



Mimi Stillman, Artistic Director

Women Pioneers of American Music

The Americas Project



Top l to r: Marion Bauer, Amy Beach, Ruth Crawford Seeger / Bottom l to r: Jennifer Higdon, Andrea Clearfield

Sunday, January 24, 2016 at 3:00pm
Field Concert Hall
Curtis Institute of Music
1726 Locust Street, Philadelphia



Charles Abramovic



Mimi Stillman



Nathan Vickery



Sarah Shafer

We are grateful to the William Penn Foundation and the Musical Fund Society of Philadelphia for their support of The Americas Project.



Program: Women Pioneers of American Music

Dolce Suono Ensemble: Sarah Shafer, *soprano* – Mimi Stillman, *flute*

Nathan Vickery, *cello* – Charles Abramovic, *piano*

Prelude and Fugue, Op. 43, for Flute and Piano Stillman, Abramovic	Marion Bauer (1882-1955)
Prelude for Piano in B Minor, Op. 15, No. 5 Abramovic	Marion Bauer
Two Pieces for Flute, Cello, and Piano, Op. 90 Pastorale Caprice Stillman, Vickery, Abramovic	Amy Beach (1867-1944)
Songs Morning opens Breaking Threaded To Home Falling Deeper Shafer, Abramovic	Jennifer Higdon (1962)
Spirit Island: Variations on a Dream for Flute, Cello, and Piano I – II Stillman, Vickery, Abramovic	Andrea Clearfield (1960)
<i>INTERMISSION</i>	
Prelude for Piano #6 Study in Mixed Accents Abramovic	Ruth Crawford Seeger (1901-1953)
Animal Folk Songs for Children Little Bird – Frog He Went A-Courtin' – My Horses Ain't Hungry – I Bought Me a Cat Shafer, Abramovic	Ruth Crawford Seeger
Romance for Violin and Piano, Op. 23 (arr. Stillman) June, from Four Songs, Op. 53, No. 3, for Voice, Violin, and Piano Two Songs, Op. 100, for Voice, Violin, Cello, and Piano A Mirage Stella Viatoris Shafer, Stillman, Vickery, Abramovic	Amy Beach
American Canvas for Flute, Cello, and Piano <i>world premiere</i> O'Keefe Pollock Wyeth Stillman, Vickery, Abramovic	Jennifer Higdon

Program Notes by Mimi Stillman

Our Dolce Suono Ensemble Presents 2015-2016 season continues with an innovative program bringing together music by ground-breaking American women composers Amy Beach, Marion Bauer, and Ruth Crawford Seeger, and distinguished composers of today, Jennifer Higdon and Andrea Clearfield, both Philadelphia-based. In keeping with our season-long feature of co-curation, Charles Abramovic and Jennifer Higdon join me as co-curators of "Women Pioneers of American Music." When we were doing the artistic planning for this season's DSE Presents series concerts, I asked Charles Abramovic to suggest an idea for a concert program. Having performed with Charlie as a duo for 14 years, and together with him in the ensemble since I founded it in 2005, I knew he would reach into his extensive knowledge of music with his characteristic creativity and propose an exciting theme on which to center a program. The result is today's concert. The selection of Beach, Bauer, and Crawford Seeger, excellent composers and in many cases rarely heard, illuminates not only an important body of work by American composers who happen to be women, but provides valuable insights into several facets of American culture. Through the lives and works of Amy Beach, a member of the Boston Six or Second New England School of composers as well as the first American woman to build a career as a composer of concert music; Marion Bauer, a modernist innovator and important professor; and Ruth Crawford Seeger, who pursued both avant garde exploration and American folk music in her oeuvre, we form an increasingly nuanced picture of American music culture throughout the first half of the 20th century.

We highlight works by two of our eminent composer colleagues and friends, Andrea Clearfield and Jennifer Higdon, including the world premiere of Jennifer's *American Canvas*, commissioned by Dolce Suono Ensemble. In this trio for flute, cello, and piano, Jennifer takes as her inspiration three major American painters, making a contribution to the chamber music repertoire that also acknowledges the rich visual art heritage of the United States in the 20th century.

