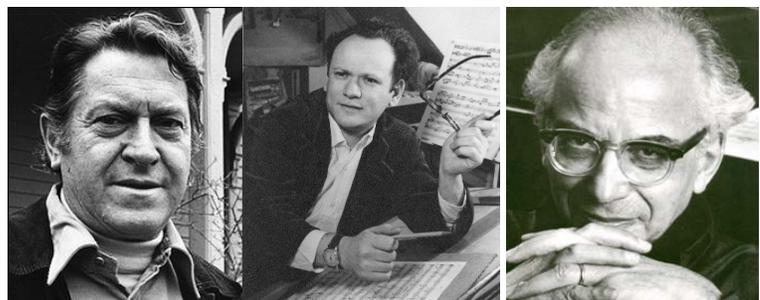




Mimi Stillman, Artistic Director



Sunday, March 31, 2019
at 3:00pm-6:00pm
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**
DOLCE SUONO TRIO CLASSICS AND COMMISSIONS
Trinity Center for Urban Life, Philadelphia
- 2. SUNDAY, DECEMBER 16, 2018 AT 3:00PM**
DSE POWER WIND QUINTET
Trinity Center for Urban Life, Philadelphia



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

Rediscoveries: Festival of American Chamber Music II

Miranda Cuckson, violin/viola

Yao Guang Zhai, clarinet

Dolce Suono Trio

Mimi Stillman, flute/piccolo/alto flute – Gabriel Cabezas, cello – Charles Abramovic, piano

CONCERT I

- | | |
|---|-----------------------------|
| Seven Episodes for Flute, Viola, and Piano (1987)
Stillman, Cuckson, Abramovic | Louise Talma (1906-1996) |
| Contra mortem et tempus for Flute, Clarinet, Violin, and Piano (1965)
Stillman, Yao, Cuckson, Abramovic | George Rochberg (1918-2005) |
| Pieces of Eight for Piano (2013)
Abramovic | Richard Wernick (1934) |
| Sonata for Flute and Piano (1930)
Allegro moderato e con grazia
Adagio
Allegro vivace
Stillman, Abramovic | Walter Piston (1894-1976) |

PANEL DISCUSSION with James Freeman, conductor, Richard Wernick, composer, and the artists

CONCERT II

- | | |
|--|---|
| Piano Trio (1954)
I – II. Largo
Cuckson, Cabezas, Abramovic | Leon Kirchner (1919-2009) |
| Four Etudes for Violin (1980)
Cuckson | Ralph Shapey (1921-2002) |
| Sonata a Quattro (1982)
Introduction and Allegro – Scherzo – Nocturne – Finale
Stillman, Yao, Cuckson, Cabezas | George Perle (1915-2009) |
| Overture to “Candide” (1956)
Stillman, Cabezas, Abramovic | Leonard Bernstein (1918-1990)
(arr. Abramovic) |

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 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, and clarinetist Yao Guang Zhai.

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 over the two concert dates 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.

Walter Piston, *Sonata for Flute and Piano*

Walter Piston was a major composer and pedagogue at Harvard University, where among his students were Irving Fine, Leroy Anderson, Leonard Bernstein, Arthur Berger, Harold Shapero, Elliott Carter, John Harbison, and many other important composers spanning several generations. He wrote influential books on harmony, counterpoint, and orchestration. Walter Piston's *Sonata for Flute and Piano* is an American classic, written in 1930, early in the career of this distinguished composer, professor, and writer. The work was dedicated to Georges Laurent, the celebrated principal flutist of the Boston Symphony Orchestra from 1921-1952. The three-movement work is rich in brilliance, lyricism, and contrasting moods, while

maintaining a stylistic unity and strong sense of narrative purpose. Elements that can be classified as neo-Baroque or neoclassical are present in the balanced melodic lines and rhythmically incisive motives. The first movement is a tightly interwoven dialogue between flute and piano, alternating between sections in flowing 3/2 and energetic 6/4 meters. In the Adagio, the flute spins long, winding phrases over a pulse-like piano bass line. The voices exchange parts, build in tempo, then return to the opening music in an arc form delivering restrained poignancy. The finale is virtuosic, with clearly delineated ideas that recur and are expanded on throughout the rhythmically driven movement.

Louise Talma, *Seven Episodes for Flute, Viola, and Piano*

Pianist, composer, and educator **Louise Talma** studied chemistry at Columbia University, and music at the Institute of Musical Arts, the forerunner of the Juilliard School, and New York University. For several years, she visited France to study composition with Nadia Boulanger, whose influence on 20th-century American composers was profound. Talma composed in residence at the MacDowell Colony, where she associated with “Boston School” composers including Irving Fine, Harold Shapero, Arthur Berger, and Lukas Foss. She was the first woman to be elected to the National Institute of Arts and Letters and to win two Guggenheim Fellowships, among other awards. She taught at the American Conservatory at Fontainebleau and Hunter College. Talma wrote in a neoclassical style, experimented with twelve tone technique inspired by Irving Fine’s music, and later settled into a neo-tonal style. Her *Seven Episodes* is a set of short movements that flow into each other, and are varied in tempo and mood. The three instruments engage in dialogue with frequent interplay of counterpoint and line, short rhythmic units that are passed around the ensemble, and moods that range from ruminative to playful.

