



Mimi Stillman, Artistic Director

# *Claude Debussy Centennial Festival*

## *I: Pleasure is the Law*



**Monday, March 26, 2018 at 7:00pm**

**The College of Physicians of Philadelphia – Concerts at the College**

**19 S. 22<sup>nd</sup> Street, Philadelphia**



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SUONO  
ENSEMBLE

MIMI STILLMAN, ARTISTIC DIRECTOR

## DEBUSSY CENTENNIAL FESTIVAL

MONDAY, MARCH 26, 2018 AT 7:00PM

### PLEASURE IS THE LAW

Sarah Shafer, soprano, Ricardo Morales, clarinet  
Stillman, Vickery, Abramovic  
The College of Physicians of Philadelphia

TUESDAY, APRIL 24, 2018 AT 7:00PM

### BETWEEN THE NOTES

Bridget Kibbey, harp; Stillman, Oshiro-Morales,  
Ryan, Cabezas  
Trinity Center for Urban Life

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#### OTHER CONCERTS

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SUNDAY, FEBRUARY 11, 2018 AT 7:30PM

### MIMI STILLMAN & CHARLES ABRAMOVIC

Temple University Faculty Recital  
Philadelphia

THURSDAY, FEBRUARY 22, 2018 AT 7:30PM

### MIMI STILLMAN & THE JASPER QUARTET

Jasper Chamber Concerts  
Philadelphia

SUNDAY, MARCH 11, 2018 AT 3:00PM

### DOLCE SUONO ENSEMBLE

Irving Fine Memorial Concert  
Brandeis University  
Waltham, MA

SUNDAY, APRIL 15, 2018 AT 3:00PM

### DOLCE SUONO TRIO

New Music Series  
Delaware County Community College  
Media, PA

SUNDAY, MAY 6, 2018 AT 3:00PM

### MIMI STILLMAN, SOLOIST

Chamber Orchestra of the Triangle  
Durham, NC

Tickets and information about our  
concerts: [www.dolcesuono.com](http://www.dolcesuono.com) and  
[www.mimistillman.com](http://www.mimistillman.com) 267-252-1803

**Dolce Suono Ensemble Presents: Claude Debussy Centennial Festival**

**Pleasure is the Law**

Sarah Shafer, soprano

Mimi Stillman, flute

Ricardo Morales, clarinet

Arlen Hlusko, cello

Charles Abramovic, piano

Trio in Bb Major for Clarinet, Cello, and Piano

Vincent D'Indy (1851-1931)

II. Divertissement

Morales, Hlusko, Abramovic

Fêtes galantes, Book I

Claude Debussy

En sourdine

Fantoches

Claire de Lune

Mandoline

Shafer, Abramovic

Selections from Pelléas et Mélisande

Claude Debussy  
(arr. Hubert Mouton)

Stillman, Hlusko, Abramovic

Arabesques de près et de loin [world premiere]

Jan Krzywicki (1948)

Stillman, Hlusko, Abramovic

Intermission

Première rhapsodie for Clarinet and Piano

Claude Debussy

Morales, Abramovic

Prélude à l'après-midi d'un faune for Flute and Piano

Claude Debussy (1862-1918)  
(arr. Gustave Samazeuilh)

Stillman, Abramovic

Tarantelle for Flute, Clarinet, and Piano

Camille Saint-Saëns (1835-1921)

Stillman, Morales, Abramovic

Élégie

Jules Massenet (1842-1912)

Shafer, Morales, Abramovic

"Sous le dôme épais" (Flower Duet) from *Lakmé*

Léo Delibes (1836-1891)

Shafer, Stillman, Hlusko, Abramovic

## About the Program

Welcome to Dolce Suono Ensemble

*We thank our generous Artist Sponsors: William A. Loeb – Sarah Shafer, Drs. Terri and Mark Steinberg – Ricardo Morales, Dr. Robert Wallner – Mimi Stillman, Jonathan S. Tobin – Arlen Hlusko, Nancy W. Hess – Charles Abramovic. We are grateful to our project supporters including the William Penn Foundation, Yamaha Corporation of America, and Musical Fund Society of Philadelphia.*