We are grateful to Opera Philadelphia for joining us as co-promotion partner for today's event, as it is presented in conjunction with the East Coast premiere of Jennifer Higdon's opera *Cold Mountain* by Opera Philadelphia. We are profoundly grateful to the William Penn Foundation and the Musical Fund Society of Philadelphia for their support of this project as part of our multi-year "The Americas Project." We are delighted to team up with WWFM The Classical Network and host and Music Director David Osenberg for today's live broadcast of the concert. – *Mimi Stillman*

Program Notes by Charles Abramovic

Ruth Crawford Seeger is a highly underrated composer. Most of her works stem from the 1920s and 1930s, and are written in a dissonant, uncompromising style. They exhibit great craftsmanship and skill. Her marriage to Charles Seeger, known as a forward-looking theorist with an interest in dissonance, reinforced her natural musical tendencies.

Ruth Crawford Seeger's set of preludes for piano was written between 1924 and 1928. They are beautifully conceived works, and exhibit great skill in dealing with chromatic and dissonant harmonies. The sixth prelude uses a haunting ostinato in major sevenths. Scriabin's Etude Opus 65, No. 2 is based on this interval, and the vague harmonic language in Crawford's work is quite analogous to later Scriabin. The writing for piano in all of the preludes is both rich and evocative, and they are a wonderful addition to the repertoire.

The experimental piano work, "Study in Mixed Accents" appeared in the October 1932 volume of Henry Cowell's *New Music Quarterly* (ah, the good old days of journalism!). Composed in 1930, this brief piece is fascinating in its unique construction. Written as a single line of music shared by the two hands, it explores palindromic principles in both rhythm and pitch. The effect is not immediately apparent to the listener,

who mostly hears toccata-like music with several interruptions. The work is one of several experimental works from Crawford Seeger, who was a tireless innovator.

Ruth Crawford Seeger's interest and promotion of American folk music was legendary. From 1936, when her family moved to Washington, D.C., she worked closely with the Library of Congress to collect and publish the rich legacy of American folk song. She collected, arranged, and published these songs as educational and historic material. Not surprisingly, her stepson, Pete Seeger, and daughter became famous folk singers. The four songs chosen for today's program are from her series of "Animal Folk Songs."

Amy Cheney Beach (known and published under the name of Mrs. H.H.A Beach) was a remarkable figure in American music. She demonstrated exceptional musical gifts at a young age and became a prolific composer, pianist, and educator. Her music is unabashedly romantic, and is written with great refinement in structure and harmonic language. She wrote in many genres, but the greatest numbers of works are for solo piano and voice. Amy Beach's natural melodic gifts are seen in her numerous songs. The texts show her strong interest in nature. Several works have instrumental additions besides piano. "June" is one of the most popular of her songs, with a violin obbligato part (today played on flute) based on a poem by Erich Jansen. The two songs, Opus 100, from 1924 are written with piano trio accompaniment and display harmonic adventurousness and atmospheric instrumental color in the settings of poems by Bertha Ochsner and Jesse Hague Nettleton.

The "Romance for Violin and Piano" was written in 1893 for the remarkable American violinist Maud Powell. Maud Powell was very active in the promotion of the works of Beach, Marion Bauer, and many other American composers of the time. The "Romance," arranged for flute by Mimi Stillman, is a beautiful, appealing work, with wonderful melodic contours and rich harmonic language.

"Two Pieces for Flute, Cello and Piano" demonstrate Beach's charming salon-style music – sentimental, yet never saccharine. The first piece, "Pastorale," shares both key and melodic writing similar to the well-known "Sicilienne" by Paradis. The very brief "Caprice" is an elegant scherzo, showing influences of both Mendelssohn and MacDowell.

