

Voices of Change

presents

CONFESSIONS FROM A DREAM

2022–2023 Season

23 April 2023, 3:00pm

Caruth Auditorium, SMU



Voices of Change - Dallas

Modern Music
Ensemble



Niko Skalkottas
Duo for Violin & Viola



Quinn Mason
Confessions from a Dream



College Winner
Ben Spivey
Radiance Rising



High School Winner
Mary Brook Hartmann
Lost Shadows



Eric Ewazen
Trio in E \flat



Arlene Sierra
Of Risk and Memory

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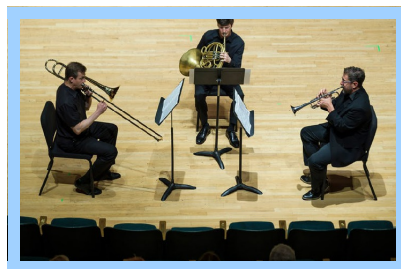
Racine Voodoo Jazz at
Arts Mission Oak Cliff
5 April 2019



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

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Walker String Quartet
24 November 2019



A Note From Maria

Maria Schleuning, Artistic Director

Welcome to the final concert of our 48th season! It is always a pleasure to have the opportunity to meet and work with the winners of our annual Young Composers Competition. Tonight's concert is especially meaningful for us, as in addition, we are thrilled to be welcoming back former VOC prizewinner, Quinn Mason, whose work *Confessions from a Dream* highlights our program. It has been so exciting to follow his career and see him thrive! The end of the season reminds me of how grateful I am to have such a supportive team and board members to work with, wonderful musicians to play with, and fabulous music to perform. I am equally appreciative of our audience and patrons, whose generosity makes it all possible. Thank you for your enthusiasm, curiosity and commitment to the music of our time. I look forward to making more new discoveries with you in season 49!!

Warmly, *Maria*

MISSION & HISTORY OF VOICES OF CHANGE

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

Voices of Change (VOC) is one of the longest-lived and most distinguished classical music ensembles performing new music in the United States. In its 48th year, VOC fills a unique niche in the music world by performing small ensemble works by 20th- and 21st-century composers, encouraging and preserving the impulse of musical creativity and imagination. The current Artistic Director is Maria Schleuning, a now 29-year member of the ensemble.

The ensemble has hosted 125 composers, presented over 80 world premieres (more than 30 commissioned by VOC), performed music by over 400 composers, and made numerous recordings, including 6 CDs. In 1999, VOC was a finalist for a Grammy Award for Best Performance by a Small Classical Ensemble. VOC has been awarded the annual ASCAP Award for Adventuresome Programming five times.

VOC's Core Ensemble is an essential component of the organization's success. Our professional musicians, who also perform in leading area symphony and opera orchestras, are the foundation of all concert programming and deliver highest quality performances. VOC continues to present cutting-edge music through regular subscription concerts, free special events, commissioning original works by living composers, recording works by contemporary composers, holding an annual Young Composers Competition, and presenting free adult and youth education programs. Voices of Change has a proud history of welcoming living composers to work with its musicians and interact with its audiences, with the intention of making new classical music accessible, understandable and fun.

YOUR SUPPORT MAKES OUR WORK POSSIBLE!

The arts generate \$6 billion each year for the Texas economy in normal times, and Voices of Change is proud to be part of this. But the price of admission covers only a small fraction of the cost to produce a concert, and we rely on support from our patrons to continue bringing you unique and adventurous programming. We gratefully acknowledge the support we have received from our loyal patrons over the years and we hope you will remember us in your charitable giving.

VOICES OF CHANGE IS SUPPORTED, IN PART, BY:



UNDERWRITERS' CIRCLE ★ GIFTS OF \$1,000 & UP

Our Underwriters' Circle provide the financial backbone for our concert performances. Please consider joining this elite group. Benefits for members include special recognition in the printed concert program and on our website.

