partnership, plus competition, plus mutual quest, etc. that [makes] this music live." In May 2015, he soloed with the Boston Pops Orchestra at the invitation and under the direction of former New York Philharmonic Music Director Alan Gilbert. He has also collaborated as concerto soloist with many other conductors including JoAnn Falletta, Carl St. Clair, and Rossen Milanov. His widely varied projects range from concerts of Beethoven and Bruckner Symphonies to recordings with Yo-Yo Ma of Italian 16th century madrigalists to tours with popular rock musicians to world premieres of the most cutting-edge avant-garde contemporary music. Recently, he has performed the complete Brahms Violin Sonatas with Chicago Symphony Orchestra Concertmaster Robert Chen and the complete Beethoven Violin Sonatas with violinist Jennifer Frautschi. At the invitation of United States Department

of State, Loeb toured Argentina and Uruguay as an Artistic Ambassador, performing recitals of the music of Scott Joplin and giving master classes and workshops with youth orchestras and young musicians. He has recorded for Naxos (both as soloist and collaborative pianist), CBC and the DSCLabel. He holds a Graduate Performance Diploma from the Peabody Conservatory in Conducting, as a student of Gustav Meier, a Master in Music from the Curtis Institute and a Doctor in Musical Arts from the Juilliard School in Accompanying and a Bachelor of Arts from Harvard University. Most recently, Benjamin Loeb served as Executive Director of Congregation Beth Israel in Scottsdale from 2019-20 and as Executive Director of the Quad City (Iowa) Symphony Orchestra from 2013 through 2017. He has also served as Executive Director of the Greater Bridgeport Symphony and as Music Director of the 2011 New Hampshire Music Festival. As Associate Conductor of the El Paso Symphony Orchestra, Loeb founded and served as both Executive and Music Director of the El Paso Symphony Youth Orchestras – El Paso’s only national-level, NEA-recognized, multiple-orchestra system serving the best young musicians in the El Paso, southern New Mexico and Juarez region. He is also the Founder and Artistic Director of the International Conducting Workshop and Festival, now in its eighteenth year, hosted by orchestras around the world, most recently the Lviv Philharmonic in Lviv, Ukraine. He lives in Davenport, Iowa with his wife, Quyen, his 15-year-old daughter Anna Sofia Uni, his 13-year-old Lulu Ladybug, and his 10-year-old son Ryan “Taco”. He continues occasionally to concertize worldwide as pianist, conductor, educator and arts advocate. Loeb’s far-ranging interests do not limit him to music; he has directed plays, cooked gourmet meals for 65, tutored over 500 people in test preparation for the Princeton Review, and played and enjoyed almost every sport. He has been an active member of the Davenport Rotary Club. Moreover (or most important), he is a lifetime Dallas Cowboys fan.



Oboist **Jennifer Corning Lucio** makes “notably sensitive contributions” (*Baltimore Sun*), plays with “passion and finesse” (*Dallas Morning News*), and infuses her performances with “silken phrasing, lovely tone, and particular élan” (*Fort Worth Star Telegram*). She has graced the most important stages with her polished, beautiful playing. Lucio joined the Fort Worth Symphony Orchestra as principal oboist in 2001 and has been a concerto soloist. She served as guest principal oboist of the Baltimore, Milwaukee and Seattle symphonies and the IRIS chamber orchestra. Her national television credits include principal oboist of *Live from Lincoln Center* on PBS. Performances in other major orchestras include the Cleveland Orchestra and Utah Symphony. During the summer, Jennifer enjoys Colorado as principal oboist of the Crested Butte Music Festival. Ms. Corning Lucio is an active chamber musician of both contemporary and standard repertoire. Recent performances include the world premiere of *Tibet Fantasia* by Xi Wang with Voices of Change in Dallas, and the Poulenc Trio with Vadym Kholodenko, first-prize winner of the Cliburn International Piano Competition. Jennifer has been featured with the Chamber Music Society of Fort Worth, the Cliburn at the Bass, and the Spectrum concert series. Jennifer is an active recitalist and believes in the healing power of music, as represented by over fifty recent recitals in care facilities through Texas Winds Musical Outreach. She was a first prizewinner of the Schubert Club Young Artist Competition of Minneapolis, winner of the Young Artist Competition of the Minnesota Orchestra, and an invited guest soloist to the Tokyo New National Theater. A dedicated educator, Ms. Corning Lucio served as Adjunct Professor of Oboe at the University of Tulsa and Oboe Instructor at the Oklahoma Arts Institute while in her previous position with the Tulsa Philharmonic. She continues to present master classes at the university level, coaches the Fort Worth Youth Orchestra, and maintains a highly successful private studio. As a student of Elaine Douvas, Ms. Corning Lucio received her master's degree from the Juilliard School, earning a PEO Scholar Award. Her bachelor's degree from the Cleveland Institute of Music was under the instruction of John Mack. While in Cleveland, she received academic honors from Case Western Reserve University and the Karl Lemmerman Prize in Writing for "Immortality, Afterlife, and Ambivalence: Because I Could Not Stop for Death", her work on Emily Dickinson. Born in St. Louis and now a proud Texan with husband Steven, Jennifer was raised in places as diverse as Panama and Wisconsin. She began playing the piano at age five and the oboe at age ten.