Marion Bauer had an active career as a composer, pianist, writer, and teacher. She was an important figure in the promotion of American contemporary music and helped to found the American Music Center as well as serve in leadership capacities for the League of Composers and the American Composers Alliance. She studied with the pianist Raoul Pugno and was the first American to study with Nadia Boulanger in France. Bauer served on the faculty of New York University for many years, where Milton Babbitt was one of her students. Despite her promotion of and interest in the more progressive tendencies of her contemporaries in musical composition, her music tends to be tonal and fairly conservative, but still well crafted and quite attractive. The six Preludes for Piano of 1922 show her expressive style and skill in writing for the keyboard. The "Prelude in B Minor" is a wonderful example of her pianistic approach and expressive tendencies. Her "Prelude and Fugue for Flute and Piano" was written in 1947 and was arranged for flute and string orchestra the next year. The prelude utilizes modal writing similar to the music of Ernest Bloch. The fugue has a spiky subject, and demonstrates a more "academic" style. Overall it is a successful work and deserves wider recognition. – *Charles Abramovic*

Andrea Clearfield, *Spirit Island: Variations on a Dream for Flute, Cello, and Piano*

Spirit Island (1996) was inspired by a canoe trip on Maligne Lake, located in Jasper National Park in the Canadian Rocky Mountains. Spirit Island is a small island on the south end of the lake. This piece, a fantasia on the visual/aural world of the island, explores both the light and dark qualities of the landscape; tranquil and timeless as well as haunting and foreboding in its mystique. The first movement takes the

form of a loosely woven set of variations based on a four note theme. The variations move through different moods and colors reflecting the changing light and weather. The second movement, with its syncopated rhythms and jagged harmonies, recalls the experience of traveling through choppy waters. Spirit Island was premiered at Temple University, Philadelphia by Cynthia Folio, Jeffrey Solow and Charles Abramovic in 1996. An arrangement for flute, bass and piano was premiered at the Sarasota Music Festival in June, 1998 with Carol Wincenc, Fred Bretschger, and Joy Cline. – *Andrea Clearfield*

Jennifer Higdon, *Songs*

Through the years I have taken a day or two between large composition projects to write individual songs. These are small pieces that have developed out of a need to make a short and simple statement, using only voice and piano. What I've learned through the years is that writing a concise song is sometimes its own challenge, but it is always a pleasurable journey. – *Jennifer Higdon*

Jennifer Higdon, *American Canvas*

Three American artists...each with a distinctive palette and artistic process...each with a style that is recognizable with even the quickest glance.

Georgia O'Keeffe (1887-1986)– Every image painted by O'Keeffe has clean lines and is very articulated (as opposed to the chaos of Pollock). She would observe the simplest items: skulls, bones, flowers, the door in the inner courtyard of her Abiquiu house. When studying her paintings, one can sense the air that surrounds each object so I've made sure that there are moments of "breath" in this movement. To reflect her lifetime of repeatedly painting certain objects, with a slightly different "framing" of color or perspective, I've used a smaller amount of musical material and reframed it in different musical contexts.

Jackson Pollock (1912-1956) – As all elements are very equal in value in a Pollock canvas...balance of color, shape of gesture, ever-swirling, lots of layers...so are the musical gestures of equal importance here. No one voice stands out; but the entire "whole" of the movement reflects the "energy" in sound equivalent to the "energy" of the image on canvas.

Andrew Wyeth (1917-2009) – This painter spoke frequently of his need to capture the intense emotion of each scene...to make a striking image. What appears to us as an ordinary object becomes an amazing canvas full of light, even of the darkest subjects. Wyeth managed to create meticulously detailed paintings filled by a million minute brush strokes, often done at high speed (because he often painted with the temperamental method of fast-drying tempera paint). Wyeth's constant balancing act between elements, colors, and immense detail causes a canvas to come alive, appearing almost more lifelike than the real thing.

Commissioned by Dolce Suono Ensemble with grants from the Musical Fund Society of Philadelphia and the William Penn Foundation. – *Jennifer Higdon*

THE ARTISTS

About Dolce Suono Ensemble

"Ms. Stillman, who founded the group, is not only a consummate and charismatic performer, but also a scholar. Her programs tend to activate ear, heart, and brain."

– *Corinna da Fonseca-Wollheim, The New York Times*

"All programs should have this much to say and say it so well."