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Joke & Arend Julius Koch
Kenton & David Kravig-Williams
Linda S. McDonald

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VOICES OF CHANGE

2022-2023 Subscription Season

23 April 2023 ☆ 3:00pm

Duo for Violin & Viola (1938)

- I. Allegro Vivo
- II. Andante
- III. Ben Ritenuato

Nikos Skalkottas
1904–1949

Maria Schleuning, Violin ☆ Desirée Elsevier, Viola

Confessions from a Dream (2016, revised 2017)

- I. An Inner Light
- II. Transitions
- III. A Long Sad Song
- IV. Frenzy of Reason
- V. Eclipsed World

Quinn Mason
b. 1996

Virginia Dupuy, Soprano ☆ Victor Diaz Hurtado, Piano

2022 YOUNG COMPOSER COMPETITION WINNERS

Lost Shadows (2022) for string quartet

Mary Brook Hartmann
b. 2006

Radiance Rising (2022) for string quartet

Ben Spivey
b. 2002

Bing Wang & Maria Schleuning, Violin ☆ Desirée Elsevier, Viola ☆ Kari Kettering, Cello

Trio in E^b for trumpet, violin & piano (1992)

- I. Andante
- II. Adagio
- III. Allegro Molto

Eric Ewazen
b. 1954

John Holt, Trumpet ☆ Maria Schleuning, Violin ☆ Steven Harlos, Piano

Of Risk and Memory (1997) for two pianos

Rubato Espressivo - Agitatamente - Minaccioso - Tumultuoso - Brutale

Arlene Sierra
b. 1970

Liudmila Georgievskaya & Victor Diaz Hurtado, Piano

Program Notes by Laurie Shulman © 2023

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Duo for Violin and Viola (1938)

Nikos Skalkottas (1904-1949)

If musicians and music-lovers even know the name of a Greek classical composer, it's probably Iannis Xenakis (1922-2001), an avant-garde composer and theorist who also practiced architecture and engineering. And categorizing Xenakis as Greek is a stretch; he was born in Romania to Greek parents, and spent most of his adult career working in France. (The *Encyclopedia Britannica* identifies Xenakis as a French composer.)

Nikos Skalkottas has a stronger claim to being Greece's most distinguished 20th-century composer. His father and uncle were both musicians, and young Nikos demonstrated talent at a young age. He started violin lessons at age five and entered the Athens Conservatory at age ten, graduating six years later. One of his classmates was Dmitri Mitropoulos, whose subsequent study with Ferruccio Busoni in Berlin stimulated Skalkottas's interest in contemporary music. In 1921, Skalkottas won a scholarship to study at the Berlin Hochschule für Musik. By the mid 1920s, he had abandoned violin performance in favor of composition, though he continued to play in movie and theatre orchestras to support himself. From 1927 to 1932 he was in Arnold Schoenberg's master class at the Prussian Academy of Arts. Ultimately, Skalkottas was a Schoenberg devotee and a strong proponent of the Second Viennese School, which adopted Schoenberg's theories about twelve-tone music. Schoenberg considered Skalkottas one of his most gifted protégés.

Economic strain and a failed relationship with a female classmate prompted him to return to Athens in 1933. Eventually he resumed activity as a violinist, but his own compositions failed to find a public. He disdained contemporary Greek musical culture, and had little interaction with other Athenian musicians apart from orchestra performances. His works from about 1935 until his premature death are mostly twelve-tone or atonal, though a few made concessions to popular taste by incorporating Greek folk music. He had virtually no interaction with other living composers outside Greece, and continued to favor the traditional forms espoused by Schoenberg and his circle. Some of his shorter works adopt Baroque dance forms or those of 19th-century miniatures.

The *Duo for Violin and Viola* is traditional in terms of form. The three movements are all brief – about six minutes total – but Skalkottas, like another Schoenberg disciple Anton Webern, packs maximum expressivity into his music. The writing is understandably spare, and emphasizes counterpoint, though occasional passages with double- and triple-stops enrich the texture. Each movement has a specific mood: propulsive energy in the first, introspection in the second, nervous scherzo-like dialogue in the third (with some dazzling sixteenth note passage work for both players). The ending is convulsive.

***Confessions from a Dream* (2016, revised 2017)**

Quinn Mason (b.1996)

Dallas native Quinn Mason has chosen to remain in the Metroplex since completing his education; however, his name and his music have traveled substantially beyond North Texas. He is currently Artist-in-Residence with the Hartford Symphony. In 2022 he was the Detroit Symphony's Classical Roots composer in residence - and the youngest composer to have been appointed to that role. He was also the inaugural composer in residence for Austin radio station KMFA.

