Voices of Change
2020 2021 Concert Season
Concert 1
18 October 2020, 7.30pm

Charles Ives

Jonathan Cziner

Ralph Vaughan Williams
Artistic Director
Maria Schleuning

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Voices of Change Dallas

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5 April 2019

Ives Violin Sonata
16 February 2020

Corigliano Mr. Tambourine Man
6 October 2019

Poulenc Sonata for Horn, Trumpet & Trombone
6 May 2019

Psathas Matres Dance
16 February 2020

Howells Oboe Sonata
6 May 2019

Walker String Quartet
24 November 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

Audelia Creek Elementary
Student Drawing Contest
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A Note From Maria

Maria Schleuning, Artistic Director
Voices of Change Modern Music Ensemble

Good evening!

We are extremely grateful to be opening our 46th Season tonight. With all the challenges of 2020, the opportunity to continue performing and presenting works by composers of our time is all the more meaningful. While we regret not able to have you with us in person, we are appreciative of the opportunity to share our performance with you safely by Livestream. I would like to thank my general managers, staff, and board members at Voices of Change for their dedication and support during these ever-changing times. To all the performers on our roster this year, I not only admire your talent and commitment, but also your flexibility and willingness to make things work! And to our patrons and supporters; thank you for understanding the need for art and music in our lives, especially during challenging times, and for your generosity, kind encouragement, and patience. We hope you will enjoy the concert!

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

VOICES OF CHANGE IS SUPPORTED, IN PART, BY:

![SMU Meadows School of the Arts](image1)
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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, invitations to Underwriters-only events and a standing invitation to attend rehearsals.

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Variations on “America” (1891)  
Charles Ives 
Dr. Bradley Hunter Welch, Organ 
1874–1954

Sonata No. 2 for Violin & Piano (2016)  
Jonathan Cziner 
b.1991

I. Double Variations 
II. Scherzo 
III. Aria 
IV. Finale

Maria Schleuning, Violin ⭐ Liudmila Georgievskaya, piano

Piano Quintet in C minor (1903)  
Ralph Vaughan Williams 
1872–1958

I. Allegro con fuoco 
II. Andante 
III. Fantasia (quasi variazioni)

Maria Schleuning, Violin ⭐ Barbara Sudweeks, viola 
Gayane Manasjan, cello ⭐ Brian Perry, double bass 
Liudmila Georgievskaya, piano

Program Notes by Laurie Shulman © 2020 
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Variations on “America” (1891)  
Charles Ives (1874-1954)

For many years, Charles Ives was the enfant terrible of American music. Even today, nearly a century and a half after his works began to be heard with any regularity, listeners are wont to scratch their heads in bemused questioning -- or frustrated bewilderment -- upon listening to an Ives composition. The son of a New England bandmaster, Ives made a successful career for himself in the insurance business, pursuing composition as a hobby most of his adult life. Recognition came quite late to him; he had to endure both misunderstanding and ridicule of his exploratory, innovative music.

As a youth, Ives was an accomplished organist with a gift for improvisation. His Variations on “America” is believed to have originated as an improvised organ fantasia, possibly for a Fourth of July concert in Brewster, New York in 1891, when Ives was 17. Its arresting harmonies, interludes in two keys at once (what musicians call bitonality), and adventuresome rhythmic patterns all bespoke a musical grasp far beyond his years. Yet his boyish sense of humor left its prankish legacy. As an adult he recalled that he used to enjoy playing the pedal part of the fifth variation as much as playing baseball.
Ives’s biographer Frank Rossiter has suggested that young Charles may have been influenced by the German organist and composer J.C.H. Rinck (1770-1846), whose Variations on “God Save the King” were in Ives’s performing repertoire as a teenager. But Ives’s own set of Variations is vastly more adventuresome and humorous than the staid Rinck set. We know that he programmed the piece on organ recitals that he played in Danbury, Connecticut and Brewster in 1892. According to the American composer Henry Cowell, who published one of the first major studies about Ives:

This work contained pages his father would not let him play at the Brewster concert because they had canons in two and three keys at once that proved to be unsuited to performance in church: they ‘made the boys laugh out loud and get noisy.’ A little later the young composer wrote a fugue with the successive entrances of the voices each in a different key. When he showed the outline of this piece to his father, George Ives said: ‘Charlie, it will be time enough to write an improper fugue and do it well when you can write a proper fugue and do that well.’