– *David Patrick Stearns, The Philadelphia Inquirer*

Dolce Suono Ensemble has been dazzling audiences and invigorating the music world since its founding by flutist and Artistic Director Mimi Stillman in 2005. 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 was Chamber Music

America's featured American Ensemble, is often highlighted in Philadelphia Magazine's arts picks, and has been highly praised by The New York Times as an "adventurous ensemble."

Dolce Suono Ensemble presents dynamic and innovative programming of repertoire that spans Baroque to new music. Its curatorial vision sets the music in its broadest cultural context with programs built organically on a theme. For example, the celebrated Mahler 100 - Schoenberg 60, Debussy in Our Midst: A Celebration of the 150th Anniversary of Claude Debussy (1862-1918), A Place and a Name: Remembering the Holocaust, Samuel Barber at 100: The Composer and His World, and Tribute to Julius Baker. The ensemble's Música en tus Manos project, its initiative with the Latino community, won the Knight Arts Challenge.

Dolce Suono Ensemble has performed recently at venues including Symphony Space, Southern Exposure New Music Series (SC), Roulette (Brooklyn), Smithsonian American Art Museum, Princeton University, Bard College, and Philadelphia Chamber Music Society, and served as ensemble-in-residence at Cornell University, Kingston Chamber Music Festival, and Lake George Music Festival. The ensemble enjoys a partnership with the Domingo-Cafritz Young Artist Program of Washington National Opera at the invitation of Plácido Domingo and a co-presenting collaboration with the Arthur Ross Gallery at the University of Pennsylvania.

Dolce Suono Ensemble is acclaimed for its commissioning program, with 44 world premieres in 11 seasons, contributing to the chamber music repertoire. The ensemble has commissioned some of today's most eminent composers, including Shulamit Ran, Steven Stucky, Richard Danielpour, Jennifer Higdon, Steven Mackey, David Ludwig, Jeremy Gill, Zhou Tian, Benjamin C.S. Boyle, and Fang Man, as well as outstanding emerging composers through its Young Composers Competition. The ensemble's recordings include the newly released "Freedom" (Innova) and much lauded "Odyssey: 11 American Premieres" (Innova) both with Mimi Stillman, flute and Charles Abramovic, piano. Dolce Suono Ensemble concerts and recordings are regularly broadcast by WWFM, (Mimi Stillman co-host), "Performance Today", WRTI, WNYC, WHYY TV, Kol HaMusica (Israel), and by other radio stations on four continents. www.dolcesuono.com

Sarah Shafer, soprano

Praised for her "luminous voice" and "intensely expressive interpretations" (The New York Times), and named "remarkable, artistically mature" and "a singer to watch" by Opera News, soprano Sarah Shafer is quickly emerging as a sought-after operatic and concert artist. She recently debuted leading roles in two world-premiere productions with San Francisco Opera; Marco Tutino's *Two Women* in the role of Rosetta, and Mary Lennox in *The Secret Garden*. Other recent roles include Adina in *L'Elisir D'Amore* with Opera Memphis, Barbarina and the cover role of Susanna in *Le nozze di Figaro* at the Glyndebourne Festival and the BBC Proms in London's Royal Albert Hall, Papagena in Opera Philadelphia's *Die Zauberflöte*, and Nuria in its production of Osvaldo Golijov's *Ainadamar*. This season she will be appearing as Adina in Opera Philadelphia's production of *L'Elisir D'Amore*.

She has performed with orchestras including The Philadelphia Orchestra, the National Orchestra of Mexico, Wroclaw Symphony Orchestra (Poland), and the Louisiana Philharmonic. A recent graduate of the Curtis Institute of Music, Ms. Shafer's credits for Curtis Opera Theatre include over 20 productions and a variety of roles such as Pamina in *Die Zauberflöte*, Almirena in *Rinaldo*, Giulietta in *I Capuleti e i Montecchi*, and others in works by Mozart, Rossini, Debussy, Poulenc, and Henze. On the concert stage, Ms. Shafer was recently heard in Carnegie Hall as soloist with the New York Choral Society in Mendelssohn's *St. Paul*. An avid recitalist and chamber musician, Ms. Shafer regularly appears with legendary pianist Richard Goode, most recently performing Schumann and Brahms lieder at Carnegie Hall. She has also collaborated with musicians including guitarist Jason Vieaux, and clarinetist Richard Stoltzman. Ms. Shafer was a resident artist at the Marlboro Music Festival for five summers, where she worked with Richard Goode, Mitsuko Uchida, Benita Valente, Sir Thomas Allen, and Martin Isepp. She has also performed at the Mozart and Handel Académie européenne de musique in Aix-en-Provence, France, and most recently at the Bard Music Festival, and Lake Champlain Chamber Music Festival.