This evening we open Dolce Suono Ensemble's Claude Debussy Centennial Festival celebrating the contribution of the French composer 100 years after his death in 1918. The program, "Pleasure is the Law," brings together masterpieces for combinations of soprano, flute, clarinet, cello, and piano, along with music by composers from Debussy's world and the world premiere of a new work by Jan Krzywicki reflecting on his legacy. It is impossible to imagine music in the past century without Debussy, for his own works of genius and for the way in which he pioneered new, unforeseen paths in music. At the dawn of the 20<sup>th</sup> century, composers including Debussy, Schoenberg, and Stravinsky turned away from tradition in ways that would forever alter the course of Western music, and led to an unprecedented variety of musical styles in the 20<sup>th</sup> century. I have always been struck by how many of today's composers, when asked who their musical influences are, cite Debussy. He rebelled against the tradition he considered ossified as taught at the Paris Conservatory, seeking to overturn some of the strictures of what is known as the common practice and functional harmony. He sought to obscure a clear sense of key by using modes other than major and minor, and emphasized timbre and innovative instrumental colors, presenting new sounds that often polarized his peers and audiences. Some found these sounds exquisite, others anathema. Debussy wrote, in characteristically dramatic fashion, that "some people wish above all to conform to the rules, I wish only to render what I hear. There is no theory. You have only to listen. **Pleasure is the law.**" Thus this program titled after his bold assertion is an homage to Debussy's resonant modernism, his luxuriant sonorities, his approach to music itself as an art form richly layered with references to poetry, literature, and visual art.

However, Debussy did not appear in a vacuum; he was steeped in tradition through his rigorous training at the Paris Conservatory and deeply influenced by composers around him such as Richard Wagner and César Franck. Despite his polemical criticisms of Wagner's music, Debussy's use of motifs in his own opera *Pelléas et Mélisande* is an example of the German composer's influence. Debussy's approach to modality could easily be heard in the context of Gabriel Fauré, and his adoption of aspects of cyclical composition is evidence of his debt to Franck's music, a connection shared by Vincent D'Indy.

This program's works by Debussy are wide-ranging and represent different genres of his oeuvre: songs, opera, orchestral music, and duo and concertante music. Songs were a very important genre for Debussy, who wrote more than 80 throughout his life. The emphasis on line is something that translates from song into all his music, as does his interest in writing pieces roughly of the duration of songs such as miniatures and character pieces. Debussy wrote several settings of Paul Verlaine's poems, creating two collections of *Fêtes galantes* songs. The fête galante is a theme that emerged in 18<sup>th</sup>-century French art, prominently in the paintings of Watteau, of a festive gathering in a forest setting with people dressed for a masquerade or ball and engaging in amorous escapades. It was connected to the commedia dell'arte tradition, which Paul Verlaine adopted in some of his poems. Fauré set some of the same Verlaine texts, as part of a significant interest in commedia dell'arte themes among composers of Debussy's time including Schoenberg, famously, in *Pierrot lunaire* (1912). Debussy's earliest songs in these cycles date to 1882, but

the three songs you hear this evening were revised in 1891-92 and first published in 1903. We also include "Mandoline," which formed part of Debussy's original collection of Verlaine songs. In these works, one hears the absolute refinement of Debussy's art; each jewel-like piece displaying an impressive economy of means. Debussy's music sets a striking mood for each song, and balances unity with detail such as word-painting, or expressing the meaning of individual words or ideas in sound.