Many of Mason's former teachers are familiar names to VOC audiences, which is no surprise since he studied composition here at SMU. He also studied with Winston Stone at UTD, and has worked with several other prominent composers (and long-time VOC friends), including David Dzubay, Jake Heggie, Libby Larsen, David Maslanka, and Robert X. Rodriguez. His compositions for orchestra, wind ensemble, and chamber ensemble have been widely performed around the United States and Canada – by more than 100 orchestras and counting -- and he is making a name for himself as a conductor. Earlier this month, he made his conducting debut with the National Symphony Orchestra at the Kennedy Center for an NSO Family Concert. The program included the premiere of Mason's *This is the Rope*, a collaboration with narrator Jacqueline Woodson.

Mason drew the texts for his song cycle *Confessions from a Dream* from the poetry of James DePreist (1936-2013), who was one of the first African-American conductors to establish an international

reputation. Less well known than DePreist's music career was his literary presence. He published two collections of poetry: *The Precipice Garden* (1987) and *The Distant Sea* (1989). Maya Angelou wrote the foreword for *The Distant Sea*.

For *Confessions from a Dream*, Mason chose poems from *The Precipice Garden*. "Their subjects are mostly introverted, or deal with extra-musical subjects such as dreams," he explains. His gift for merging poetry and music is evident in these five songs. "An Inner Light" has a thoughtful piano prelude and postlude. Between phrases, the piano occasionally offers a delicate echo of the vocal line. DePreist's poem is epigrammatic, but Mason's setting feels expansive.

"Transitions" unfurls in a nonstop cascade of sixteenth notes, which Mason uses effectively to illustrate the text's 'counterpoint', both in piano octaves and in the singer's wordless melismas. A slower central section delivers DePreist's evocative "a pastel blizzard, as whiffs of trouble pollute the peace."

"A Long Sad Song" is appropriately funereal. Mason uses a key signature for the first time in this cycle (though his musical language is firmly grounded in tonality). He chooses B-flat minor, the same key as Chopin's Sonata Op.35 with the famous 'Funeral March' movement.

The piano plays in unisons at the octave for much of "Frenzy of Reason" – sometimes also in unison with the soprano. His interpretive direction is "fast and frantic, but with order," appropriate to the caprice and oxymoron of the text: "Touch me with madness that I may dance out this frenzy of reason." The coda is quite brilliant for the piano.

Confessions from a Dream concludes with "Eclipsed World", in which the pianist's left hand doubles the vocal line, while the right hand pulses with the harmonies that underlie the singer's introspective melody. The song navigates smoothly through three different tonal centers. Once again, Mason's finely wrought piano interludes and postlude offer substantive commentary on the text.

Confessions from a Dream was commissioned by Voces Intimae. The first performance took place here in Dallas on 23 April 2017, with soprano Elle Logan and pianist Brian Bentley. The cycle is dedicated to Mary Alice Rich, another beloved Dallas composer and Voices of Change Patron.

Lost Shadows for string quartet (2022)
Mary Brook Hartmann (b 2006)

HIGH SCHOOL WINNER
2022 YOUNG COMPOSER COMPETITION

Mary Brook Hartmann, 17, is a junior cellist and composer at the Kinder High School for the Performing and Visual Arts in Houston, Texas. She studies composition through Rice University's Michael P. Hammond Preparatory Program with Dr. Pierre Jalbert, Professor of Composition at the Shepherd School of Music, and formerly with Rice graduate student composer Grace Ann Lee. She studies cello with Richard Aaron, Professor of Cello at the Juilliard School and at the University of Michigan, and in Houston with Latitude 49 cellist Max Geissler. She wrote and premiered her first work through Rice Prep at age 14, and in Summer 2022 was one of 10 high school composers selected for the Young Composers Program at the Cleveland Institute of Music. As a cellist Mary Brook has won First Prize at the Bonn (Germany) Grand Prize Virtuoso International Music Competition, the Clear Lake Symphony Orchestra Youth Concerto Competition, and the Helen and Immanuel B. Olshan Concerto Competition. She has performed as a soloist with the Virtuosi of Houston Young Artists Chamber Orchestra, the Clear Lake Symphony Orchestra, and the HSPVA Symphony Orchestra. Her passions include both performing and composing, and she plans to study both in college.

