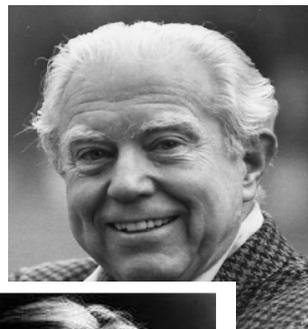
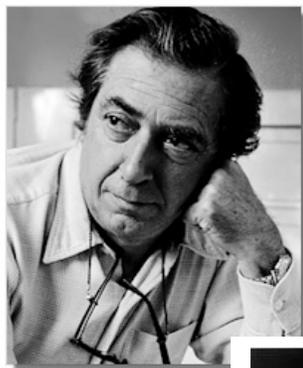




Mimi Stillman, Artistic Director



Wednesday, February 20, 2019
at 7:00pm
Trinity Center for Urban Life
22nd and Spruce Streets, Philadelphia



MIMI STILLMAN, ARTISTIC DIRECTOR

DOLCE SUONO ENSEMBLE PRESENTS



- 1. SUNDAY, OCTOBER 14, 2018 AT 3:00PM**
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- 3. WEDNESDAY, FEBRUARY 20, 2019 AT 7:30PM**
CONCERT
- 4. SUNDAY, MARCH 31, 2019 AT 3:00-6:00PM**
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Dolce Suono Ensemble Presents

Rediscoveries: Festival of American Chamber Music I

Dolce Suono Trio

Mimi Stillman, flute/piccolo – Gabriel Cabezas, cello – Charles Abramovic, piano
with Kristina Bachrach, soprano

Trio for Flute, Cello, and Piano (1944) Norman Dello Joio (1913-2008)

Moderato

Adagio

Allegro spiritoso

Stillman, Cabezas, Abramovic

Enchanted Preludes for Flute and Cello (1988) Elliott Carter (1908-2012)

Stillman, Cabezas

Dozing on the Lawn from *Time to the Old* (1979) William Schuman (1910-1992)

Orpheus with His Lute (1944)

Bachrach, Abramovic

Winter Spirits for Solo Flute (1997) Katherine Hoover (1937-2018)

Stillman

Two Songs from Doña Rosita (1943) Irving Fine (1914-1962)

(arr. DSE)

Stillman, Cabezas, Abramovic

Intermission

Moon Songs (2011) *

Shulamit Ran (1949)

Act I: Creation

Act II: Li Bai and the Vacant Moon

Entr'acte I

Act III: Star-crossed

Entr'acte II: Prayer to Pierrot

Act IV: Medley

Bachrach, Stillman, Cabezas, Abramovic

Tonight from *West Side Story* (1961)

Leonard Bernstein (1918-1990)

[*premiere of new arrangement*]

(arr. Abramovic)

Stillman, Cabezas, Abramovic

*Commissioned by Dolce Suono Ensemble

About the Program – Notes by Mimi Stillman

We are pleased to present Dolce Suono Ensemble (DSE)'s new project "Rediscoveries: Festival of American Chamber Music," which seeks to illuminate an important but largely neglected body of chamber music by American composers. Aside from the most celebrated American composers from this period whose chamber works are regularly performed, i.e. Copland, Barber, Bernstein, and Carter, there are many other composers highly lauded in their time and significant in shaping the story of music in the United States, who are rarely heard today. We are honored to have been awarded grants from the National Endowment for the Arts, the Musical Fund Society of Philadelphia, and the Aaron Copland Fund for Music for this project.

"Rediscoveries" unfolds this February 20 and March 31, 2019 with two concerts and a panel discussion, along with online videos and other materials inviting audiences to delve more deeply into our project theme. Collaborating with us are distinguished guests including violinist Miranda Cuckson, a specialist in the project's repertoire, and speakers and artistic advisors including James Freeman, conductor and founder of Orchestra 2001, and Pulitzer Prize-winning composers Shulamit Ran and Richard Wernick. They join the Dolce Suono Trio: Mimi Stillman, flute, Gabriel Cabezas, cello, and Charles Abramovic, piano, along with soprano Kristina Bachrach and clarinetist Yao Guang Zhai, performing with DSE for the first time.

Our project highlights key issues, such as the multiplicity of styles in 20th century classical music and how these styles were expressed in the United States. Many of the composers whose music we will perform were influenced by European composers such as Igor Stravinsky, Nadia Boulanger, Paul Hindemith, and Arnold Schoenberg, all of whom left Europe for the U.S. due to World War II. We also emphasize the lineages of teachers and students centered at schools such as Harvard University, Mills College, Tanglewood Music Center, Brandeis University, and the University of Pennsylvania.