Debussy's opera *Pelléas et Mélisande*, based on a play by Maurice Maeterlinck, was premiered at the Opéra-Comique in 1902, with André Messager conducting and Mary Garden creating the role of Mélisande. Debussy began writing it nine years earlier, after a long search for a libretto that would suit his goals for an opera and several aborted starts on pieces he would never finish. He had written to a friend what he was looking for: "The ideal would be two associated dreams. No time, no place...No discussion or arguments between the characters whom I see at the mercy of life or destiny." Maeterlinck's Symbolist play, which also inspired Fauré and Sibelius, offered Debussy the very vehicle he wanted for his sublimely subtle masterwork. The premiere performances were relatively successful, though many orchestra members and singers disliked the nontraditional music, as did composers of the old guard, notably Saint-Saëns, and numerous critics in the press. For a generation of young artists who were at the first performances, *Pelléas et Mélisande* made an indelible impression. Paul Dukas, Vincent D'Indy, and Romain Rolland were among its vocal admirers.

The arrangement for trio we perform this evening is by Hubert Mouton (1872-1954), a Belgian-born composer and arranger who also adapted portions of operas by Wagner, Saint-Saëns, and D'Indy for piano trio. These arrangements were likely made for at-home music-making before the age of sound recording, and were designed with alternative instrumentations of flute, violin, or cello duos with piano along with optional double bass and clarinet parts. We are thrilled to have found this arrangement as it dates to the time of Debussy and distills sections from Debussy's opera in a convincing chamber music setting. The trio opens with the same music as the opera, and presents some of the major leitmotifs of the piece.

Debussy's orchestral masterpiece *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun) was a key part of the composer's revolutionary contribution to music. In it he embraced tonal ambiguity, emphasis on timbre, and a rejection of traditional harmonic development. Premiered in 1894, it remains one of his most performed and often studied works among audiences and musicians. It is inspired by his friend Stéphane Mallarmé's poem "L'après-midi d'un faune." Debussy admired the Symbolist poet and drew parallels between the poetry and his own goals for music. Debussy's music evokes Mallarmé's description in the poem of the faun's flute as "un solo long" (a long solo) in a "sonore et monotone ligne" (sonorous and monotone line). The piece has one of the most extended flute solos in the orchestral repertoire, and its opening, with unaccompanied flute, is unusual for an orchestral work. Debussy weaves the flute prominently throughout, with writing that is characteristic of his fascination with the arabesque, a term from visual art and especially art nouveau, meaning a florid line often depicting women's hair or plants. From its intimate beginning, the *Prélude* builds in waves of emotional intensity, unfolding in a large arc form. Debussy's mastery of timbre is strikingly evident in the work. There are several flute and piano arrangements of the *Prélude*. We perform the one by **Gustave Samazeuilh**, a French composer and writer who studied with Ernest Chausson, Vincent D'Indy, and Paul Dukas. Samazeuilh wrote a study of Rameau, sharing Debussy and D'Indy's interest in the French Baroque. In 1912, the work was performed as a ballet by Sergei Diaghilev's Ballets Russes, with Vaslav Nijinsky as dancer and choreographer and set and costume designs by Léon Bakst.

Debussy wrote *Première rhapsodie* for clarinet and piano as the clarinet competition piece for the Paris Conservatory's annual examinations in 1910, and orchestrated it the following year. In 1909, Gabriel Fauré appointed Debussy to the board of the conservatory, and one of his first duties was to write

this morceau de concours (contest piece) and serve as a panelist on the clarinet jury. Debussy wrote to his publisher and friend Jacques Durand about the *Première rhapsodie* that “surely this piece is one of the most pleasing I have ever written.” In form, the one-movement piece opens with the dreamy *Rêusement* lent, quickening into animated music that then alternates with a memorable lyrical melody from the opening before building to an exciting, almost bluesy close.

Born in Paris to an aristocratic family, **Vincent D’Indy** studied with Franck and became a Wagnerian after attending the premiere of *The Ring* in 1876. He founded the Schola Cantorum with composers Charles Bordes and Alexandre Guilmant, which emphasized Gregorian chant, Renaissance polyphony, and music of the Baroque and Classical periods. D’Indy also taught at the Paris Conservatory. Among his students were Milhaud, Satie, Albéniz, and Cole Porter. D’Indy composed the ***Trio in Bb Major for Clarinet, Cello, and Piano, Op. 29*** in 1887, with an alternative part for violin instead of clarinet. The *Divertissement* is the second movement of this substantial four-movement work. Its style reveals D’Indy’s interest in French folksong. There is a jaunty tune which recurs rondo-like around two intermezzo sections that are more lyrical in character.