George Rochberg, *Contra Mortem et tempus*

George Rochberg studied at Mannes College of Music with George Szell and the Curtis Institute of Music with Rosario Scalero and Gian Carlo Menotti. An influential educator and writer on music, Rochberg was Professor of Composition at the University of Pennsylvania from 1968-1983, where he was the first Annenberg Professor in the Humanities. He embraced serialism in his own music until the death of his son Paul in 1964, when he turned to aspects of tonality feeling that he was not able to express the full range of his emotions through serialism. His return to tonality and his quotations and evocations of other composers including Beethoven and Mahler were controversial. In his writings on music, Rochberg described the dichotomy between tonality and atonality and likened them to concrete and abstract visual art.

Contra mortem et tempus (Against death and time) is a crucial piece in Rochberg’s oeuvre, written as a reaction to the death of his son and at a turning point when he began his return to tonality. He also employs quotation in this piece, with material from Ives, Varèse, Boulez, and Berio. The piece unfolds slowly, with silences and very sparse textures interrupted by agitated outbursts, often very dissonant, with moments of consonance and calm. Within a precisely notated framework, Rochberg indicates by using numbers of seconds how long he wishes some notes to be held or silences to be prolonged.

George Perle, *Sonata a Quattro*

George Perle studied with Ernst Krenek. A highly decorated composer, he won a Pulitzer Prize and MacArthur award, and was nominated for a Grammy. His works were performed by major orchestras, and he served as composer-in-residence with the San Francisco Symphony. He was an expert in the music of the Second Viennese School, Schoenberg, Berg, and Webern, and wrote important books and articles on their music and other topics. Perle’s study of twelve-tone and serial music led him to conclude that rather than

atonality, a new tonality emerged from this music, something that he called “twelve-tone tonality” and adopted in his own music.

Sonata a Quattro is a tightly constructed set of four movements, with motifs that are threaded throughout. Perle displays his characteristic rhythmic complexity, with frequent shifts of meter and tempo many of which are mathematically connected. The texture is interesting in that the four instruments are part of the standard contemporary ensemble configuration known as “Pierrot” ensemble, except without piano. Perle creates a predominantly blended texture, often keeping the instruments in the same range. The piece exemplifies Perle’s musical dialectic between modernity and tradition. His conception of a post-diatonic new tonality emerges in this piece. – *Mimi Stillman*

Leon Kirchner, *Piano Trio No. 1*

Leon Kirchner’s *Trio No. 1 for violin, cello and piano* dates from 1954. This work was commissioned by the Elizabeth Sprague Coolidge Foundation, which produced an impressive amount of great chamber music in the first part of the 20th century. Kirchner took part as the pianist at the 1954 premier of the trio in Pasadena, California. The work is quite compact and succinct in its musical structure. Written in a fairly dissonant language that bears some resemblance to Schoenberg, Kirchner uses a free and improvisatory approach to the dramatic narrative. The first movement, in particular, treats the strings and piano as dueling forces, with virtuoso, cadenza-like writing alternating between these contrasting instruments. The second movement begins with simpler textures that lead to an abrupt, virtuosic and violent ending.

I had the honor and pleasure of meeting Leon Kirchner in 1979 when I was preparing his *Sonata Concertante* for a performance with the violinist Daniel Phillips. We had a two-hour coaching on the piece at his home in Cambridge, Massachusetts and a wonderful conversation for another hour about various composers in the 20th century. His demonstrations at the piano were remarkable – the most complex passages seemed to flow effortlessly from his fingers. He was truly a great musician. – *Charles Abramovic*

Ralph Shapey, *Four Etudes for Solo Violin*

Known as a “radical traditionalist”, **Ralph Shapey** (1921-2002) was born in Philadelphia and studied violin with Emmanuel Zetlin and composition with Stefan Wolpe. After years freelancing in New York, he took a professorship at the University of Chicago, teaching and conducting the Contemporary Chamber Players. His music earned him commissions, awards including the MacArthur and Fromm, and an ardent following. Whereas other works on today’s concert, including the Kirchner and Perle, have a passionate sweep and rich texture akin to Schoenberg and Berg, Shapey sought to emulate the powerfully constructed music of Beethoven, Mozart and Bach. His music was experimental, however, in its unpredictable timings and startling juxtapositions. Similarly, his violin works feature the instrument’s traditional attributes while expanding its expressive potential with unusual chords and intervals.