Of the work, Ms. Hartmann writes:

Lost Shadows is my first composition for string quartet, as I have been increasingly inspired by the power and expression of chamber music in my journey as a musician. I wanted to musically write about the conflict and stress that is happening in the world and the emotional impact that this has on all of us as humans. While pre-pandemic life felt for me like a fading or "lost" shadow, there was hope as we struggled and fought to find our way back. The beginning of this piece starts off on a clear path, with the expectation of a clear destination. However as it progresses, the tension increases and it begins to pull away from the original theme and develop into something completely different. In the last moments of the piece, there is a return of the original melody, as if trying to find a way back to the path, but is quickly overtaken by the new chaotic melody.

***Radiance Rising* for string quartet (2022)**
Ben Spivey (b. 2002)

COLLEGE WINNER
2022 YOUNG COMPOSER COMPETITION

Ben Spivey was born in Oklahoma but at the age of 3 moved to Texas and has lived here ever since. His first introduction to music was a music class in elementary school where he and his classmates were tasked with learning the recorder. In middle school he started lessons on the violin, which has now been his primary instrument for nearly 9 years. Ben first started studying composition in his freshman year of college, and he has now been composing for 3 years.

Spivey's main compositional inspirations have been the work of video game composers Toby Fox and Christopher YOUNG. Other influences outside of video games have been Lindsey Stirling, Dan Avidan, and YOASOBI. Ben is currently pursuing a degree in Music Composition at the University of Texas, San Antonio, where he also performs in the orchestra and chamber ensembles. *Radiance Rising* is at its core about a character growing to be a hero and their emotions throughout the journey. The main inspiration for the piece is the genre of anime openings, with their rock feel which is the feeling he wanted to bring to this quartet. While composing, imagined the violins as vocals, the viola as the electric guitar, and the cello as percussion. Spivey also followed the general template of the Pop Genre: Intro, ABABCB, Outro.

***Trio for Trumpet, Violin and Piano* (1992)**
Eric Ewazen (b. 1954)

A native of Cleveland, Eric Ewazen has long been based in New York, where he has served on the faculty of the Juilliard School since 1980. He earned his Bachelor of Music at the Eastman School of Music and his Masters and DMA from Juilliard. Among his more significant works is *Legacy*, a symphony for wind ensemble, which was commissioned for the 200th anniversary of West Point and performed by the USMA Band in Carnegie Hall in March 2002.

Ewazen has more than thirty CDs in print on a variety of labels including Albany, Summit, New World, Track, Helicon, Hyperion, Cala, and EMI Classics. His reputation is international. Premieres of his orchestral and chamber music have taken place in Mexico City, Taipei, Paris, the Canary Islands, Bangkok, and dozens of American cities including Dallas (*Voices of Change* premiered Ewazen's Horn Concerto in 2002). Ewazen was a guest of the Brisbane Philharmonic in Australia in 2005.

He is best known among brass players, for whom he has written extensively. "My style since 1980 has been primarily tonal," he observed in an interview.. "I call it neo-romantic. Brass players have great repertoire from the Renaissance and Baroque eras, and a handful of classical pieces. There's very little repertoire from the Romantic period. When you get to the twentieth century, again they have a lot of top-

notch pieces. So what they're missing is the romantic period." Brass players have embraced the works he has written, he believes, because his music helps to fill that gap.

The composer's note in the score states that Ewazen modeled his trio on the Brahms Horn Trio, Op.40, which also combines a brass and a string instrument with piano.

My Trio alternates melodic material between the two solo instruments with the piano providing a resonant accompaniment. Traditionally, the trumpet has provided composers with bright, brilliant sonorities, often used heroically or dramatically. In this work, the expressive lyrical qualities of the instrument are also emphasized, helping to display its full range of coloristic possibilities. The work opens peacefully and elegiacally. Although intimations of dramatic tension appear, they ultimately fade away into serenity.

The second movement is dynamic and intense, with agitated gestures, ostinato patterns, abrupt shifts in rhythm, sudden silences and a general feeling of excitement permeating the music. The Adagio is an introspective ballade. The trumpet sings a melancholy song as the violin and piano provide a background of contrasting harmonic textures. Occasionally they sing out their own intimate melodies, but the trumpet's voice keeps coming back in variations of its own quiet soliloquy. The finale is a joyous dance, filled with lively gestures and rhythms. A brief recollection of the first movement gives way to complete exhilaration as the music spins to a rousing close.