The relationship of Debussy and D’Indy was cordial, including when they reviewed each other’s music. Debussy praised D’Indy’s *L’Étranger*; D’Indy praised *Pelléas et Mélisande*. There are interesting political connotations in the musical styles of the time, especially pertaining to Wagner and interpretations of French musical nationalism. D’Indy sided with the anti-Dreyfusards in the Dreyfus affair, along with Jules Verne, Auguste Renoir, Edgar Degas, and joined the right-wing Ligue de la Patrie Française, which attacked Jewish and Protestant influence on French culture. Debussy, though he did not go on record directly, associated mostly with Dreyfusards in his circle of friends and fellow artists, and he wrote for the pro-Dreyfus *Revue blanche*. The Wagnerians were mostly anti-Dreyfus, and Debussy’s *Pelléas et Mélisande* was embraced by anti-Wagnerians, so Debussy’s music was thus identified more with pro-Dreyfus and left-wing politics whereas D’Indy was clearly associated with the xenophobic right. In a purer musical context, Debussy intensified his musical nationalism in the years leading up to World War I. He criticized German influence and especially Wagner, and turned to the French Baroque for inspiration in some of his later works. He began signing his scores *musicien français*, declaring both his identity and his promotion of a French musical style.

**Camille Saint-Saëns** represented the musical old guard in Debussy’s time and wrote severe criticism of the younger composer in his letters. Debussy vociferously attacked Saint-Saëns in articles written in 1901 and 1903, when he put his thoughts into the mouth of his music criticism alter ego Monsieur Croche. Saint-Saëns’s ***Tarantelle*** is a beloved work among flutists and clarinetists and one of several works the composer contributed to the standard repertoire for woodwinds, a testament to Saint-Saëns’s prolific production and skillful writing for a wide variety of instruments and ensembles. In this virtuoso piece, he integrates an Italian folk idiom with his quintessentially French elegance and flair. The *Tarantelle* (Italian tarantella) exhibits the 6/8 meter and repetitive rhythms characteristic of this dance which originated in southern Italy. Since ancient times, it was thought that only frenzied dancing would save someone bitten by a poisonous tarantula. Saint-Saëns’s version builds into a dazzling Prestissimo finale.

**Jules Massenet**’s reputation as a distinguished opera composer has remained to this day, with *Manon*, *Werther*, and *Thäïs* among his best-known works. The 1872 “**Élégie**,” a relatively early work for Massenet, is not derived from an opera as is the “*Meditation*” from *Thäïs*, his most popularly performed piece. Often heard in concert in the original version for voice, cello, and piano, we decided to arrange it for voice, clarinet, and piano for this program. Our musical score material comes from the Marian Anderson Collection at the University of Pennsylvania library. The melancholy “*Élégie*” is sweeping and lyrical, with the added dramatic poignancy of a dialogue between voice and instrument along with piano.

**Léo Delibes's *Lakmé*** was premiered at the Opéra-Comique in Paris in 1883. With its setting in India and tale of a forbidden love between the Brahmin priestess of the title and a British officer, it is an example of the late 19<sup>th</sup>-century French interest in the exotic Orient. This occurred in visual art, with the vogue for Japanese art known as *japansime*, as well as in music. Bizet, Saint-Saëns, and Massenet also wrote operas with Asian themes. Debussy was significantly influenced by hearing Asian music – Javanese gamelan and Vietnamese opera – at the Exposition Universelle in Paris in 1889, the subject of my Masters thesis in history at the University of Pennsylvania. The “Flower Duet” from *Lakmé* appears in many collections of opera’s greatest hits, though here we present it with a twist – the soprano in the title role of Lakmé is partnered by the flute, which plays the mezzo-soprano part of Mallika, servant to Lakmé. In this serene aria, the two women gather flowers at the river bank and sing of the beauty of their surroundings. A lilting rhythm and sonorous intervals contribute to the lushness of this music. – *Mimi Stillman*