It is not difficult to understand what prompted the giggles from Charlie’s boyhood friends. He starts out respectfully enough, but soon the cockiness and brashness of youth compromise the sobriety of the moment, mocking the staid pomp of the anthem with foreign key centers and the clear implication of carnival music. By the time he arrives at Variation IV, all pretense of dignity is shunted aside in favor of a riotous polonaise. We can practically hear castanets and tambourine, barely concealing Ives’s mirth.

Equally startling are the bitonal interludes that provide transition between variations, boldly shifting keys with neither warning nor traditional harmonic movement. This music must have sounded risqué indeed to 1890s New England! According to Ives’s biographer J.P. Burkholder, George Ives -- a trumpeter -- suppressed the polytonal segments of the Variations when he helped Charles prepare the work to be submitted for publication.

Ives’s daring use of two keys at once is now recognized as a technique far ahead of its time. Equally prescient for the young composer’s subsequent career was his prominent incorporation of a popular American tune into his music (even if, in this case, it was an Americanization of the English anthem). In the original organ version, Variations on ‘America’ is the most important piece Ives composed before he matriculated at Yale University. William Schuman’s fine 1963 arrangement for orchestra brought it to a wider audience. Today, the piece shows up regularly on concert programs not only around Fourth of July and other major and specifically American holidays, but also as a “curtain raiser” – as it does on this concert – with an appeal nearly as popular as that of the most familiar opera overtures. Listeners will enjoy Ives’s sly parody technique, poking fun at various musical styles and traditions with his sassy variations.

Sonata No. 2 for Violin & Piano (2016)
Jonathan Cziner (b.1991)

Jonathan Cziner is one of a growing number of millennial composers to make an appearance on a VOC program. Not yet thirty, this young man won the American Academy of Arts and Letters Charles Ives Scholarship in 2018. The same year, his Resonant Bells for orchestra was awarded the William Schuman Prize at the BMI Student Composer Awards and the Palmer Dixon Prize for the most outstanding work by a Juilliard School student. Osmo Vänskä and the Minnesota Orchestra programmed his music on their 2018-19 Composer’s Institute. Closer to his home in New York City, he has already had performances by the New
Jersey Symphony and the Juilliard Orchestra. Also in New York, his chamber music has been performed at Carnegie Hall, Alice Tully Hall, and (Le) Poisson Rouge. Locally, he’s written for the Dallas Harp Quartet.

Currently a doctoral candidate in composition at Juilliard, Cziner earned his Bachelor’s degree in music at NYU and his Master’s at Juilliard, working with Robert Beaser. He is associate artistic director of the Charles Ives Music Festival, and has also begun writing film scores.

He describes his 2016 Sonata as his journey into the world of the American Violin Sonata. He acknowledges its indebtedness to traditional forms, and its inclusion of contemporary characteristics and sound-worlds that reflect trends in American music over the past 75 years. He hints at the influence of several American composers who have adopted traditional approaches, but identifies only one: his former teacher Robert Beaser. “The overall emotional trajectory of the piece expresses a spirit of optimism, which I perceive to be a very American ideal,” he has written. The balance of Cziner’s composer’s note follows.

I. The **Double Variations** are not based on two differentiating themes, but rather the idea of opposites: fast and slow, extroverted and introspective, or, if you will, left and right. There are four variations each opening with fast, finger-twisting passages, which are then followed by more static and restrained lyrical passages. The construction of this movement subtly predicts the form of the rest of the piece, and thus functions as a prelude of sorts.

II. The **Scherzo** is the most neoclassical of the movements, and emits an aura of being clearly rooted in tradition but “on the wrong notes.” This movement is full of twists and turns and even, maybe, some laughs.