Through publication of books and articles on music both for practitioners and laymen (Walter Piston, Arthur Berger) and leadership of institutions such as Juilliard and Lincoln Center (William Schuman), many of our project's composers were in their time highly respected ambassadors of music culture in the United States.

Our "rediscovered" composers include Walter Piston, a celebrated composer and important pedagogue who taught generations of composers at Harvard university; Irving Fine, Louise Talma (stylistic "neoclassicists" and associates of Copland, many of whom studied with Piston, Stravinsky, and Boulanger); William Schuman (winner of the first Pulitzer Prize for Music and known as "a modern traditionalist"); Ralph Shapey (described as "a radical traditionalist"); Leon Kirchner (a student of Schoenberg); George Rochberg (who moved from serialism to tonality); and George Perle ("a 12-tone tonalist"). We selected works central to the project for their artistic excellence and to underscore stylistic kinships and differences among the composers. Each grappled with tonality in his or her individual musical language, and the works chosen highlight the spectrum of tonal and atonal elements employed.

Today's program features **Shulamit Ran's *Moon Songs***, commissioned by DSE for our Mahler 100 / Schoenberg 60 project and premiered in 2012. It was commissioned by Dolce Suono Ensemble with funding from The Pew Center for the Arts & Heritage through the Philadelphia Music Project. We have enjoyed rewarding experiences with this marvelous work, giving the world and New York premieres and subsequent performances, and recording it on **Dolce Suono Trio's "American Canvas" album for Innova Recordings, with soprano Lucy Shelton**, for whom

it was written. Among Ran's composition teachers were Norman Dello Joio, whose trio we perform today, and Ralph Shapey, who was also her colleague at the University of Chicago and whose music will be represented on our March 31 concert.

Norman Dello Joio studied piano and organ, and then composition at the Juilliard School. He was influenced by his teacher Paul Hindemith, who encouraged him to pursue his natural inclination toward tonality, describing his music as "lyrical by nature." He integrated far-ranging styles such as Gregorian chant and jazz into his music. A leading American composer in the 1940s and 50s, Dello Joio won a Pulitzer Prize and an Emmy for music written for television. He also taught at Sarah Lawrence College, Mannes College of Music, and Boston University.

Shulamit Ran writes of her teacher: "Norman Dello Joio was my composition teacher for some three years when I came from Israel to study at the Mannes College of Music. Being in my mid-teens, I greatly valued the fact that he did not try to impose a stylistic viewpoint but rather allowed me the freedom to find and explore my own voice. Similarly he was one who did not let the zeitgeist of the time influence him. He was a conservative by choice, and this being the 1960s, the heyday of the avant-garde, his was the road far less travelled. He was one who believed in being true to himself, which I greatly respected."

The ***Trio for Flute, Cello, and Piano*** displays his characteristically tonal approach, with largely diatonic harmonies in an inviting, traditional work. In a fast-slow-fast group of three movements, the work brings out playful exchanges among the three instruments, with a lyrical middle movement and a fluid, spirited finale.

Elliott Carter enjoyed international prominence throughout his long, prolific career. A two-time Pulitzer Prize winner, he studied at Harvard with Walter Piston and Gustav Holst and in Paris with Nadia Boulanger. Early on, he embraced a mostly neoclassical style influenced by Igor Stravinsky, Aaron Copland, Paul Hindemith, and Roy Harris. He later developed a style of much more chromaticism and dissonance, with complex rhythmic features such as metric modulation and stratification. He taught generations of noted composers at several institutions, including Yale and Juilliard, throughout his 103 years. Shulamit Ran was resident composer at Tanglewood in 2008 during Carter's centennial, with performances of 45 of his works. She remarks that his music "can sound transparent, sprightly, and exciting for all of its demanding technical and intellectual prowess." Elliott Carter's ***Enchanted Preludes*** is a virtuosic sprint for flute and cello, in which complex lines intertwine, oppose each other or come together in music that retains a rhapsodic, improvised quality despite the precision of its notation and construction.