**Jan Krzywicki, *Arabesques de près et de loin***

When Mimi Stillman asked me to compose a piece for Dolce Suono Ensemble honoring the hundredth anniversary of Debussy’s death, it was the composer’s musical magic, playfulness, love of nature and outdoor space that initially came to mind. In *Arabesques de près et de loin* (arabesques near and far) I sought to emulate these qualities, using Debussy’s penchant for arabesque figurations to create musical spaces near and far. These events occur progressively, successively, or overlapping (echo), and are most often reflected in the dynamics. Technically, the 7 ½ minute piece employs much of Debussy’s own musical vocabulary (pentatonic, whole-tone, and octatonic pitch collections) as well as a few specific fingerprints: the dominant ninth chord, the “water motive” from *Pelléas et Mélisande* and *La Mer*, and a few chords from the piano *Études*. I wanted the piece to inhabit Debussy’s sound world, as a tribute to this most influential of all twentieth century composers. – *Jan Krzywicki*

## The Texts

Claude Debussy, *Fêtes galantes*

Paul Verlaine (translations by Rita Benton)

### En sourdine

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.  
Fondons nos âmes, nos coeurs,  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbousiers.  
Ferme tes yeux à demi,  
Croise tes bras sur ton sein,  
Et de ton coeur endormi  
Chasse à jamais tout dessein.  
Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient à tes pieds rider  
Les ondes de gazon roux.  
Et quand solennel, le soir  
Des chênes noirs tombera,  
Voix de notre désespoir,  
Le rossignol chantera.

### Fantoches

Scaramouche et Pulcinella,  
Qu'un mauvais dessein rassembla,  
Gesticulent noirs sous la lune,  
Cependant l'excellent docteur  
Bolonais cueille avec lenteur  
Des simples parmi l'herbe brune.  
Lors sa fille, piquant minois,  
Sous la charmille, en tapinois,  
Se glisse demi-nue en quête  
De son beau pirate espagnol,  
Dont un amoureux rossignol  
Clame la détresse à tue-tête.

### Clair de Lune

Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques,  
Jouant du luth et dansant, et quasi  
Tristes sous leurs déguisements fantastiques.  
Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,

### Muted

Calm in the half-light  
That the high branches make,  
Let our love be penetrated  
By this profound silence.  
Let us fuse our souls, our hearts  
And our ecstatic senses  
Amid the vague languors  
Of the pines and the arbutus.  
Close your eyes halfway,  
Cross your arms on your breast,  
And from your sleepy heart  
Chase forever all design.  
Let us be persuaded  
By the cradling and soft wind  
That comes at your feet to ripple  
The waves of russet grass.  
And when, solemnly, the evening  
Falls from the black oaks,  
Voice of our despair,  
The nightingale will sing.

### Marionettes

Scaramouche and Pulcinella,  
Whom an evil plot brought together,  
Gesticulate, black under the moon;  
Meanwhile the excellent doctor  
From Bologna gathers slowly  
Medicinal herbs among the dark grass.  
Then his daughter, of a piquant little face,  
Under the hedge, on the sly,  
Glides half-naked in quest  
Of her handsome Spanish pirate,  
Whose distress a lovelorn nightingale  
Proclaims at the top of its voice.

### Moonlight

Your soul is a chosen landscape  
Which is charmed by masqueraders and rustic dancers,  
Playing the lute and dancing, and almost  
Sad beneath their fantastic disguises.  
Even while singing in the minor mode  
Of victorious love and the opportune life,

Ils n'ont pas l'air de croire à leur Bonheur,  
Et leur chanson se mêle au clair de lune,  
Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres,  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les marbres.

They do not seem to believe in their happiness,  
And their song mingles with the light of the moon,  
With the quiet moonlight, sad and beautiful,  
That makes the birds dream in the trees,  
And makes the fountains sob with ecstasy,  
The tall slender fountains among the marble statues.