III. The main melodic material of the **Aria** is derived from the opening theme of Robert Beaser’s Violin Sonata; the pitches are different but the shape of the line is very similar. The movement opens with the violin playing this lonesome melody, and eventually the piano joins, accompanying with soft harp-like chords. After a short piano solo, the music becomes more agitated and builds to a soaring, affirmative climax, and by the end, this movement brings us out of the ambiguity of the first two movements into a place of quiet contentment.

IV. The **Finale** continues the positivity of the Aria and the once enigmatic material of the first movement is now fully transformed. The music from the first movement returns in the middle of this movement only to be once and for all overwhelmed by the rush of the newly transformed material and the piece comes to a jubilant and triumphant conclusion.

While Cziner’s use of variation technique suggests his acquaintance with other American composers rooted in tradition – Copland, Piston, Schuman, and Stucky come to mind – his piano writing in particular suggests the expansive techniques of Fauré, Debussy, and Ravel, through cascades and washes of arpeggiated, post-impressionist sound. This approach doubtless derives from Cziner’s own talent as a pianist, and his love for the music of Debussy, Ravel, and Henri Dutilleux. His violin writing draws on a wide variety of extended techniques including microtones, *sul ponticello*, *spiccato*, and extensive use of harmonics.

Artistic Director Maria Schleuning met Cziner several years ago and thought he was a wonderful talent. She says, “I loved this Sonata so much on hearing it, and immediately decided
to program it. It is such a joy to practice!” Cziner revised his original 2016 score for this evening’s Voices of Change season opener. It is the first time VOC has performed Cziner’s music. One suspects it will not be the last.

**Piano Quintet in C minor (1903-05)**

**Ralph Vaughan Williams (1872-1958)**

We do not think of Vaughan Williams as a composer of chamber music. To be sure, there are a few works that occasionally get dusted off: the relatively early Phantasy Quintet, a lone string quartet, and the fine song cycle *On Wenlock Edge* for voice, piano, and string quartet. Still, Vaughan Williams remains best loved for those compositions inspired by English folk song and traditional music: *Fantasia on Greensleeves, Fantasia on a Theme by Thomas Tallis, “London” Symphony, The Lark Ascending*, the two Norfolk Rhapsodies.

In fact, Vaughan Williams composed a number of chamber works very early in his career, but later suppressed them. Now, several are beginning to attract interest from musicians and listeners. The quintet on today’s program, which preceded Vaughan Williams’s love affair with English folk music, has an unusual history. Its instrumentation – with double bass rounding out the string complement, instead of the second violin of a conventional string quartet – is identical to Schubert’s ‘Trout’ Quintet. Apparently this was no accident, since Schubert was one of Vaughan Williams’s favorite composers.

Vaughan Williams completed the original score on 27 October, 1903, then returned to the quintet in 1904 and 1905, making substantial revisions. The première took place 14 December 1905 in London’s Aeolian Hall. According to biographer Michael Kennedy, the last documented performance in the composer’s lifetime took place in June 1918, after which he withdrew the work. It remained unpublished for nearly a half century after Vaughan Williams died in 1958. The manuscript was part of a large collection of music given to the British Library by the composer’s widow, with a stipulation prohibiting performance of the early works.

In the late 1990s, Ursula Vaughan Williams relented, authorizing publication of several early pieces, including the Quintet. The first modern performance took place at the Royal College of Music in November 1999. Britain’s Nash Ensemble made the inaugural recording for Hyperion in 2002, the same year that the English house of Faber published it.

This piece may be early, but it is hardly juvenilia. Vaughan Williams had completed his studies at the Royal College of Music eight years before he wrote it; he was in his thirties. He had not yet traveled to France to work with Maurice Ravel, nor had he embarked on the intensive study of English song. Both experiences would have a powerful impact on his later music. The quintet thus dates from a period during which Vaughan Williams was finding his personal voice as a composer.

