



DAVID ROSS LAWN is a composer and performer of contemporary vocal and instrumental music. Armed with a BMUS Degree with Honors in Performance (University of Aberdeen, Scotland) and a MMUS degree in Theory & Composition (Westminster Choir College, Princeton), Lawn has received numerous awards, commissions & publications with his vocal & instrumental output. Lawn's compositions hold notable features, from national television to high fashion advertisements. His debut piano EP "Songs of the Sun" was released on January 26, 2018 via indie record label Kning Disk, based out of Göteborg, Sweden. Lawn also publishes choral writing primarily through GIA Publications, Inc. and will often accept commissions across the States & beyond to compose for various choral or solo settings. Opera and Art Song composition is also a passion for Lawn, and he has won various calls for scores: composing work that blends vocal music styles he loves, such as french melodie, german lieder and musical theatre.



STEPHEN ZHANG is a visual artist, a creative director, and a professor in Communication Design at UNT. He is known for his unique approaches to watercolor. With large-scale and fluidity, his paintings are visually rich and emotionally profound. Stephen's paintings have been awarded by Watermedia Showcase, Watercolor USA, Transparent Watercolor Society of American, Watercolor West, Art Olympia (Japan), Infinite National Art Competition, and Chinese National Art Exhibition. His art has also been featured in publications such as American Art Collector, International Artist, Watercolor Artist, The Art of Watercolor, and Pratique Des Arts. An accomplished creative director in branding, Stephen was a Vice President and creative director at Fossil and Bedrock Manufacturing prior to rejoining the academics recently.



MEREDITH TOMPKINS, composer, is a Dallas-based soprano completing her second season with Verdigris. Currently, she is the associate choir director and private voice teacher at Harwood Junior High in Bedford, TX and is an active composer of choral music for young voices. She has been a member of Orpheus Chamber Singers since 2013, and sings with other Texas ensembles, including the Dallas Chamber Choir, Highland Park Chorale, and the Central Texas Choral Society. She is a two-year participant in the Dallas Choral Festival and sang with the orchestra at Camp-of-the-WOODS resort in Speculator, NY from 2012 to 2016. She earned a Bachelor's degree in Music Theory/Composition from Dallas Baptist University in 2011, and a Master's in Vocal Pedagogy from Texas Woman's University in 2014. As a teacher and performer, her passion lies in making music accessible for future generations and inspiring a love for the arts in others.



JULIA DURBIN, ION Young Composer Competition winner, is a budding composer from Denton, Texas. In 2011, she was recognized in the State PTA Reflections Contest for her talent in songwriting. Julia comes from a choral background and was a soloist in the Texas All State Women's Choir in 2014. Now she sings with the Highland Park Chorale and Dallas Chamber Choir. She is also a section leader at the Episcopal Church of the Ascension and SMU Catholic. In May, she will graduate with a BM in Voice Performance and a BM in Music Education from Southern Methodist University.



NOAH SALEM, ION Young Composer Competition honorable mention, currently attends the Fort Worth Academy of Fine Arts. He is a member of the Texas Boys Choir and studies choral music, music theory, and music composition. He has worked closely with musicians and composers such as Victor Johnson and Dr. D. Jason Bishop. A junior in high school, Noah wishes to study music composition in college, aiming to fulfill a career in Film Composition.



JAMES TALAMBAS, sound and lighting technician, is a multidisciplinary new media artist, composer, and DJ who creates site specific, multi dimensional, and multi sensory sculptures and murals. He owns New Media Recordings, a studio in Fort Worth. Talambas also writes scores and sound design for films, and has produced and arranged for international artists. He consistently employs technology, improvisation and space into the pieces he composes, creating site specific, and musician specific electro-acoustic works.

Projection Video: Ariana Zhang



Alex Bumpas, tenor
Richardson, TX



Barrett Radziun, tenor
Cambridge, MN



Charlie Moore, bass
Crowley, TX



David Stanley, Alto
Warren, AK



Derrick Brown, baritone
Dallas, TX



Elizabeth McGee, soprano
Houston, TX



Erin Thomas, alto
Lufkin, TX



Erinn Sensenig, soprano
Reading, PA



Jonathan Greer, baritone
San Antonio, TX



Katrina Burggraf, alto
Montrose, CO



Lauren Stroth, soprano
Lansing, MI



Meredith Tompkins, soprano,
Midland, TX



Natalie Manning, alto
Carrollton, TX



Nathan Wiley, tenor
Des Moines, IA

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Kat Krone
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Regina and Greg Ockelmann
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Matthew Sensenig