### **Mandoline**

Les donneurs de sérénades  
Et les belles écouteuses  
Échangent des propos fades  
Sous les ramures chanteuses.  
C'est Tircis et c'est Aminte,  
Et c'est l'éternel Clitandre,  
E c'est Damis qui pour mainte  
Cruelle fait maint vers tendre.  
Leurs courtes vestes de soie,  
Leurs longues robes à queues,  
Leur élégance, leur joie  
Et leurs molles ombres bleues,  
Tourbillonnent dans l'extase  
D'une lune rose et grise,  
Et la mandoline jase  
Parmi les frissons de brise...  
La, la, la, la la...

### **Mandolin**

The givers of serenades  
And the lovely listeners  
Exchange empty remarks  
Under the singing branches.  
It is Tircis and it is Aminte,  
And it is the eternal Clitandre,  
And it is Damis who for many a  
Cruel woman makes many a tender verse.  
Their short jackets of silk,  
Their long dresses with trains,  
Their elegance, their joy  
And their soft blue shadows  
Whirl in the ecstasy  
Of a moon pink and gray,  
And the mandolin chatters  
Amidst the shivers of the breeze...  
La, la, la, la la...

Jules Massenet, *Élégie*

Louis Gallet (translation by Ann Evans)

### **Élégie**

Ô, doux printemps d'autre fois, vertes saisons,  
Vous avez fui pour toujours!  
Je ne vois plus le ciel bleu;  
Je n'entends plus les chants joyeux des oiseaux!  
En emportant mon bonheur, mon bonheur...  
Ô bien-aimé, tu t'en es allé!  
Et c'est en vain que revient le printemps!  
Oui, sans retour,  
avec toi, le gai soleil,  
Les jours riants sont partis!  
Comme en mon coeur tout est sombre et glacé!  
Tout est flétri  
pour toujours!

### **Elegy**

O sweet springtimes of old verdant seasons  
You have fled forever!  
I no longer see the blue sky  
I no longer hear the birds' joyful singing!  
And, taking my happiness with you  
You have gone on your way my love!  
In vain Spring returns!  
Yes, never to return  
The bright sun has gone with you  
The days of happiness have fled!  
How gloomy and cold is my heart!  
All is withered  
Forever!

Léo Delibes, "Sous le dôme épais" from *Lakmé*  
Libretto by Edmond Gondinet and Philippe Gille

**Sous le dôme épais (Flower Duet)**

Sous le dôme épais  
Où le blanc jasmin  
À la rose s'assemble  
Sur la rive en fleurs,  
Riant au matin  
Viens, descendons ensemble.  
Doucement glissons de son flot charmant  
Suivons le courant fuyant  
Dans l'onde frémissante  
D'une main nonchalante  
Viens, gagnons le bord,  
Où la source dort et  
L'oiseau, l'oiseau chante.  
Sous le dôme épais  
Où le blanc jasmin,  
Ah! descendons  
Ensemble!  
Sous le dôme épais  
Où le blanc jasmin  
À la rose s'assemble  
Sur la rive en fleurs,  
Riant au matin  
Viens, descendons ensemble.  
Doucement glissons de son flot charmant  
Suivons le courant fuyant  
Dans l'onde frémissante  
D'une main nonchalante  
Viens, gagnons le bord,  
Où la source dort et  
L'oiseau, l'oiseau chante.  
Sous le dôme épais  
Où le blanc jasmin,  
Ah! descendons  
Ensemble!

**Under the thick dome (Flower Duet)**

Under the thick dome  
where the white jasmine  
With the roses entwined together  
On the river bank covered with flowers  
laughing in the morning  
Let us descend together!  
Gently floating on its charming risings,  
On the river's current  
On the shining waves,  
One hand reaches,  
Reaches for the bank,  
Where the spring sleeps,  
And the bird, the bird sings.  
Under the thick dome  
where the white jasmine  
Ah! Let us descend  
Together!  
Under the thick dome where the white jasmine  
With the roses entwined together  
On the river bank covered with flowers  
laughing in the morning  
Let us descend together!  
Gently floating on its charming risings,  
On the river's current  
On the shining waves,  
One hand reaches,  
Reaches for the bank,  
Where the spring sleeps,  
And the bird, the bird sings.  
Under the thick dome  
where the white jasmine  
Ah! Let us descend  
Together!