Four Etudes was commissioned by the American String Teachers Association. His note says: “The main thematic material is common to all four etudes. Each piece explores a specific technical problem while at the same time incorporates those from each other. I hope that the learning and performing of these, while giving precedent to technical problems, will at the same time give pleasure as a piece of music. At all times, Make Music!” The brief first Etude is followed by the brisker “Quasi March”. The third Etude is a theme with three variations and the final Brillante features elaborate arabesques recalling the Etudes by violinist Henryk Wieniawski. – *Miranda Cuckson*

Leonard Bernstein, *Overture to "Candide"*, arranged by Charles Abramovic

Leonard Bernstein's music to "**Candide**" straddles the worlds of opera, operetta, and musical theater. It is an intellectual and musical delight based on the great satire of Voltaire, with an original libretto by Lillian Hellman. The full work has had a mixed history of success, but is now considered one of Bernstein's masterpieces. The rollicking overture has been a staple of the orchestral repertoire since its first performance in 1956. There are several musical ideas from the show that find their way into the overture, the most prominent being the duet between Candide and Cunegonde, one of Bernstein's best tunes. Full of rhythmic and melodic invention, brilliant orchestration, and high spirits, this overture continues to be one of Bernstein's most popular works. – *Charles Abramovic*

Richard Wernick, *Pieces of Eight for Piano*

Born in Boston, **Richard Wernick** studied with several composers featured in this project including Irving Fine and Arthur Berger at Brandeis University and Leon Kirchner at Mills College . He worked with Leonard Bernstein in planning the annual festivals at Brandeis. A winner of the Pulitzer Prize and awards from the Guggenheim and Ford foundations, the National Institute of Arts and Letters and National Endowment for the Arts, Wernick's music has been performed by major orchestras and ensembles including The Philadelphia Orchestra, National Symphony Orchestra, and the Juilliard and Emerson quartets. He served as Consultant for Contemporary Music to The Philadelphia Orchestra and Special Consultant to Riccardo Muti. A distinguished pedagogue, Wernick taught composition at the University of Pennsylvania from 1968-1996, where he was Magnin Professor of the Humanities. His large catalogue includes orchestral, choral, band, chamber, solo, and vocal works, along with music for theater, ballet, film, and television. – *Mimi Stillman*

Pieces of Eight was written in response to a commission through the Anthony P. Checchia Composers Project of the Philadelphia Chamber Music Society. Each piece in the set has a personal background associated with it; a brief description of each follows:

1. Preludetto---this was written to celebrate the 75th birthday of the pianist Gilbert Kalish. There are two "games" at play in this short piece. The first is the use of the musical letters of his name to produce the motivic and harmonic "stuff"; the second was the sheer fun of using the number 75 to yield a constant metric pulse of 7/8 plus 5/8.
2. Scherzo Curioso---dedicated to Gene and Harriet Abrams, who do what friends do for friends. Like the Preludetto the motives of the piece derive from the musical letters G and H (B natural in English usage). The brief middle section is titled "miniature waltz (with a limp)", which is more or less how I would play a real waltz.
3. Song for Bobbie --- a brief lament in memory of a friend. It is made up of two small, but contrasting motifs that play off against one another.
4. Variation No. 34---this was originally composed for the 25th anniversary of Network for New Music. With its changed title it is dedicated to Linda Reichert, the den mother of that important organization for many years. It is based on the same Diabelli waltz on which Beethoven wrote his monumental 33 variations.
5. Toccata with a short Trio---dedicated to the pianist Lambert Orkis. This is a "portrait" of Lambert expressed in the only way I know how---through music.
6. ...per sepulchra regionum coeget omnes--- this piece is dedicated to my friend and fellow squash nut Tom Connolly. The text is from the great 13th century Latin hymn Dies Irae. It translates roughly as "...through the sepulchers of the region it (the trumpet) will summon all". It seemed a fitting thing to do for a medievalist whose life has been devoted to the Catholic liturgy.

7. ...the dying of the light---this, the second part of Dylan Thomas's most famous line of poetry, refers to blindness in the original, but it has been used quite rightly to refer also to the struggle for life. My friend Jerry Kagan played Assistant Principal Cello in the Metropolitan Opera Orchestra for more than four decades, and this simple canonic piece is dedicated to his memory.