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William Murchison
Jacob Norton
Samuel Park
David Portillo
Patricia Powell
Dhirender Rhatra
Alexander and Raisa Rukshin
Abraham Sarmiento
George Schick
Wayne Shaw
Richard Sparks
Jason Valcik
Michael Widmer
and Alvaro Amador
Susan Wilson
Xiaolan Zhou

CONTRIBUTORS
(Up to \$99)
Amazon Smile
Chaequan Anderson
Anonymous
Anonymous
Deborah Avery
Joel Bourdier
Alexa Bradford
Vinroy Brown, Jr.
Joshua Brown
Vitaly Brukhman
Chris Brunt
Millie Camacho
Brad Cawyer
Ethan Clay
Alexander Constantine
Katie Cooper
Cody Cosmic and Jeremy Hays



Joel Bourdier, bass
Orange, TX



Anthony McMullen, tenor
Houston, TX



Nicholas Garza, tenor,
Harlingen, TX



Max Ary, tenor,
Flower Mound, TX

The DeVore Family
Jonathan Feinstein
Neely Duncan
Kathleen Dunn
Barak Epstein
Sharon Sandell Goodwyn
Jonathan Greer
Kathryn Hackett
Preston Hart
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Rich and Bert Hurst
Augustine Jalomo
Kathy Kasic
Olga Karmansky
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AJ Roberts
Tiffany Roberts-Silva
Bethany Ring
Edward Sanchez

Erinn Sensenig
Jack and Charilyne Siegel
Jules Roberts
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Elizabeth Ware
Lara Wasserman
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Jamie Winholtz
Bruce Wittrig
Danylo Yevhen
Carl D. Youngberg

Verdigris Ensemble is a 501(c)(3) non-profit organization. If you would like to make a tax-deductible donation to support innovation in the field of choral music, please visit www.verdigrismusic.org/supportus.

FACES^{OF} DALLAS

Arts Mission Oak Cliff
Dallas, Texas

Friday, April 26, 2019. 7:00 PM

Saturday, April 27. 7:00 PM

Sunday, April 28. 2:00 PM

Join us after each concert for a **panel discussion** with interviewees, artists, and contributors

VERIDGRIS ENSEMBLE

Founded in 2017 by Sam Brukhman, Verdigris Ensemble explores the boundaries of the choral medium through creative concert programming, unconventional use of space, and modern instruments. Verdigris has performed and collaborated with the Perot Museum, Dallas Museum of Art, Oak Cliff Film Festival, Texas Theatre, UT Arlington Planetarium, Temple Emanu-El, and Irving Chorale. Collaborating Partners of their second season include Dallas Symphony's SOLUNA Festival, Avant Chamber Ballet, composers Nicholas Reeves and David Ross Lawn, and visual artist Stephen Zhang. Born of a need to engage new audiences through creativity and innovation, Verdigris' mission is to enrich its community by gathering talented musicians to inspire audiences through unique programming and specific outreach initiatives to local schools and community organizations.



SAM BRUKHMAN, artistic director, enjoys a career as an entrepreneur, educator, and conductor. Choirs under Brukhman's leadership have been praised as "powerful" (Dallas Morning News), "transformative" (D Magazine), and "among the most creative and innovative in North Texas," (TheaterJones). Brukhman has served in conducting positions including the Princeton Girlchoir, Cantus Novus, Berkshire Choral International, Vox Mousai Women's Choir, Orchestra Institute of Napa Valley, and Theatre Aspen. Most recently, Brukhman was the conductor of the Texas Premiere of Julia Wolfe's Anthracite Fields with Bang on a Can All-Stars, part of the Dallas Symphony's SOLUNA Festival. In 2013, Sam served as an assistant conductor of the Orchestra Institute of Napa Valley under Festival del Sole. There he served as the principal Russian translator for the Russian National Orchestra and led sectionals with Orchestra Institute students under the direction of principal instrumentalists in the RNO. In 2015, Sam was selected as a semi-finalist for the National ACDA Conducting Competition in Salt Lake City. Sam completed his undergraduate studies at Westminster Choir College in Princeton, New Jersey and currently teaches choir as head music director at Brown Middle School in Forney, Texas.

1

Dallas Is...

Dallas is a compass in my bones. Dallas is bridges. Dallas is beautiful symbols of a city seeking unity. Dallas is where you meet your new family. Dallas is a magnet of opportunity and dreams, drawing diverse peoples into itself—The crossing of railroads—The crossing of interstate highways—The crossing of culture. Dallas is a place where the sun kisses your cheek. Dallas is an ever evolving story we are all helping to write. Dallas is a place where anyone can go.