The second movement *Allegro molto* shows the most striking indebtedness to Brahms, with dense piano writing and liberal use of hemiola. Ewazen injects a jazziness reminiscent of Leonard Bernstein. Silences are as important as jagged rhythms in this scherzo.

The slow movement opens with a double-stopped passage where Ewazen asks the violinist to sound like a marimba with a free tremolo. Abundant (and difficult!) double stops occur throughout the trio. The finale is seasoned with joyous quasi-Mexican dance rhythms with a central episode of lush post-romanticism. Ewazen may have his heart firmly planted in the 19th century, but he knows his way around chromatic scales and plays engaging games with expanded tonality.

The first performance of this Trio took place at the Juilliard School in February 1994. The trumpeter was Chris Gekker, who commissioned the piece; he was joined by violinist Mayuki Fukuhara and pianist Colette Valentine.

Of Risk and Memory (1997) for two pianos **Arlene Sierra (b.1970)**

Arlene Sierra was born in Miami to a family of New Yorkers. Today she is arguably a citizen of the world. Based in London, she is a Professor of Composition at the Cardiff University School of Music in Wales. In addition to her activities as a composer and teacher, she is an engaging speaker on new music, and has done lectures and presentations at Oxford and Cambridge in the UK, the Universität Mozarteum in Salzburg, and Yonsei and Ewha Universities in South Korea, as well as at multiple institutions in the USA. Sierra was educated at Oberlin, the Yale School of Music, and the University of Michigan. She served as the Utah Symphony's composer-in-association in the 2021-2022 season. This summer she will be in residence at the Valencia International Performance Academy in Spain.

Bridge Records has released five CDs of Sierra's music as part of its composer portraits series. Her works often find their impetus in nature, specifically birds (*Bird Symphony*, *Avian Mirrors*, *Urban Birds*) and insects (*Butterfly House*, *Butterflies Remember a Mountain*, *Insects*, *Cicada Shell*). Her early roots were in electroacoustic music. *Of Risk and Memory* is more conceptual, with the implications of its title manifested in various ways, as her composer's note explains.

Of Risk and Memory explores the concepts of its title in a number of ways. Elements of risk are inherent in the technical virtuosity of the work, both for the individual pianists and in their requirements as a duo ensemble. There is risk in the musical assertion and denial of individuality—as the pianists must finish each other's phrases, match one another exactly and at times compete for dominance in the process of the work. Risk is illustrated in the visual aspects of performance as well, because the main materials of the piece require one pianist to play at the extremes of the keyboard while the other is confined to the center, switching position in turn. As the music continues, the listener/viewer becomes aware that certain phrases create visual cues, adding to the already formidable requirement of precision from the performers.

It is within memory that the structure of this work becomes apparent. Musical objects are presented sequentially, interrupted and then brought back in an overlapping reverse order, only to be shattered with mechanical persistence in the second main section of the work. In this section, the objects are subjected to a process that seems to destroy them, but later brings about their aural transformation. After this transformation has taken place, the original objects return and are followed again in their new forms, leaving listeners to discern between the music and its transformation in memory.

A single movement of about 12 minutes' duration, *Of Risk and Memory* comprises four principal sections that alternate [A - B - A' - B'] between a slow *Rubato espressivo* [freely, expressively] and *Agitamento* [agitated], an almost primitive perpetual motion that requires razor sharp precision between the two pianists as well as formidable bravura technique. The second iteration of the agitated section drives to a ferocious conclusion, with Sierra's instructions proceeding from *Minaccioso* [menacing] to *Tumultuoso* to *Brutale*. This music will have your heart pumping.

MEET THE ARTISTS

Maria Schleuning, Violinist & Artistic Director, has been a member of the Voices of Change Modern

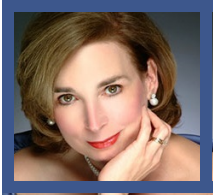


Music Ensemble since 1996 and Artistic Director since 2009. An advocate of new music, she has worked with many of the leading composers of our day including the legendary Witold Lutoslawski, George Crumb, Aaron Jay Kernis, John Corigliano, Augusta Read Thomas, Sebastian Currier, Bright Sheng, Samuel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

the world premiere was December 9, 2018 in Ann Arbor Michigan. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being *all water has a perfect memory* featuring the music of David Dzubay, released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the

orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony, Las Cruces Symphony, and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at Guildhall School in London with a grant from the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School where she received her Master's Degree.