8. incitatus---"fast", "swift" --- a wonderful Latin word used principally to describe chariot races, but also descriptive of Charlie Abramovic's fingers and the effulgent manner in which he plays. – *Richard Wernick*

James Freeman, Artistic Advisor for DSE's "Rediscoveries: Festival of American Chamber Music," is a major force in American contemporary music as conductor and organization founder and leader. Artistic Director and conductor of Chamber Orchestra First Editions, he was previously the founding Artistic Director and conductor of Orchestra 2001 (1988-2015), which he led to international renown for the commissioning, performing, and recording of important new works. A double bassist, Freeman performs with Opera Philadelphia and was previously a member of the Boston Pops Esplanade Orchestra. He studied at Harvard University and is Daniel Underhill Emeritus Professor of Music at Swarthmore College. He is a recipient of two Fulbright Fellowships, awards from the NEA and NEH, and Philadelphia's Liberty Bell Award.

The Artists

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

Yao Guang Zhai, clarinet

"Most beautiful lyrical playing" (*Globe and Mail*); Principal Clarinet, Baltimore Symphony Orchestra; formerly with Toronto Symphony Orchestra and Shanghai Symphony Orchestra; soloist with orchestras of Toronto, Shanghai, and Pacific Symphony; festivals including Hong Kong International, Music from Angel Fire, Aspen, and Beijing International Clarinet Festival; Buffet Crampon Performing Artist; studied at China's Central Conservatory of Music, Idyllwild Arts Academy, and Curtis Institute of Music.

Miranda Cuckson, violin

"A fearless, visionary, and tremendously talented artist" (Sequenza21); soloist, chamber musician, new music advocate; soloist with Tokyo Symphony, Staatsorchester Stuttgart, Jerusalem Symphony, American Symphony Orchestra; venues include Carnegie Hall, Teatro Colon, Suntory Hall, Library of Congress, Miller Theatre; founder of non-profit Nunc, member of AMOC and counter)induction; recording artist on ECM, Urlicht, Centaur (NY Times Best Recording of 2012); BM, MM, DMA, The Juilliard School; Faculty, Mannes School of Music/New School University.

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

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Fall for Chamber Music Concert + Masterclass

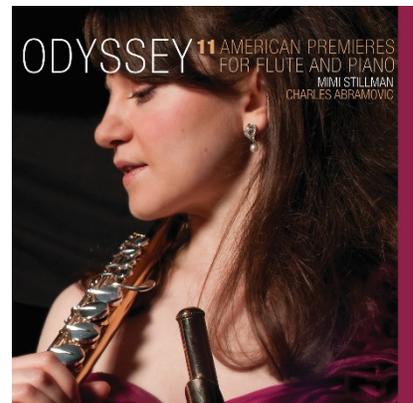
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"Fall for Chamber Music" is our new 3-year project supported by the William Penn Foundation with the goal of engaging new audiences in chamber music.



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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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Riders to the Sea and Empty the House

May 2, 4, and 5

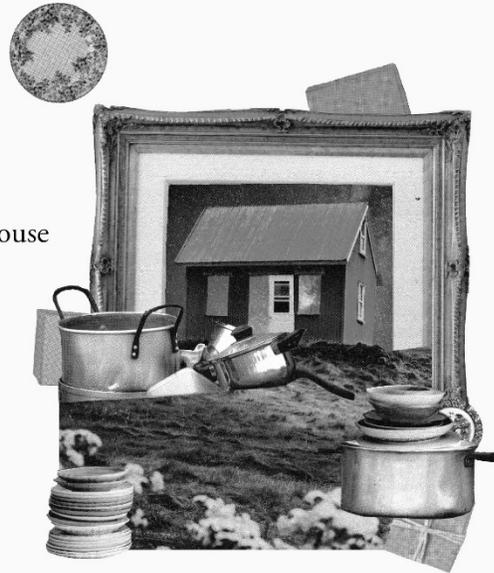
Perelman Theater

*Riders to the Sea*

RALPH VAUGHAN WILLIAMS

*Empty the House*

RENE ORTH ('16)



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Presented as part of Curtis Opera Theatre at the Perelman in partnership with Opera Philadelphia and the Kimmel Center for the Performing Arts. The Curtis Opera Theatre season is sponsored by the Horace W. Goldsmith Foundation and the Wyncote Foundation. Riders to the Sea & Empty the House is generously supported by the National Endowment for the Arts, an independent federal agency.

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Steven Stucky \*  
Michael Tree \*  
Susan Wadsworth  
Elizabeth Warshawer  
John Wittmann  
\* in memoriam

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\* Visit our website [www.dolcesuono.com](http://www.dolcesuono.com) and follow links to our blog, YouTube, Facebook, and Twitter for recordings, videos, and news. Our CDs and other merchandise are available online.

\* Sign up for our e-mail list to receive concert announcements and news by emailing us at [info@dolcesuono.com](mailto:info@dolcesuono.com).

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**Mimi Stillman, Artistic Director**

**Dolce Suono Ensemble**

**135 N. 22nd St.**

**Philadelphia, PA 19103**

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The official registration and financial information of Dolce Suono Ensemble, Inc.

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