Born in New York, **William Schuman** began his musical life as a composer of popular songs, including around 40 songs with lyricist Frank Loesser. After attending the New York Philharmonic he turned to classical composition. He studied with American composer Roy Harris, who introduced Schuman's music to Serge Koussevitzky, who gave Schuman several major commissions. Throughout his distinguished career, Schuman won the first Pulitzer Prize in Music in 1943, another for lifetime achievement in 1985, taught at Sarah Lawrence College, served as president of the Juilliard School and Lincoln Center, won a National Medal of Arts, and appeared on "What's My Line?"

Dozing on the Lawn is from Schuman's only song cycle, *Time to the Old* (1979), three settings of poems by Archibald MacLeish. Schuman corresponded with the poet while writing the songs, which deal with death and the passing of time. His song ***Orpheus with His Lute***, on a text by

William Shakespeare, is a much earlier work (1944) which originated as incidental music for Shakespeare's *Henry VIII*. The composer wrote that the song served as the basis for material in his later, well-known work *A Song of Orpheus* (1961) for cello and orchestra. The two songs are sparse, projecting emotion with an economy of means. *Dozing on the Lawn* has a restrained anguish that breaks through at climactic moments, with the dissonant interval of a tritone used prominently throughout. The lyrical *Orpheus with His Lute* is more consonant, with modal elements evoking Renaissance music.

Katherine Hoover was a flutist and composer whose solo and chamber music for flute has become standard repertoire. She studied flute with Joseph Mariano as well as music theory and composition at the Eastman School of Music, and then studied flute with William Kincaid of The Philadelphia Orchestra. She taught flute and music theory at the Manhattan School of Music. She received awards for her compositions from the National Endowment for the Arts, American Academy of Arts and Letters, and National Flute Association.

I am very fortunate to have known Katherine Hoover as a colleague and friend, and was deeply saddened when she passed away last year. I first met her in my teens when I gave the Philadelphia premiere of her *Winter Spirits*, which I performed many times over the years. I was honored that Katherine invited me to premiere her *Mountain and Mesa* for The National Flute Association, and later for the New York Flute Club for Katherine's 75th birthday concert. My relationship with the piece deepened through making the first recording on my album "Odyssey: 11 American Premieres" (Innova Recordings). It is very meaningful that she gave me her vast collection of flute music, much of which I donated to my alma mater the Curtis Institute of Music Library. *Winter Spirits* evokes the music of the American Indians of the Southwest, as well as the nature and landscapes of the region. Hoover was very knowledgeable about American Indian music and frequently referenced it in her own music.

Irving Fine was a composer, writer, pedagogue, and founder of the Brandeis School of Creative Arts. Last season, Dolce Suono Ensemble was honored to give the annual Irving Fine Tribute Concert at Brandeis University. In an example of the lineages and transatlantic connections evident in our project, Fine, like Carter and Bernstein, studied with Walter Piston at Harvard University. Piston's music and teaching were formative for Fine. Piston also brought the eminent pedagogue Nadia Boulanger to Cambridge, with whom Fine studied there and in France. Piston also brought Igor Stravinsky to lecture at Harvard in the 1940s. The influence of Boulanger and Stravinsky on Fine is well-documented, as is the way in which Fine and his friends and Brandeis colleagues Harold Shapero and Arthur Berger developed their individual styles in dialogue with the music of Stravinsky and Aaron Copland. We perform an arrangement we made of **Two Songs from Doña Rosita**, which we presented for flute, violin, and piano at Brandeis and now perform for the first time for flute, cello, and piano. Fine wrote the songs for a production of the Spanish poet and playwright Federico García Lorca's *Doña Rosita, the Spinster, or The Language of the Flowers, a Poem of 1900 Granada, Divided into Various Gardens, with Scenes of Song and Dance* at Harvard in 1943. Evident in this charming music is Fine's wit and sophistication, and stylistic fluency imbuing it with Spanish flavor.

We are pleased to present the premiere performance of Charles Abramovic's arrangement of **Tonight** from **West Side Story** for Dolce Suono Trio. He prepared this arrangement and one of the overtures to *Candide* for Dolce Suono Ensemble's participation in the global celebrations of the Bernstein centennial in 2018. We add these to Charlie's stunning set of arrangements of three songs from *West Side Story* which the trio frequently performs.

Elliott Carter, *Enchanted Preludes*

Enchanted Preludes is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, "All the Preludes to Felicity," stanza no.7:

Felicity, ah! Time is the hooded enemy,
The inimical music, the enchanted space
In which the enchanted preludes have their place.