Soprano **Virginia Dupuy** has earned a reputation as one of the finest recital and concert singers in the United States. She has championed American music in recordings of the Grammy-nominated Voces Americanas, and she premiered the role of "Crone" in Conrad Susa's opera *Wise Women*. *Fanfare* magazine hailed her recording of Dominick Argento's Pulitzer Prize winner *From the Diary of Virginia Woolf* as one of the top classical recordings of the year. Dupuy made her Lincoln Center debut with the American Symphony Orchestra at Avery Fisher Hall and has appeared with the orchestras of Pittsburgh, Phoenix, Dallas, Houston, Fort Worth, Eugene and Honolulu.



A professor of music at SMU's Meadows School of the Arts, she is a leading scholar and interpreter of music set to Emily Dickinson's texts. Gasparo Records, Inc. released *Dwell in Possibility*, a CD of 24 Dickinson poems and one letter performed by Dupuy with Shields-Collins Bray of Voices of Change, set to music by her esteemed friends, including Jake Heggie, Lee Hoiby, Dan Welcher, Richard Hundley, Simon Sargon and William Jordan. She continued her performances of contemporary composers with Voices of Change and the Cliburn Modern Composers Concerts with the composers Adamo, Heggie, Ricky Ian Gordon, Golijov, Danielpour, Higdon and Bolcom present. She sang songs and duets, including texts of Sister Helen Prejean, with Jake Heggie at the Cliburn's "Modern at the Modern" in Fort Worth with pianist and producer Shields-Collins Bray. She continues to perform "Emily Dickinson in Song" throughout the country. Dupuy is in demand throughout the United States as a teacher of master classes. In spring 2016, she produced a workshop, "Strategies for Performing Contemporary Music," for the Los Angeles NATS chapter on the campus of Loyola Marymount University. In 2010, she produced a symposium prior to the opening of the opera *Moby Dick* by Jake Heggie at the Winspear Opera House in partnership with The Dallas Opera, Meadows School of the Arts and the Texas Book Festival. As a member of Voices of Change, Dupuy performed songs and arias of Bernstein in October 2018 and Ravel's *Chanson Madécasses* in January 2017. Seen as an innovator at Meadows, Dupuy recognizes that providing opportunities for performance is an essential part of education for singers. She produces *Broadway Anthems*, an ensemble in great demand throughout the Metroplex. Thirteen singer/dancer/actors, half of whom play instruments, perform a variety of repertoire from *Guys and Dolls* to *Hamilton*. In '21-'22 the ensemble included a flutist, cellist, guitarist, tubist and percussionist.

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



Solti which performs concerts in the name of world peace an harmony across the world, from Chicago to Beijing. As a soloist, she performed the Bartok Concerto for Viola and Orchestra in May 2018 in Portland, OR with the Sunnyside Symphony, and in October 2013 with the Greeley Philharmonic in Colorado. In February 2013 she premiered Glen Cortese's *Viola Concerto* for viola and chamber

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

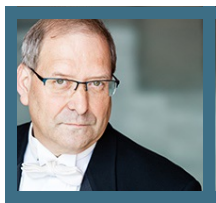
Dr. Liudmila Georgievskaya, Piano, has performed as a recitalist in Russia, Italy, Uzbekistan, Ukraine, France, Netherlands, England, Hungary, Panama, and the United States. Winner of top prizes



in more than a dozen national and international piano competitions, her performances have been broadcast on radio and television programs in Russia, the United States, Uzbekistan, Italy and Vatican City. She appeared as soloist with the Dubna Symphony Orchestra (Russia), Turkeston Symphony Orchestra (Uzbekistan), National Symphony Orchestra of Uzbekistan and with some American orchestras including Meadows Symphony Orchestra, Las Colinas Symphony, Garland Symphony Orchestra, Symphony Arlington, UNT Concert Orchestra, and Concert Artists of