A native of State College, PA, Ms. Shafer holds degrees in voice and opera from the Curtis Institute of Music, and is currently based in Philadelphia. www.sarahshafersoprano.com

Mimi Stillman, flute and Artistic Director, Dolce Suono Ensemble

Mimi Stillman, one of the most celebrated and innovative flutists of her generation, has been hailed by The New York Times as “a consummate and charismatic performer.” Called “the coolest flute player” by Philadelphia Magazine, she is critically acclaimed for her dazzling artistry and communicative powers. She has performed as soloist with orchestras including The Philadelphia Orchestra, Bach Collegium Stuttgart, Orquesta Sinfónica de Yucatán, and as recitalist and chamber musician at venues including Carnegie Hall, The Kennedy Center, Philadelphia Chamber Music Society, Symphony Space, La Jolla Chamber Music Society, Verbier Festival (Switzerland), Kingston Chamber Music Festival, and Kol HaMusica (Israel). At age 12, Ms. Stillman was the youngest wind player ever admitted to the Curtis Institute of Music, where she studied with Julius Baker and Jeffrey Khaner. Her many awards include Young Concert Artists international Auditions, Astral Artists, the Bärenreiter Prize for Best Historical Performance for Winds, and the 2012 Women in the Arts Award from Women for Greater Philadelphia.

A wide-ranging artist, Ms. Stillman is equally at home with the classical canon, new music, and Latin genres. She holds an MA in history from the University of Pennsylvania and is a published author on music and history, integrating scholarship with her artistic vision in projects with her hallmark, thought-provoking depth. A Yamaha Performing Artist and Clinician, Mimi Stillman has taught masterclasses for the National Flute Association, Eastman School of Music, University of California, Cornell University, and conservatories and flute societies throughout the world. She is on faculty at Curtis Institute of Music Summerfest and Music For All National Festival.

Ms. Stillman can be heard on several CDs for EMI, Innova, Centaur, Albany, and other labels, as well as a film score for Kevin Bacon. Her recordings “Freedom” (Innova) and “Odyssey: 11 American Premieres for Flute and Piano,” both with pianist Charles Abramovic (Innova), have been critically acclaimed. Her recordings can be heard on “Performance Today,” Sirius XM Satellite Radio, and WWFM The Classical Network where she is broadcast co-host. She is a frequent guest speaker at arts organizations and interviewee on radio, television, and online media. Her unique project Syrinx Journey, a tribute to Claude Debussy on his 150th anniversary through her daily recordings of Syrinx on her blog, garnered an international following. As Artistic Director of Dolce Suono Ensemble which she founded in 2005, Mimi Stillman has created a dynamic force in the music world. www.mimistillman.org

Nathan Vickery, cello

Cellist Nathan Vickery joined the New York Philharmonic in September 2013. He has appeared as a soloist with the Indianapolis Symphony Orchestra and as a recitalist and chamber musician at festivals including the Marlboro Chamber Music Festival, Ravinia’s Steans Music Institute, and the Chamber Music Workshop at the Perlman Music Festival, as well as throughout Europe with Curtis on Tour. As a chamber musician he has collaborated with violinists Joshua Bell, Pamela Frank, and Miriam Fried; pianist Jonathan Biss; and the contemporary music ensemble Eighth Blackbird, among others. Mr. Vickery has appeared on NPR’s *From the Top* and WFMT in Chicago. He has won numerous competitions, including the Second International David Popper Cello Competition (Hungary) and the Indianapolis Symphony Orchestra’s Maurer Young Musicians Contest. He received his bachelor’s degree from The Curtis Institute of Music, where he studied with Peter Wiley. Nathan Vickery has served on the faculty of the Indiana University Summer String Academy.