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York, on May 16, 1988. – *Elliott Carter*

Shulamit Ran, *Moon Songs* – Notes by Shulamit Ran

The invitation from flute virtuoso Mimi Stillman to compose a work for her Dolce Suono Ensemble's Mahler/Schoenberg 2012 concert series that could serve as an homage as well as a companion piece to Schoenberg's *Pierrot Lunaire*, one of the 20th-century's seminal compositions, was as challenging as it was intriguing. It would seem almost natural to make the work's critical position in music history a central focus in tackling such a task. And yet, the real homage to this masterpiece lies in the fact that nearly every one of its once revolutionary, genre-defining innovations has been absorbed into the mainstream of much of the music of the hundred years that has followed its creation.

Thus, I opted to make this work a nod in the direction of *Pierrot*—a work that has profoundly influenced my music in so many ways—yet without necessarily forcing myself into a deliberate *a priori* attempt to comment on it musically, except for the important fact that *Moon Songs* uses as its point of departure and inspiration a selection of texts (in some cases just fragments of poems), all of which, in various ways, refer to the moon. The texts set are in Hebrew and English, the two languages that have been dominant in my life. The Hebrew texts span the gamut from the Bible, to medieval Hebrew poetry, to modern Israeli poetry. The English-language texts go from English Renaissance to contemporary American. As in many other works that use voice, including of course *Pierrot Lunaire*, the choice of texts and the way in which these texts are organized turned out to be a significant determining agent for the work that has ensued.

Moon Songs is organized in four "acts", with two entr'actes following Acts II and III. Each "Act" uses different devices, both textually and musically, to create coherence and continuity. With the full blessing of the three living poets whose poetry I chose to set—Haim Gouri and Almog Behar (both Israeli poets), and Samuel Menashe of New York (Mr. Menashe sadly passed away in the summer of 2011, after the work was already completed)—I have taken some unusual liberties with their texts. Their poems act as the foundation as well as the glue that hold together the larger entities I have aimed to create (what I call the "Acts"), and in the case of Behar and Menashe, the selected poetry also becomes the "shell", the larger structure, into which fragments from other poems are interjected.

Act I, titled "Creation", starts off with Haim Gouri's volatile and passionate opening fragment of a larger poem in Hebrew. This passage, ending as it does on the words "creating a moon for you", suggested to me a seamless transition to a reference in Psalms to the creation of the

moon, and from this statuesque, almost incantational music to a medieval Hebrew poem by Solomon Ibn Gabirol praising the Lord for having created the moon, first in defining days, years, seasons, and holidays.

In Act II I translated into English some passages from Behar's poem "Li Bai and the Vacant Moon", and took these passages through two different presentations. The first is fairly brief and straightforward, almost in a folksy style (though not associated with a specific locale, or people). The second is a much more extended, fantastical elaboration of both the storyline and the music, with passages from "Dover Beach", the classic poem by Matthew Arnold interjected, as well as a line from Bai's own poem on drinking alone under the shining moon. These interjections, with their own moon-inspired images, are intended to serve as stream-of-consciousness elaborations and enhancements of the "mother poem", by Behar, also expanding the expressive palette of the music.

The first of two single-instrument entr'actes is a contemplative solo cello interlude, setting the stage for Act III, titled "Star-Crossed". Here, poetry by Menashe is framed by some celebrated moon-referenced passages by Sir Philip Sidney and William Wordsworth, all creating, in my mind, a larger entity, a kind of "super-poem". Its tone is much more dark, pained, and mysterious than any of the previous music.

To segue into the last act, the second entr'acte, a mournful piccolo solo, has an added vocal line—the sole direct reference to *Pierrot Lunaire* in the piece. It is a stylized recitation (in English translation) of the ninth poem of *Pierrot*, the one poem in Schoenberg's cycle that begins by calling out, repeatedly, the name "Pierrot".

Hebrew medieval poetry returns in Act IV, titled "Medley". Selected passages from poems by Yehuda Halevy, Shmuel Hanagid, and a recap of the Ibn Gabirol poem and its music from Act I, are strung together medley-style, blending a more popular strain of music into the framework of this composition, and allowing me to invent some tunes for the jubilant climactic ending with which *Moon Songs* ends.

The singer, flutist (who also plays piccolo), and pianist, are the principal protagonists throughout much of the work, and are given especially challenging, significant parts. The cello is deliberately absent in some parts, thus its appearance, when it is not blended with the other instruments, often allows for a notably contrasting color—perhaps a metaphor for the other side of the moon.