Just Down Highland Road From The Boarded Up Grocery Store

In the leafy dark, tree-frogs and cicadas throb under a few humid stars. Through the chain link fence my neighbors are singing in Spanish: guitar, accordion, two bright male voices. They tune sweet 3rds and 6ths, they slide into every cadence: mi amor, mi amor.
— *poetry by Lisa Huffaker*

Lover’s Lane

Julia Durbin
ION Young Composer Competition Winner

The Afghani Portrait—Jamileh And Sharifeh

“When we left Afghanistan, my dear Ilaha was seven years old. We first went to Iran and crossed the borderline of Turkey from Iran with lots of difficulties. We went through a lot of pain and sorrow, I don’t know how to describe or where to start. Originally we from a place called Kajaw, where in the summertime the Kochba would come and take our harvest, and our things we have been collecting all year long. Snatch our kids and take them: they would take our teenage girls. They would put the houses on fire, an they would beat up and even kill our men if they tried to stop them. I was a stay home mom, the man would go out to the fields, take care of the crops and things. I would clean the house, cook, make bread, take care of the kids. I was also a stay-home mom, I would cook clean bake and when I had free time I would embroider. There was a small school but it was very far from where we used to live, and due to the village having so many mountains and war we could not go to school. When there was no transportation people would walk through the mountain and it would take many days to get to Kabul. Like my sister described our condition homes would be burned men getting killed. The year we left was the year we lost a lot of family we were getting hit by both Taliban and tribal. That was the year two of my brothers and my husband were captured by the Taliban and are still not here. They were captured and forced to work and if they would try to get free they would be killed. There was no time for thinking or deciding. When the war got worse we had to take our kids and leave. Our brothers would stay and fight the Taliban to see them protected until they make it out safely. It was the will of Allah, and Allah has created humans stubborn and to not give up easily in life.”

2

Cityscape

Dallas is the most courageously progressive city in Texas, with the world’s largest LGBT church, world’s most-recorded Gay Men’s chorus; world’s most successful LGBT fundraising event. Dallas is an ever-changing multi-cultural and ethnic community that values the past as we embrace the future. So many languages spoken in schools is just one example. Dallas is not done yet. Dallas is still growing. Dallas is willing to change and to lead that change. Dallas is welcoming to new and old and is willing to adapt and be a leader and example to society. I’m proud of Dallas. Dallas is my city. Dallas is my home.

City

liquid concrete settles shadowed sidewalks outline suburbs scattered squirrels shell unoccupied frames of urban redevelopments repaved redirected roads stretch longer than angry protest line snorted by insomniac shock-addicted city
— *poetry by Darius Ajai Frasure*

The Donald Payton Portrait

“I was lucky to be in a growth period of Dallas, because my Dad and his generation were returning veterans. They had some promises made, and they had some promises kept. In World War One those guys would come home and go back to whatever they were doing before they left. But after the second war they were a little more idealistic. And when the black soldiers returned home they were allowed to go to school: they started getting better jobs in the war-related industries. And so I’d say the people lived better: it was still segregated—but only to the ones who’s allow themselves to be segregated. My dad was the guy who build parachutes for the guys who jumped out of the airplanes, and when he came out he went to a school on the GI bill and became a horologist: that is a master of clocks and time-pieces. We knew downtown Dallas and the places we could go, and what places we could go in. Some places we had to go down to the basement but everybody we knew would be down there too. My dad was the kind of guy that would take his son down on Deep Ellum, down where the music would be. He took me because he wanted me to hear the music: I Had to have been eight or nine. My daddy knew a lot of people that came from the war, called them shell-shocked: some never took off their army uniforms. Miss Craft gave a lot of kids that first ride out of Dallas. She’d load us into buses to conventions, so we were being exposed to the Civil rights movement. They used to have one day called “negro day” and all the negroes from the whole state were allowed inside. But Miss Craft did not think it was fair that we could not go when wanted, so she brought us all to the gate: there were buses full of people: we had a big stack of tickets, but it was not a colored day. So they set up picket lines. There were country kids from all over the State. there were news cameras, red flashing lights and people taking pictures. Then the guys from the State Fair board, they came running, noticed the bus loads of children with money to spend, so they let them in. People act like they can write legislation and make people treat each other better: it’s about what’s in your spirit, you have to have an open spirit: you have to integrate the spirit.”

3

Dallas Is Building

Dallas is ever-changing, ever-growing. Dallas is a place where learn how to survive. Dallas is different from what I thought it would be. Dallas is an open adventure waiting to happen. Dallas seems to exist in a constant state of development.