With reviews such as “a most skillful artist” (Fanfare Magazine), “breathtaking...” (The Clarinet), “virtuosic tone and technique”(Tampa Bay Times), “exceptionally sensitive and introspective rendition” (The Clarinet), **Kimberly Cole Luevano** continually establishes herself as a formidable soloist and chamber musician. Currently Professor of Clarinet and Chair of the Division of Instrumental Studies, Luevano joined the University of North Texas faculty in 2011. She was a member of the clarinet faculty at the Interlochen Arts Camp from 2003 to 2012, has served the International Clarinet Association as Pedagogy Chair and is currently coordinator of the ICA High School Competition. Luevano has presented acclaimed solo and chamber performances, adjudicated, and presented masterclasses on four continents and has performed at the International Clarinet Association’s ClarinetFest® on numerous occasions. Her students have been prize winners in international competitions, and former students now occupy performing and teaching positions throughout the United States and Canada. With pianist Midori Koga and soprano Lindsay Kesselman, she forms the trio, Haven, “....A refuge for the creation of new music for soprano, clarinet, and piano.” She is also a founding member of the acclaimed clarinet, violin, and piano trio, TrioPolis. Luevano’s recordings on the Fleur de Son label, “Bright Angel” (2013) and “Atonement” (2015), received critical acclaim and were included in the Grammy nomination process. Haven recently received 2021 commissioning grants from both the Chamber Music America Classical Commissioning Fund and the Barlow Foundation to partner with composers Ivette Herryman-Rodriguez and David Biedenbender, respectively, in the creation of new works for the trio. Luevano’s disc of world premiere recordings with TrioPolis, TrioPolis One, was released on the Fleur de Son label in 2017. Her recording of Michael Daugherty’s “Brooklyn Bridge” with the UNT Wind Symphony was released on the GIA label in 2016, and numerous chamber recordings are available on the Centaur and Albany labels. A versatile freelance musician, Luevano has performed as a member of the Michigan Opera Theater Orchestra, as principal clarinetist of the Ann Arbor, Lansing, Toledo, and Traverse Symphony Orchestras, with the Detroit and Windsor (Canada) Symphony Orchestras, and with Keith Brion’s New Sousa Band, among others. As an advocate of contemporary American repertoire, Luevano spearheaded consortiums to commission works for clarinet from composers Evan Chambers and Roshanne Etezady and will record William Bolcom’s clarinet concerto with the UNT Wind Symphony in April 2022. Originally from Albuquerque, New Mexico where she studied with Keith Lemmons, Luevano studied in Paris, France with Guy Deplus and Alain Damiens as the recipient of a U. S. Government Fulbright Grant and a Kade Fellowship. Luevano was a prizewinner in competitions such as the International Clarinet Association Young Artist Competition, the Oklahoma City Young Artists Competition, and the Coleman Chamber Music Competition. She earned degrees at Michigan State University where she studied with Elsa Ludewig-Verdehr and the University of North Texas where she studied with James Gillespie. Prior to her appointment at the University of North Texas, she was Professor of Clarinet at Eastern Michigan University for fifteen years. Luevano plays and endorses Selmer Paris instruments and is a D’Addario and Company Performing Artist. She resides in Corinth with her husband, two teen-aged sons, and a spirited Border Collie.