Like many composers of the early 20th century who continued to think in a tonal idiom, Vaughan Williams was profoundly influenced by the late romantics. The spectre of Brahms lies heavily over the first movement in particular, with its grand gestures. A distinct French flavor lurks there as well: occasional flickers of harmonies we associate with both César Franck and Gabriel Fauré. In the third movement variations, Debussy hovers as muse. Throughout the quintet, Vaughan Williams shows a fine ear for sonority and texture, allotting the occasional solo flight to each player. In a couple of trio-like moments for the lower strings, the double bass adds gravitas. The piano writing is particularly bold in the finale, sometimes verging on grandiose.
Although Vaughan Williams withdrew this quintet, he must have recognized its intrinsic musical value, for he adapted the finale’s theme in his 1954 Violin Sonata. Romantic, richly textured and emotionally full-blooded, the quintet is a welcome addition to the repertoire that deserves to be heard more frequently. ★★★

**MEET THE ARTISTS**

**Maria Schleuning**, Violinist & Artistic Director, has been a member of the Voices of Change Modern Music Ensemble since 1996 and Artistic Director since 2009. An advocate of new music, she has worked with many of the leading composers of our day including the legendary Witold Lutoslawski, George Crumb, Aaron Jay Kernis, John Corigliano, Augusta Read Thomas, Sebastian Currier, Bright Sheng, Samuel Adler, Donald Erb, David Dzubay, Pierre Jalbert, and David Amram. She has premiered many new works, including Dream Catcher a solo violin work written especially for her as a gift by Augusta Read Thomas, and Partners a double concerto written for her and cellist Jolyon Pegis by David Amram; the world premiere was December 9, 2018 in Ann Arbor Michigan. An active chamber musician, Ms. Schleuning has performed in venues such as New York's Alice Tully Hall, Weill Hall, Merkin Hall, Avery Fisher Hall, and the Museum of Modern Art as well as at numerous festivals throughout the United States and Europe. She has been a faculty member and performer at the Bowdoin International Music Festival, Idyllwild Arts, Bennington Music Festival, University of North Texas, and the Blackburn Academy. She has recorded with Continuum modern music ensemble in New York, and in Dallas with grammy-nominated Voices of Change and the Walden Piano Quartet; the most recent being all water has a perfect memory featuring the music of David Dzubay, to be released by INNOVA in October 2019. In addition, Ms. Schleuning has served as principal second violin of the New York Women's Ensemble and with the Classical Tahoe Orchestra. A member of The Dallas Symphony since 1994, she has been featured as soloist with the orchestra on many occasions. Other solo highlights include appearances with the Oregon Symphony, Seattle Symphony, West Virginia Symphony, Abilene Symphony, Laredo Philharmonic, Bozeman Symphony (MT), Las Cruces Symphony(NM), and with the Greater Dallas Youth Orchestra on a tour of Eastern Europe including concerts at the Gewandhaus in Leipzig and the Rudolfinum in Prague, in addition to a tour of China in 2015. She studied with Josef Gingold at Indiana University, where she was awarded a Performer's Certificate; with Yfrah Neaman at the Guildhall School in London with a grant from the Myra Hess Foundation; and with Joel Smirnoff at the Juilliard School where she received her Master's Degree.

**Cellist Gayane Manasjan Fullford** is a versatile and prolific performer. She has performed as a soloist and chamber music artist throughout the United States including such cites as New York, Boston, Los Angeles, Houston, Austin, Birmingham, San Juan-Puerto Rico, and at the Library of Congress in Washington, D.C. She has also performed throughout Japan and Iceland. She has performed extensively in Vermont where, in 1981, she co founded the Killington Music Festival. An active teacher, Ms. Manasjan maintains a private studio and has given masterclasses at Rice University, the Sakuyo College of Music in Japan, and at the Reykavik College of Music in Iceland. Born in Hollywood, California, Ms. Manasjan is a recipient of an award from the Calouste Gulbenkian Foundation, and holds degrees from the Juilliard School and California Institute of the Arts. Her principal cello teachers include Channing Robbins, Ron Leonard, and Leonard Rose. She has also worked with members of the Juilliard, Hungarian, Cleveland, and Vegh String Quartets. A former member of the Ft. Worth Symphony, she has performed for decades with the Dallas Symphony. She was principal cellist
of the Dallas Chamber Orchestra from 1982 through 1995. Ms. Manasjan is Artistic Director of Art Music, an annual chamber music concert series, now in its tenth season, in Dallas.