Have I Been Gentrified?

my old brown neighborhood is slowly turning white and i hate myself for liking the mid-century modern houses and the coffee shop/bar/arcade/bookstores and the overpriced grilled cheese shops and shit have i been gentrified?
— *poetry by Sebastian Mejia*

The Portrait Of Bria Brown And Antoniya Davis

My name is Antonia, I am thirteen years old and I go to Greiner Middle School. I’ve lived in the same neighborhood my whole life. Growing up here: it’s like you’ve lived here so long: It’s so big that there’s stuff you haven’t seen, but then you know a lot too. I have stayed in the same apartment my whole life too: I know the area I’m in and everything around me, but if you take me somewhere farther: I won’t know where I am. I’ve never been to Deep Ellum: I haven’t been to some places downtown. You could go sight-seeing in a town you’ve lived your whole life. My name is Bria Brown and I’m thirteen as well. I go to Greiner Middle School: that’s how I know Antonia. If I were to describe the Oak Cliff area, I would say that you see the same people in town all the time: you either have the best schools in the area, or the worst schools in the district. I used to go to one of the worst schools. I used to get bullied. Nobody liked me. I wouldn’t cry, wouldn’t show them they hurt my feelings. I remember in choir we had circle time. Miss Ring sat us down and asked where we felt most safe. I said I would feel most comfortable just seeing a starlit sky next to the person I love. The person has changed since then, but the landscape stays the same. There’s all this darkness, then all these lights. But God arranged so we can feel it on the earth. And it’s not going to harm us, it’s just helping us see in the dark. I think of it like this: when I’m in a dark place, all of these little things help take me out of that dark place. My place of safety was a person, because I’ve been in this one place so long that it can’t be that. It was a freshman, I’ve known him since I was eight. We date now. I knew he was my person. I’m full of peace when I’m with him. Nothing else is there. Dallas is peculiar. It never stops changing. Always something different to find, something to learn. You have to feel it for yourself. You have to be there to understand.



SOLUNA INTERNATIONAL MUSIC & ARTS FESTIVAL



How I Learned To Fly

Meredith Tompkins
Commissioned for the choirs of W.E. Greiner Exploratory Arts Academy and their director, Bethany Ring

How I LEARNED TO FLY

Bria Brown

An angel came down from heaven
Because God saw my sorrow.
She gave me her wings,
And I traveled to find tomorrow.

Along the way
I met a child.
Though he was poor,
At me he smiled.

I then realized
That hardship was widespread.
So instead of traveling,
I gave him the wings instead.

It turned out that
He wasn’t a small boy.
It was the angel
Filled with joy.

She gave me a halo,
We took to the sky,
And that was how
I learned to fly.

VISIONARY [EXCERPTS]

Antonia Davis

Imagine a place
where you can be you
not a soul can be judged
you could start life anew.

Tranquility emphasizes bliss
dreams of paradise
you can love you can live
but nothing without sacrifice.

Go back to where serenity died
pick up your pieces
make the world we dreamed of
and fill that world with master-pieces.

4

Dallas Is Emerging, Dallas is crowded, Dallas is the city where I saw my first skyscraper. Dallas is worth it. Dallas is more than I expected. Dallas is abstract. Dallas is full of memories. Dallas is elaborate. Dallas is an adventure. Dallas is a wild city. Dallas is a new world. Dallas is weird. Dallas is modern. Dallas is a place of wonder. Dallas is becoming better day by day.

A Portrait Of Patti Fink

My name is Patti Fink. I had known all my life that I was different. I remember it being a stifled thing and yet a vibrant thing to be gay in the late eighties. I began doing activism work in the late nineties, but it was significant to my life to be a part of that community. It is still pretty legal to do a lot of things to gay people in the state of Texas. It is perfectly legal to fire someone, to not hire someone, to not promote someone based upon their orientation or their gender identity—either real, or perceived. We have only one law that protects us, and the state has not even repealed section 2106, which is the homosexual conduct law. It cannot be enforced, but they will not remove it from the penal code of the state of Texas. But, the landscape is changing, people recognize that we are everywhere: we’re in their families, they work with us, commune with us: they are our friends and relatives. I was in maintaining the nondiscrimination legislation that helps give all protection regardless of preference or identity. It was when Laura Miller ran for mayor, and one of the things she ran for was getting an LGBT non-discrimination ordinance passed. and she won. She was inaugurated in early 2002 and on the 8th of may they passed the ordinance. It was surreal. It was passed thirteen to two. We were not used to being embraced like this. It is because we are willing to try new things. We are a city that’s known for that. There are a lot of firsts in Dallas, especially in the LGBT community. The very first national coming out day happened here in Dallas. We have the oldest longest running LGBT radio show. and, we have the federal club which started right here in Dallas. Dallas is a place that is willing to try new things, and really wants to grow up.

Hope is a Things with Feathers

Noah Salem
ION Young Composer Competition Honorable Mention

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I’ve heard it in the chilliest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

—*poetry by Emily Dickinson*

On Prayer Mountain

on prayer mountain southwest of evening
god’s skin is black with a million silver freckles
each holding light too heavy to carry alone
—*Paul Koniecki*