Deeply committed to nurturing a collaborative and inclusive culture in our world by fostering the collaborative ideals of partnership, participation and presence, pianist **Elvia L. Puccinelli** is internationally recognized as a leader in connecting collaborative pianists, supporting their needs and elevating their voices. She is Founder and President of the International Keyboard Collaborative Arts Society, a professional association for collaborative pianists, which launched in October 2020 (www.ikcas.org). She is Founder and Artistic Director of CollabFest, an international professional conference devoted exclusively to collaborative piano, the first event of its kind in the world, and presented annually since 2016 (<https://collaborativepiano.music.unt.edu/collabfest>). In response to the many challenges the COVID-19 pandemic posed for collaborators, she instituted Collaborators in the Time of Corona (2020), a free series of ten webinars through which pianist-partners were able

to discuss and share resources during this complicated season. Through these entities, she has provided groundbreaking interactive community, learning and performance opportunities for her discipline. Elvia is Professor of Collaborative Piano and Vocal Coaching and Coordinator of Collaborative Piano at the University of North Texas College of Music, where she has served on the faculty since 2004. She has held previous appointments at Baylor University, the University of Southern California, University of California Irvine and Pasadena City College. A dedicated educator in the field of collaborative arts and a specialist in vocal literature, she has been a clinician or guest teacher at universities throughout the country such as Cincinnati Conservatory, the University of Southern California, and Vanderbilt University. With collaborative piano luminaries Margo Garrett and Donna Loewy, she has by invitation presented multiple sessions on the pedagogy of collaborative piano at National Association of Teachers of Singing (NATS) and National Opera Association national conventions. An advocate for contemporary American art song, Elvia has hosted residencies at UNT with Tom Cipullo, Juliana Hall and Alan Smith. She has worked closely with composer Jake Heggie on several projects, including creating a comprehensive performer's resource to his songs, and has recently recorded a cd of songs of Juliana Hall with soprano Molly Fillmore (2020). An alumna of San Francisco Opera's Merola Program, Tanglewood and Music Academy of the West, and former faculty at the AIMS program in Graz, Austria, Elvia spent over ten seasons coaching young professional singers at the OperaWorks program in Los Angeles, working under the leadership of Ann Baltz. Featured as guest pianist on multiple occasions with the Fall Island Vocal Arts Seminar, she is currently on the faculty of Opera Lucca. Elvia has appeared in song and chamber music recitals at venues throughout the United States and Europe at such diverse performance events as the Los Angeles Philharmonic's Chamber Concert Series, Plácido Domingo's Operalia Competition, the International Trumpet Guild Conference, the National Opera Association Competition, and at NOA and NATS national conventions. A published author on topics of song literature and collaborative piano techniques, and currently on the editorial board of the NATS Journal of Singing, Elvia has a special interest in language and in the intersection of language and music. She holds a degree in French, and has served as language consultant for Martha Gerhart's series Italian Song Texts from the 17th through the 20th Centuries for Leyerle Press. Elvia began her immersion in the wonderful world of music early in life, playing for voice lessons given by her father, Primo, and assisting her mother, Marlene, in playing church services and teaching lessons. The work they began in her continued at the University of Southern California, where she completed the MM and DMA in collaborative piano with Alan L. Smith. It is with gratitude, respect and admiration that she endeavors to live forward the legacy of her parents and mentors.





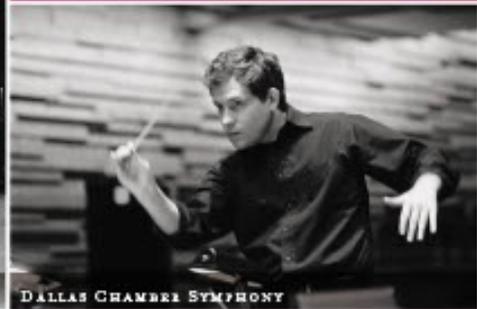
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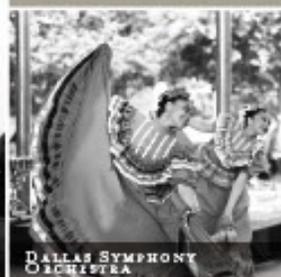
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2021-2022 Subscription Season



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

Catfish & Folksongs- 3:00pm Saturday, 5 February 2022

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

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

Matthew Orlovich: *Crazy Logic* (2006) for saxophone & piano R2DUO Timothy Roberts & Charles Roberts

Arturo Danzon: *Puerto Calvario* (2017) for saxophone and string [piano] R2DUO

John Williams: *Escapades* from "Catch Me if You Can" (2002) arr. for saxophone & piano R2DUO

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

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

Prokofiev & Pianogongs - 3:00pm, Saturday - 7 May 2022

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.

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