Demanding as her sung part is, the singer in *Moon Songs* needs to be as much an actress as a singer. Indeed, the choice of Lucy Shelton, with whom I have collaborated on numerous prior occasions, for the work's premiere, along with *Pierrot Lunaire*—a signature role of hers—was made early in the process and was wonderfully inspiring. She mostly sings, but also speaks, shouts, intones, and acts out—embodying some of the myriad ways in which, through poetry, myth, and fantasy, we as people have been struck by that gleaming, fantastical, mysterious vision we call the moon.

Song Texts

Archibald MacLeish

William Schuman, *Dozing on the Lawn*

I fall asleep these days too easily

Doze off of an afternoon in the warm sun by the humming trees

but I wake too soon: wake too soon and wake afraid of the blinding sun,

of the blazing sky.
It was dark in the dream where I was laid:
It was dark in the earth where I will lie.

William Shakespeare
William Schuman, *Orpheus with his lute*
Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:

To his music, plants and flow'rs
Ever sprung; as sun and show'rs
There had made a lasting spring.

Ev'rything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art,
Killing care and grief of heart,
Fall asleep, or, hearing, die.

Shulamit Ran, *Moon Songs* **Texts and Translations**

Act I. Creation

Lu lo haya lo laila mi'leylot ka-ele
l'lo ulai v'alelai.
Al harekhovot.
Al megilot ha'esh ha'ele.
V'khol hakhalomot hayu v'nivre-u.
Ata holekh mimena v'eleyha.
Mosif gshamim azim,
bore l'ma-ankha yare-akh... 1)

[The Lord] made the moon to mark the holidays
The sun knows its way

Who will recite your praises
your having made the moon
First in calculating holidays and times,
and seasons and signs for the days and the years.

Asa yare-akh l'mo-adim
Shemesh yada mevo-o 2)

Mi yazkir tehilatekha
ba'asotkha ha'yare-akh
rishon l'khashbon mo-adim u'zmanim
u'tkufot v'otot l'yamim v'shanim 3)

If he hadn't had a night like this one out of his nights
Without maybe and woe is me.
About the streets.
About those scrolls of fire.
And all the dreams were and were created.
You go from her and to her.
Adding mighty rain,
creating for yourself a moon...

- 1) Haim Gouri (b. 1923) from *Liheyot Akher II (to be different II)*
 Translation by David Stillman
 2) Psalms, 104:19
 3) Shlomo Ibn Gabirol (1021-1058?) from *Keter Malkhut (A Crown for the King, XII)*
 Translation by the composer

Act II. Li Bai and the Vacant Moon

Li Bai tried to embrace the full moon
 and fell into the river, and he died...
 ...The world spoke to him:
 intoxicated, he drank to understand.
 He knew there was no time for philosophy.
 I, too, like him, the full moon (I) love,
 but I have no courage to encircle it.
 I embrace the vacant moon, and my heart -
 so it won't fall, so we won't fall!
 [Sh'lo yipol, sh'lo nipol.] (a)

(a) Almog Behar (b. 1978) from *Li Bai V'Hayare'akh Hareik (Li Bai and the Vacant Moon)*
 Excerpted and translated into English by Shulamit Ran

Li Bai [an eighth-century Chinese poet] tried to embrace [encircle, surround, hug] the full moon.
 [He was known as a drunk!] He fell into the river and he died. [He died at the age of sixty-one.]
 Li Bai tried to embrace the full moon
The tide is full, the moon lies fair
The sea is calm tonight.
 The world spoke to him:
 intoxicated, he drank to understand. Listen!
Begin, and cease, and then again begin
 ...and he knew there's no time for philosophy.
 I, too, like him, the full moon (I) love,
 but I have no courage to encircle it.
Upon the straights... glimmering and vast...
 I embrace the vacant moon, and my heart,
...The eternal note of sadness bring.
 So it won't fall, so we won't fall.
 "I drink alone beneath the bright moonshine"
 Sh'lo yipol, sh'lo nipol. (b)

(b) Ran's translation and rendition inspired by *Li Bai V'Hayare'akh Hareik* by Almog Behar, with interjections (in italics) from *Dover Beach* by Matthew Arnold (1822–1888) and (in quotes) from *Drinking Alone Under the Moon* by Li Bai ((701–762)

Act III. Star-crossed

With how sad steps, O Moon, thou climb'st the skies,
 How silently, and how wan a face! 1)

This lunar air
 Draws me to you,
 The moon's magnet
 Aligns that pair
 Whom dragons slew,