**Liudmila Georgievskaya** has performed as a recitalist in Russia, Italy, Uzbekistan, Ukraine, France, The 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 a soloist with the Dubna Symphony Orchestra (Russia), Turkiston Symphony Orchestra (Uzbekistan), National Symphony Orchestra of Uzbekistan and with some American orchestras including Meadows Symphony Orchestra, Las Colinas Symphony, Garland Symphony Orchestra and Concert Artists of Baltimore. Active also as a chamber musician, she is a member of Voices of Change, one of the most distinguished new music ensembles in the United States. 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 received enthusiastically by the international press and won two Global Music Awards. She is also on faculty at Southern Methodist University and has been giving masterclasses worldwide, including Italy, Hungary, Uzbekistan, United States, The Netherlands and Panama. 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 Perticari at the Santa Cecilia National Academy in Rome (Italy), followed by the artist certificate at Southern Methodist University with Joaquín Achúcarro and the doctorate in piano performance at the University of North Texas with Pamela Mia Paul.

**Brian Perry** joined the bass section of Dallas Symphony Orchestra in 2013. Prior to his appointment, he was a member of the Fort Worth Symphony Orchestra for 9 seasons. He has performed with the Minnesota Orchestra, National Symphony, and Cleveland Orchestra. Most recently Brian served as a guest bassist with the Boston Symphony Orchestra during the 2018-2019 season and has continued to perform regularly with the BSO at Tanglewood since 2010. In addition to his love of orchestral music, Brian maintains an avid interest in chamber music and is often featured locally on several series including the DSO's Musicians View, SMU's Distinguished Performer Concerts, Fine Arts Chamber Players, ArtMusic, Spectrum Chamber Music, and both the Cliburn at the Modern series and the Cliburn's Musical Awakenings educational concert series with pianist Buddy Bray. Additionally he has performed with the Vermeer String Quartet and pianist Natalie Zhu for Bay Chamber Concerts in Rockport, Maine, with DSO colleagues as part of Bravo! Vail Chamber Concerts in Vail, CO, and in both the Curtisville Consortium and BUTI Faculty Concert Series in Lenox, MA. The 2020-2021 season will also bring new appearances with both Voices of Change and Dallas Chamber Music Society. Brian's primary teachers include Edwin Barker, principal double bassist of the Boston Symphony Orchestra (B.U.) and Jeff Bradetich, world-renowned pedagogue and recitalist (UNT). Brian enjoys teaching and is currently Adjunct Associate Professor of Double Bass at the Meadows School of the Arts at Southern Methodist University in Dallas, TX. He has also served on the faculty of UNT and as a board member for the International Society of Bassists (I.S.B.) and the Bradetich Foundation, an organization dedicated to promoting the double bass as a solo instrument. Committed to educating and mentoring young bassists, he has adjudicated and presented masterclasses for both the 2015 and 2017 I.S.B. conventions, multiple TCU Bass Fests, and since 2010 has been the double bass instructor at the highly acclaimed Boston
University Tanglewood Institute in Lenox, MA, one of the nation's premier summer orchestral training programs for high-school students.

**Barbara Sudweeks**, Barbara Sudweeks, violist, is the former Associate Principal Viola of the Dallas Symphony Orchestra. She recently retired after 42 years of service with the orchestra. Ms. Sudweeks has been a concerto soloist with the Dallas Symphony, the Shanghai Radio Symphony Orchestra, the Latvian Chamber Orchestra, the Utah Symphony, the Music in the Mountains Festival Orchestra in Durango, Colorado and the New Philharmonic of Irving, Texas. She is a member of the contemporary music ensemble, Voices of Change. She is a former member of the Walden Piano Quartet, the original Dallas String Quartet and An die Musik (New York). She has recorded and concertized extensively throughout the US and Europe, as well as Australia and China. Ms. Sudweeks has participated in summer festivals such as the Rockport Chamber Music Festival, San Diego's Mainly Mozart Festival and Music in the Mountains in Durango, Colorado. She has also given master classes at The Cleveland Institute of Music and Texas Christian University. Before coming to Dallas, Ms. Sudweeks was Principal Viola of the Hamilton Philharmonic (Ontario, Canada) and a member of the Utah Symphony. She continues to teach viola, chamber music and orchestral repertoire at Southern Methodist University. She has been on the faculty since 1983.