Baltimore. Active also as chamber musician, she is a member of Voices of Change, and she often performs in piano duos with her husband Thomas Schwan and with her sister Olga Georgievskaya. Her solo CD with music by Beethoven and Schumann (Odradek Records, 2013) was hailed by the international press and won two Global Music Awards. An inheritor of the Russian piano school, she studied in Moscow with Tatiana Galitskaya and Liudmila Roschina, both former students of the legendary Russian pianist and composer Samuil Feinberg, Alexander Goldenweiser's pupil and disciple. She graduated from the Moscow State Tchaikovsky Conservatory cum laude. She also completed her post-graduate studies with Sergio Perticaroli at the Santa Cecilia National Academy in Rome, followed by the Artist Certificate at Southern Methodist University with Joaquín Achúcarro and the Doctorate in Piano Performance at the University of North Texas with Dr. Pamela Mia Paul. She is currently on the piano faculty at the University of North Texas, on the music faculty at Southern Methodist University, and she has given piano masterclasses worldwide.

Pianist **Steven Harlos** finds himself equally at home on the concert stage, in the jazz club, or in the



pit of a Broadway musical. He performs regularly in a wide range of roles including concerto soloist, chamber musician, and in contemporary works involving electronics and improvisation. He has performed with such diverse artists as Timofei Dokschutzer, Harvey Phillips, Dick Hyman, Marvin Gaye and Maureen McGovern. In 2010, he played the world premiere of Dysfunctional, a piano concerto written for him by American composer and jazz artist Stephen Anderson. 2021 marked the release of his recording of solo piano music by Dick Hyman. He was staff keyboardist for the

Dallas Symphony Orchestra from 1996 until his retirement in 2022. Currently, he serves as chair of the Division of Keyboard Studies at the University of North Texas. He is also a successful composer--his Sonata Rubata for flute and piano is published by Southern Music Company, and Benniana, his jazz sonata for clarinet and piano is gaining worldwide popularity. In 2021 he completed and premiered

Billiana, Sonata #2 for clarinet and piano. Other works include Three Bach Inventions Re-Invented in the styles of Busoni, Godowsky, and Rachmaninoff for piano solo (2020).

John Holt is professor of trumpet at University of North Texas and principal trumpet with the Dallas Opera Orchestra, a position he has held since 1989. Holt was the recipient of the 2016 UNT Creative Impact Award. This award highlights “a full-time University faculty member whose publications, performances, or exhibitions in the literary or creative arts have had the greatest societal impact”. The consummate musical artist, Holt has appeared as a soloist with orchestras throughout the United States and Europe. He has two opera excerpt books published by Harold Gore Publishing, Trumpet Excerpts From Italian Operas in 2018 and Trumpet Excerpts From European Operas in 2020.



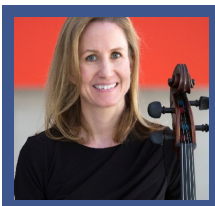
His CD recording Facets 4 released by the International Trumpet Guild in 2016, was Holt’s eighth solo CD recording. His seven previous solo recordings, all on the Crystal Records label, have received unanimous critical acclaim by industry publications Fanfare, American Record Guide, Instrumentalist, Gramophone and the International Trumpet Guild. Born in Dallas, Texas, Holt began studying trumpet at the age of 12 with Richard Giangiulio, former principal trumpet of the Dallas Symphony. He continued his studies at the University of Miami with Gilbert D. Johnson, former principal trumpet of the Philadelphia Orchestra. At age 22, Holt performed as co-principal trumpet of the Philharmonic Orchestra of Ft. Lauderdale, under the direction of Emerson Buckley. At age 24, Holt became principal trumpet of the Orchestra del Maggio Musicale Fiorentino in Florence, Italy, Zubin Mehta, music director. While in Italy, Holt had the great privilege of playing under some of the world’s most renowned conductors including Luciano Berio, Georges Prêtre, James Conlon, Gerd Albrecht, Carlos Kleiber, Krzysztof Penderecki, Riccardo Chailly and Carlo Maria Giulini. At the invitation of artistic director and conductor Nicola Rescigno, Holt became principal trumpet of the Dallas Opera Orchestra in 1989. He received distinguished opera service awards in 1999, 2004, 2009, 2014 and 2019. Holt’s orchestral discography includes numerous recordings with the Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Dallas Opera Orchestra and The Voices of Change.