Whose course was set
Before they knew. 2)

She who saw the moon last night
She who swayed with the chant
Died in her sleep or dreams—
To say she is dead seems scant. 3)

I see her now, denied to lay her head,
On cold blue nights, in hut or straw-built shed,
Turn to a silent smile their sleepy cry,
By pointing to the gliding moon on high...
...all light is mute amid the gloom
The interlunar cavern of the Tomb. 4)

1 Sir Philip Sidney (1554-1586), from *Astrophil and Stella*

2 Samuel Menashe (1925-2011), *Star-Crossed*

3 Samuel Menashe, *She who saw the moon last night*

4 William Wordsworth (1770-1850), from *An Evening Walk* 256-259, 267-268

Entr'acte II. Prayer to Pierrot

Translation by David Stillman from Albert Giraud's *Supplique*, in homage of Pierrot Lunaire, Song No. 9, by Arnold Schoenberg

Pierrot! My laughter- I have forgotten how to laugh.
The image of splendor has melted away, melted away.
Black on the pole the flag now waves to me.
Pierrot! My laughter- I have forgotten how to laugh.
Oh, give it back to me, you medic of the soul you snowman of verse
Your Serene Highness Moon, Pierrot – my laughter.

Act III. Medley

Ya-alat khen v'khetem ofir
Bi'm-orah m'or yom takhpir
U'levana k'livnat safir
U'khe'etzem ha'shamayim 1)

A graceful doe, like gold of Ophir,
With her light, she shameth the light of day;
Like the moon, like paved work of sapphire,
As it were the very heaven.

Shemesh v'yare-akh l'olam shertu 2)

Sun and moon forever serve

Ehi kofer l'ofer
Kam ba'leil l'kol kinor v'ugavim meitivim

I would be ransom for the fawn
who, awakening at night to the melodious sound of
strings and pipes
and seeing the cup in my hand says:
“drink from between my lips the blood of grapes.”
And the crescent-shaped moon
was inscribed upon the garments of dawn
in golden water.

Asher ra-ah kos b'yadi v'amar:
“shte mi'bein sfatai dam anavim”
v'yare-akh kmo yod
nikhteva al ksut shakhar
bi'meimey ha'zehavim. 3)

Ya-alat khen v'khetem ofir
Bi'm-orah m'or yom takhpir
U'levana k'livnat safir
U'khe'etzem ha'shamayim 4)

A graceful doe, like gold of Ophir,
With her light, she shameth the light of day;
Like the moon, like paved work of sapphire,
As it were the very heaven.

1) Yehudah Halevi (1075–1141) from *Yona al Afikei Maim - Dove Beside The Water Brooks*
Translation by Nina Salaman, from Selected Poems of Jehudah Halevi, The Jewish Publication Society of America

2) From *Ad Yom Va'leil Yishbetu - Until Day and Night Shall Cease*, by Yehudah Halevi
Translation by the composer

3) Shmu'el Hanagid (993-1056) *Ehi Kofer l'Ofer - I would be ransom for the fawn*
Translation by the composer

4) Reprise of 3) from Act I

The Artists

Kristina Bachrach, soprano

Opera, concert, new music singer in variety of styles and languages; Opera appearances, New York's Center for Contemporary Opera, MetroWest Opera Company, American Lyric Theater; Concerts, Brooklyn Art Song Society (BASS), New York Choral Society, off-Broadway with Ensemble for the Romantic Century; Festivals including Marlboro and Tanglewood; Residencies, Marcella Sembrich Opera Museum and University of Wisconsin; Degrees from Mannes College and the University of Illinois at Urbana-Champaign.

Mimi Stillman, flute

"A consummate and charismatic performer" (*The New York Times*); Founding Artistic Director, Dolce Suono Ensemble; Yamaha Performing Artist, author on music and history, recording artist; Soloist with The Philadelphia Orchestra, Bach Collegium Stuttgart, Chamber Orchestra of Philadelphia, Chamber Orchestra of Indianapolis, Orquesta Sinfónica de Yucatán, and at Carnegie Hall, The Kennedy Center, La Jolla Chamber Music Festival, Verbier Festival; BM, Curtis Institute of Music, MA in history, University of Pennsylvania; Faculty, Temple University, Curtis Summerfest, Music for All National Festival. www.mimistillman.com

Gabriel Cabezas, cello

"An intense player who connects to music naturally, without artifice." (*The Oregonian*); soloist with orchestras of Chicago, Cleveland, Philadelphia, New York, Los Angeles; Chamber musician, member of yMusic sextet with collaborations with Ben Folds, tours with Musicians from Marlboro; Co-founder of Duende, new music and dance collective; Involvement with the Sphinx Organization, Chicago's Citizen Musician movement; BM, Curtis Institute of Music.