Charles Abramovic, piano and co-curator

Charles Abramovic is widely acclaimed for his performances as soloist, chamber musician, and recording artist. He has performed throughout the United States and Europe, with engagements at festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen, and Vancouver. He made his orchestral debut at the age of 14 with the Pittsburgh Symphony, and has performed as soloist with orchestras including the Baltimore Symphony, Colorado Philharmonic, and Florida Philharmonic. He has performed with artists such as Midori, Viktoria Mullova, and Sarah Chang. He is a founding member of Dolce Suono Ensemble, for which he performs as pianist and harpsichordist, and has served as artistic co-curator and

commissioned composer. Mr. Abramovic has recorded for EMI, Innova, Naxos, Albany, Bridge, and other labels. His recording of the solo piano works of Delius for DTR has been highly praised. A distinguished composer as well as interpreter of new music, he has recorded the works of Babbitt, Schuller, and Schwantner. He is Professor of Keyboard Studies at Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen. He is a graduate of the Curtis Institute of Music, Peabody Conservatory, and received his doctorate from Temple University.

Andrea Clearfield, composer

Andrea Clearfield is an award-winning composer, praised by the New York Times for her “graceful tracery and lively, rhythmically vital writing” and by Opera News for her “vivid and galvanizing” music of “timeless beauty”. Among her 125 works are a cantata commissioned by The Philadelphia Orchestra; an opera currently in workshop at American Lyric Theater; and *Tse Go La*, for double chorus, electronics and chamber orchestra which incorporates Tibetan melodies that she documented through field work in the remote Himalayan region of Lo Monthang, Nepal. Ms. Clearfield was awarded fellowships at the American Academy in Rome, Yaddo, the MacDowell Colony, and Rockefeller Foundation’s Bellagio Center. She was a 2014 recipient of the Copland House Residency Award. She will be visiting composer at Michigan State University and University of Arkansas in 2016. Dr. Clearfield served on the composition faculty at The University of the Arts. She received a DMA from Temple University, an MM from the University of the Arts and a BA from Muhlenberg College where she studied with Margaret Garwood. Ms. Clearfield is founder and host of the renowned Philadelphia Salon concert series now celebrating its 29th year, and winner of Philadelphia Magazine’s 2008 “Best of Philadelphia” award. www.andreaclearfield.com

Jennifer Higdon, composer

Jennifer Higdon is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto* and a 2010 Grammy for her *Percussion Concerto*. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of America's most performed contemporary orchestral works, with more than 600 performances worldwide since its premiere in 2000. Her works have been recorded on over four dozen CDs. Higdon’s opera *Cold Mountain* was premiered by Santa Fe Opera in August of 2015 and will receive its East Coast premiere by Opera Philadelphia in February 2016 before traveling to Minnesota Opera and North Carolina opera in the next two seasons. It is based on the best-selling novel, *Cold Mountain*, by Charles Frazier. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press. www.jenniferhigdon.com

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HIGDON / SCHEER

EAST
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"**Fabulously operatic**"

— *The Washington Post*

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This program is part of One Book, One Philadelphia—A project of the Free Library of Philadelphia

Song Texts

Songs, Jennifer Higdon / Texts by the composer

“Morning Opens”

The morning opens like a flower from night
I see the stars go to sleep in the light
and as I walk into the morning air thinking of you
in cracks of sidewalks I pick up flowers moist with truth

I amble on now through rainbows from sprinklers
I cross the street and wave to neighbors and strangers
I feel I’m floating and I’m flying, I’m the flower from the night
slowly opens, feels the sun’s rays, from your morning light

A window opens, your face comes in sight
I wave good morning, you face beaming bright
I feel my day start from the sunshine in you
the flowers open in love and morning’s light dew