In addition to playing the viola, Ms. Sudweeks loves Chinese music and enjoys playing the Chinese erhu. She has been an erhu soloist with the Kaohsiung City Chinese Orchestra in Taiwan, the Shanghai Radio Symphony Orchestra, the Jiangsu Province Symphony Orchestra in Nanjing, China, the Music in the Mountains Festival Orchestra in Durango, Colorado, the Dallas Symphony, and the New Philharmonic Orchestra of Irving, Texas. She has also been a recitalist in Shenyang, China. Her non-musical activities include spending as much time as possible with her five exceptional grandchildren. She loves travel and she and friends go on an interesting, and often exotic, trip every year.

Hailed as “A world-class virtuoso” and “an expert at defining darks, lights, shadows and colors,” **Bradley Hunter Welch** is increasingly in demand as a recitalist, concerto soloist, and collaborative artist. A native of Knoxville, TN, Bradley holds the Doctor of Musical Arts, Master of Musical Arts, Master of Music degrees, and the Artist Diploma from Yale University where he studied with Thomas Murray and Martin Jean. He also holds the Bachelor of Music degree magna cum laude from Baylor University where he studied with Joyce Jones. Dr. Welch is the 2003 First Place winner of the Dallas International Organ Competition and was also awarded the Audience Prize for the second time, having previously won it in 2000. He was Director of Music & Arts at Highland Park United Methodist Church in Dallas, TX from 2009 to 2014 and currently devotes his full-time attention to a thriving solo concert career. Between his concert and recording engagements, Dr. Welch serves as Artist-in-Residence as Christ Church (Anglican) in Plano, TX--one of the largest Anglican churches in the United States. In addition to these duties, he performs approximately 20 concerts annually under the exclusive artistic management of Phillip Truckenbrod Concert Artists, Hartford, CT. His premier recording is the first solo organ recording of the Cliburn Organ at Broadway Baptist Church. Bradley is married to Kara Kirkendoll Welch, a flutist in the Dallas Symphony Orchestra and Adjunct Professor of Flute at Southern Methodist University. They have a son--Ethan Hunter Welch--and a daughter--Avery Kristine Welch.
I believe creativity is the very essence of life. It unites us, inspires us, challenges and changes us.

I AM TACA – The Arts Community Alliance.
2020-2021 Subscription Season

VIRTUAL Concert 1 - 7:30pm, Sunday - 18 October 2020
Charles Ives: Variations on America (1891) for solo organ [Bradley Welch, Organ]
Jonathan Cziner: Sonata #2 for violin & piano (2016)
Ralph Vaughan Williams: Piano Quintet in C Minor (1903) for violin, viola, cello, bass, piano

Concert 2 - 7:30pm, Sunday, 17 January 2021
Alyssa Morris: Collision Etudes for oboe (1985)
Hannah Lash: Folksongs (2011) for flute, percussion & harp
Caleb Guevara: Cyclical Dreamers (2020) Young Composer Competition Winner
Ernst von Dohnányi: Sextet in C Op. 37 (1935) for piano, clarinet, horn, violin, viola, cello

Concert 3 - 7:30pm, Sunday, 7 March 2021
Kaija Saariaho: Noa Noa (1992) for solo flute & electronics
Francis Poulenc: Sonata for Two Pianos (1953)
Grant Cooper: World Premiere for cello & piano (2020)
Harold Meltzer: Sinbad (2005) for actor and piano trio

Concert 4 - 7:30pm, Sunday, 18 April 2021
William Bolcom: Introduzione e Rondo: Haydn Go Seek (2009) for piano trio
Julianna Hall: Cameos (2017) for soprano solo & piano
David Jones: Legal Highs (1988) for marimba & violin
Peter Askim: Southwest Premiere of Commissioned Work (2020) for piano, clarinet, violin, cello

All 60 Minute Performances will proceed without Intermission.
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visit www.VoicesOfChange.org for information and VIRTUAL ticket purchase