Charles Abramovic, piano

"Sensitive orchestra-invoking powers on piano" (*The Philadelphia Inquirer*); Solo, chamber, and recording artist, composer; Performances with the Pittsburgh Symphony, Baltimore Symphony, and at international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen and Vancouver; Recordings of the works of Babbitt, Schuller, and Schwantner; BM, Curtis Institute of Music, MA, Peabody Conservatory, DMA, Temple University; Professor of Keyboard Studies, Temple University.

DOLCE SUONO ENSEMBLE has been thrilling audiences and invigorating the music world since its founding by flutist and Artistic Director Mimi Stillman in 2005. Hailed as "**an adventurous ensemble**" (*The New York Times*) and "**One of the most dynamic groups in the US!**" (*The Huffington Post*), the ensemble presents

critically acclaimed chamber music concerts on its home series in Philadelphia, performs on tour, commissions important new works, makes recordings, and engages in community engagement partnerships.

Dolce Suono Ensemble presents dynamic and innovative programs of Baroque to new repertoire with historian Mimi Stillman's curatorial vision setting the music in its broadest cultural context. Some of its artistically and intellectually powerful projects include the celebrated Mahler 100 / Schoenberg 60, Debussy in Our Midst: A Celebration of the 150th Anniversary of Claude Debussy, A Place and a Name: Remembering the Holocaust, Dolce Suono Ensemble Goes to the Opera, Women Pioneers of American Music, and Música en tus Manos (Music in Your Hands), our engagement initiative with the Latino Community. **"All programs should have this much to say and say it so well."** (*The Philadelphia Inquirer*)

Dolce Suono Ensemble has performed at venues including Merkin Hall, Smithsonian American Art Museum, the Kimmel Center for the Performing Arts, Southern Exposure New Music Series (SC), Brooklyn's Roulette, University of Pennsylvania, Brandywine River Museum, University of Virginia, Symphony Space, Great Hall Series (MA), Philadelphia Chamber Music Society, University of North Carolina/Chapel Hill, Bard College, Eastman School of Music, National Flute Association, Virginia Tech, Kingston Chamber Music Festival, Princeton University, Brandeis University, Cornell University, Michigan State University, and Penn State University. The ensemble enjoys a partnership with the Washington National Opera Domingo-Cafritz Young Artist Program at the invitation of Plácido Domingo.

Dolce Suono Ensemble has contributed major new works to the chamber music repertoire through commissioning, giving 54 world premieres in 14 seasons. Some of today's most eminent composers have written for the ensemble including Jennifer Higdon, Steven Stucky, Shulamit Ran, Richard Danielpour, Steven Mackey, David Ludwig, and Zhou Tian. The ensemble's recordings *Freedom*, music for flute, piano, and the human spirit, *Odyssey: 11 American Premieres*, both featuring Mimi Stillman, flute and Charles Abramovic, piano, and *American Canvas* featuring Dolce Suono Trio (Innova Recordings), have been critically acclaimed. Dolce Suono Ensemble concerts and recordings are broadcast internationally.

The ensemble has won grant awards including from the National Endowment for the Arts, William Penn Foundation, Musical Fund Society of Philadelphia, The Presser Foundation, Pew Center for Arts & Heritage, Koussevitzky Music Foundation, The Aaron Copland Fund for Music, Fromm Music Foundation, and the Knight Foundation. www.dolcesuono.com

Shulamit Ran, composer and "Rediscoveries" artistic advisor

Pulitzer Prize for her *Symphony* (1991); performances by Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, Israel Philharmonic, New York Philharmonic, American Composers Orchestra, Mendelssohn, Brentano, Pacifica and Juilliard Quartets, Dolce Suono Ensemble, Chanticleer; Composer-in-Residence Chicago Symphony Orchestra and Lyric Opera of Chicago with premiere of first opera *Between Two Worlds (the Dybbuk)*; Andrew MacLeish Distinguished Service Professor Emerita at the University of Chicago; Member, American Academy of Arts and Letters and American Academy of Arts and Sciences; published by Theodore Presser Company and by the Israeli Music Institute.