“Threaded”

threaded days like stems of roses
crawl, entwine in sunray poses
we rock in song on wood-crossed floors
in tip-toe dancing with love-struck chords

threaded nights
stars like pearls
shift night-time rays
in love we curl

we sing a dance
in whispered needs
a loving flower
a rose’s seed

“Falling Deeper”

as leaves in Autumn Fall
 explosive canvas hue
for each clock tick passing
 the color journeys anew
down paths not trodden well
 skating from summer's rest
ever falling deeper still
 while sun moves into Earth's crest
I find from looking,
 that moving time seems still

“Breaking”

Floating down
Through clouds wet with dark
My hands outstretch to feel
Where I will grasp a limb to
Stop my falling down,
My falling down heavily down
And the grace of your hand
Grips my soul
Pulling up gently
Through breaking rays
In the gray dappled sky
And the rain becomes
Dew as I grasp you

“To Home”

strings in sweet air
the pines do sing
under pointed lights of stars
my heart has wings

for my love has crossed my path
ahead of me tonight
as we wander through the woods
under moon and evening’s light

whippoorwills call
i hear her voice ahead
sweetly call my name
to home to crawl in bed

Amy Beach, "June," from Four Songs, Op. 53, No. 3

Erich Jansen, translated by Isidora Martinez, June

O sunny days of June divine,
Fresh beauty each hour discloses!
Of blossoming meadows, and zephyrs benign,
And in the gardens with fruit and vine,
Heart's-ease and Roses!

Heart's-ease and Roses; a perfume strong
The mellowing vineyards are giving!
The nights so lang'rous, the days so long!
So beaming the brow and so ringing the song!
Such joy but in living!

You leafy arbor all tremulous there,
Doth sigh as at night it reposes,
Rich blessings fill all the scented air
With rapture surpassing; and ev'rywhere
Heart's-ease and Roses!

Beach, Two Songs, Op. 100

Bertha Oschner, "A Mirage"

Now the mountaintop all purple
Rises thro' a mist of silver,
While the moon, a disc of cobwebs,
Shining in the pallid heavens,
Ghostlike thro' the evening shadows.

Now the lofty eucalyptus
Stretches forth its chalky branches
Toward the lovely, lusted heavens,
While the drowsy westwind sighing
Sings the theme of lamentation.

Jesse Hague Nettleton, "Stella Viatoris"

Dun grows the sky;
The cloudrack dark
In the west hangs low.

The wind moans by;
The bare trees ply their futile weaving
Sad and slow;
But o'er the east
The grim clouds part
A fleece of white,
A space of blue
Aloft, afar,
There's a single star,
Like the kindness of God
Shining thro'.

UPCOMING CONCERTS Dolce Suono Ensemble Presents 2015-2016 Season

April 17, 2016 - *Court and Country*

May 17, 2016 - *Música en tus Manos / The Americas Project*

Touring performances: Mimi is soloist in North Carolina and Indiana, Stillman/Abramovic duo and DSE trio perform in Pennsylvania, New York, Swarthmore, Radnor, and more.

Visit our website for details!

Listen, watch, and follow us on YouTube, Facebook, and Twitter.

www.dolcesuono.com / 267-252-1803

Acknowledgments

With gratitude to the Dolce Suono Ensemble Board of Directors, and especially Chairman Ronni L. Gordon, for their hard work and passion. Thank you to: Ron and Raquel Lane, publicity support; Drew Schlegel, audio recording; David Osenberg, Host and Music Director, WWFM The Classical Network, for broadcasting DSE Presents concerts; Curtis Institute of Music for welcoming us.

Dolce Suono Ensemble is grateful to its 2015-2016 corporate, foundation, and private sponsors:

The Aaron Copland Fund for Music, AstraZeneca Foundation, ExxonMobil Foundation, Christian Humann Foundation, John S. and James L. Knight Foundation - Knight Arts Challenge, Meet the Composer, MKM Foundation, The Musical Fund Society of Philadelphia, National Endowment for the Arts, Pennsylvania Council on the Arts and Greater Philadelphia Cultural Alliance, Philadelphia Cultural Fund, The Presser Foundation, The Samuel S. Fels Fund, William Penn Foundation, Yamaha Corporation of America



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