Pianist **Victor Diaz Hurtado** made his debut with the Matanzas Symphony Orchestra in Cuba at the age of 11. In 2016 he was awarded full scholarship to Southern Methodist University to study under the guidance of the legendary pianist Joaquin Achucarro. At SMU, Victor completed the Performer's Diploma Program in 2018. The Master's Program in 2020 and the Artist Diploma Program in 2021. His recordings of the Cuban piano repertoire include works by composers as Hilario Gonzalez and Argeliers Leon and they have received distinctions in the Cuba's premier music awards Cubadisco. Victor has won many prizes in international and national piano competitions in Cuba,

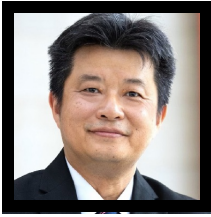


France, and Mexico. His most relevant awards include the Silver Medal in the Jose Jacinto Cuevas International Piano Competition hosted by Yamaha Piano held in Mexico; Second Place in the National Piano Competition UNEAC in Havana, Cuba and Special Mention to the best performance of Heitor Villalobos pieces in the Epinal International Piano Competition at Epinal, France.

Cellist **Kari Kettering**, a native of Saskatoon, Saskatchewan, completed her Bachelor of Music in Cello Performance at St. Olaf College in Northfield, Minnesota and Master of Music at Indiana University where she studied with Tsuyoshi Tsutsumi. Before moving to Dallas Kari lived in Seattle where she performed regularly with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet and Northwest Chamber Orchestra. She joined the Dallas Symphony in 2003 and has performed with numerous chamber ensembles in the Dallas area and was a member of the Voices of Change Modern Music Ensemble for 10 years. Kari plays a cello made in 1710 by Joseph Guarnerius filius Andreas that is generously on loan from Richard and Enika Schulze.

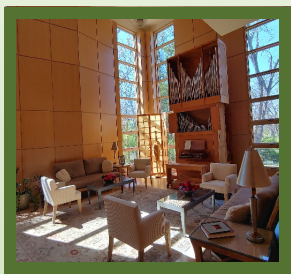


Bing Wang, Violin, has distinguished himself as a brilliant recitalist and soloist with orchestras in Germany, Greece, Portugal, England, Japan, China, Mexico, and the United States, under the baton of Yehudi Menuhin, Gerhard Samuel, Justuz Frantz, Mehli Mehta, Miguel Graca Moura, Markand Thakar among others. His performances have been broadcast and televised in the United States, Europe, and China. Born in China, he started violin lessons with his father, Professor De-Wen Wang at the age of four and a half. He came to the United States in 1983 to study at Indiana University with Professor Henryk Kowalski. He received his B.M. degree at Cincinnati University, where he studied with Dorothy Delay, and Kurt Sassmanshaus, M.M. degree at USC, where he continued his studies, pursuing the DMA degree with Professor Alice Schoenfeld. Mr. Wang was Concertmaster of the American Youth Symphony under maestro Mehli Mehta from 1989-1995. He held the Concertmaster position of the Schleswig-Holstein Chamber Philharmonic Orchestra in Germany from 1990-1992. He was the recipient of Davidoff "1991 Young Musician of the Year" award in Germany. The "Kieler News" writes the prize was given "for his Musicality, Virtuosity, and ability as Concertmaster". Mr. Wang was on the Faculty at University of Texas at Arlington from 1997-2002. Currently he is a member of the Dallas Symphony Orchestra.



Save the Date!

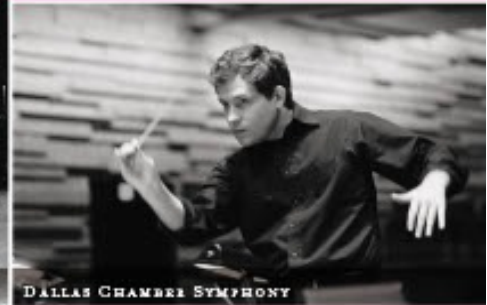
Plan to join us for a delightful afternoon
at the lovely Whiterock Lake Home of
Barbara Bradfield



with Iranian Flutist
Mehrdad Gholami



2:00pm, Saturday, 20 May 2023
Cost & Details Forthcoming!



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