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Sunday, March 31, 2019 3:00-6:00pm
3pm Concert / 4pm Panel Discussion / 5pm Concert

*Music by Piston, Perle, Rochberg, Shapey,
Kirchner, Talma, Wernick / Dolce Suono Trio
Miranda Cuckson, violin / Yao Guang Zhai, clarinet
James Freeman + Richard Wernick, speakers*

Trinity Center for Urban Life, Philadelphia

fall

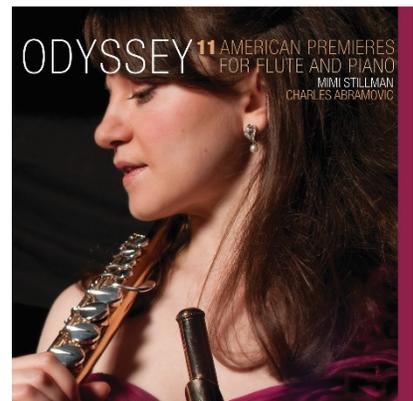
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"Fall for Chamber Music" is our new 3-year project supported by the William Penn Foundation with the goal of engaging new audiences in chamber music. Performances and coachings will take place at Philadelphia's civic venues - the Free Library Central Branch and Christ Church Neighborhood House.



Dolce Suono Ensemble's Sponsor an Artist Program

With gratitude to our generous Artist Sponsors:

James and Carolyn Barnshaw and Robert Wallner – *Mimi Stillman, flute*; Vincent and Lila Russo – *Nathan Vickery, cello*; Alton Sutnick and Society Hill Neighbors – *Charles Abramovic, piano*; Terri and Mark Steinberg – *Ricardo Morales, clarinet*; William A. Loeb – *Sarah Shafer, soprano*; Barbara and Matt Cohen – *Kerri Ryan, viola*; Kenneth Hutchins – *William Polk, violin*; Joel and Bobbie Porter – *Doris Hall-Gulati, clarinet*; Jonathan Tobin – *William Short, bassoon*

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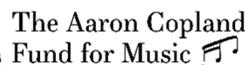
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### **Acknowledgments**

With gratitude to the Dolce Suono Ensemble Board of Directors, and especially Chairman Ronni L. Gordon, for their steadfast support and vision. Thank you to Ron and Raquel Lane, publicity support; David Osenberg, Host and Music Director, WWFM The Classical Network, for broadcasting DSE Presents concerts; Jacobs Music, season sponsor.

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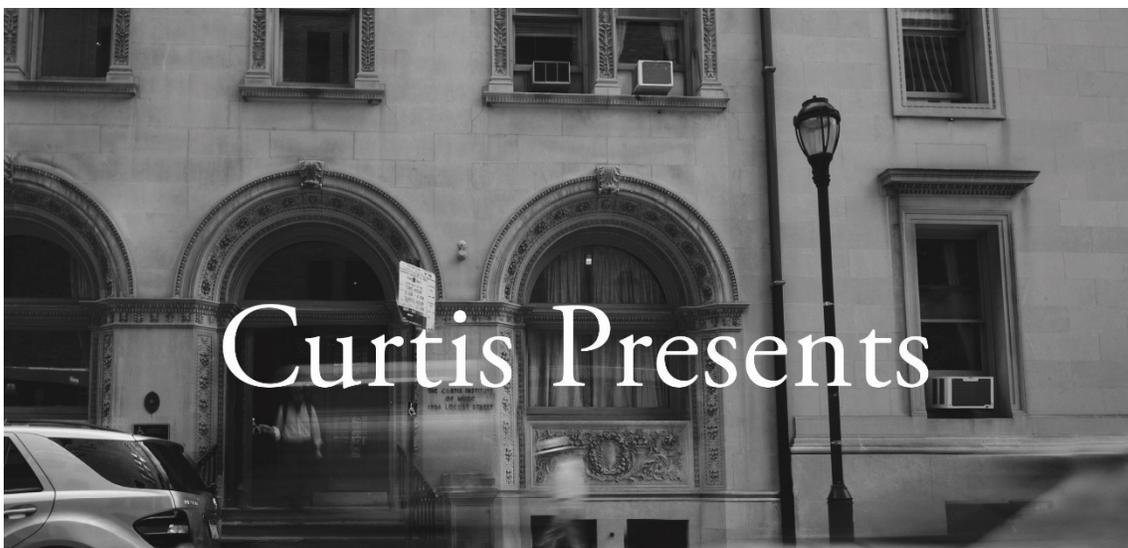
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