## **The Artists**

### **Sarah Shafer, soprano**

“Luminous voice...intensely expressive interpretations” (The New York Times); Performances with The Metropolitan Opera (February 2018 debut in Rossini’s *Semiramide*), San Francisco Opera, Opera Philadelphia, The Philadelphia Orchestra, San Antonio Symphony, Louisiana Philharmonic, Malmo Symphony, The National Orchestra of Mexico, and at Carnegie Hall, The Glyndebourne Festival, BBC Proms at Royal Albert Hall, Philadelphia Chamber Music Society, Marlboro Music Festival; Degrees in opera and voice from the Curtis Institute of Music.

### **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, and at Carnegie Hall, The Kennedy Center, La Jolla Chamber Music Festival, Verbier Festival. BM, Curtis Institute of Music, MA and PhD (abd) in history, University of Pennsylvania; Faculty, Temple University, Curtis Summerfest, Music for All National Festival.

### **Ricardo Morales, clarinet**

“Fleet technique, utterly natural musical grace” (The New York Times); Principal clarinet of The Philadelphia Orchestra; former principal clarinet of The Metropolitan Opera; Invited guest principal clarinet with the New York Philharmonic, Chicago Symphony Orchestra, Berlin Philharmonic; Soloist with orchestras including the Metropolitan Opera Orchestra, The Philadelphia Orchestra, Indianapolis Symphony, Seoul Philharmonic, Flemish Radio Orchestra; Santa Fe Chamber Music Festival, Seattle Chamber Music Festival; Faculty, Curtis Institute of Music and Temple University.

### **Arlen Hlusko, cello**

Soloist, chamber musician; Founder, Philadelphia Performances for Autism; Teaching Artist for The Philadelphia Orchestra, Project 440; former Teaching Artist Apprentice, New York Philharmonic; Performances at venues and festivals including Carnegie Hall, Kimmel Center, Walt Disney Concert Hall, Perlman Music Program, Taos, Music from Angel Fire, Clandeboye Festival; Soloist with Calgary Philharmonic, National Arts Centre Orchestra, Symphonique de Sherbrooke; 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 150<sup>th</sup> 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, 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, Virginia Tech, Kingston Chamber Music Festival, Princeton University, Brandeis University, and Cornell 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 50 world premieres in 12 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, and *Odyssey: 11 American Premieres*, both featuring Mimi Stillman, flute and Charles Abramovic, piano, (Innova Recordings), have been critically acclaimed. Dolce Suono Ensemble concerts and recordings are broadcast internationally.

**DOLCE SUONO TRIO**, DSE's high-profile trio of flute, cello, and piano, evolved organically from the longstanding collaboration of flutist Mimi Stillman and pianist Charles Abramovic joined by cellist Nathan Vickery to explore and expand the repertoire of this captivating combination. **"The three were flawlessly in sync – even their trills!"** (The Philadelphia Inquirer)

[www.dolcesuono.com](http://www.dolcesuono.com)

**Check out *American Canvas*, Dolce Suono Trio's new recording for Innova!**

**Featuring Dolce Suono Trio, soprano Lucy Shelton, and four premieres by celebrated composers Jennifer Higdon, Shulamit Ran, Andrea Clearfield, and Zhou Tian. Available at Amazon, iTunes, AppleMusic, Spotify, etc.**

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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: The College of Physicians of Philadelphia and George Wohlreich for hosting this concert; the Curtis Institute of Music for lending us the Steinway piano used this evening; Ron and Raquel Lane, publicity support; David Osenberg, Host and Music Director, and Ross Amico, Host, WWFM The Classical Network, for broadcasting DSE Presents concerts; David McKnight and Eri Mizukane at the University of Pennsylvania Library Kislak Center for their courtesy in providing the Massenet from the Marian Anderson Collection of Printed Music.

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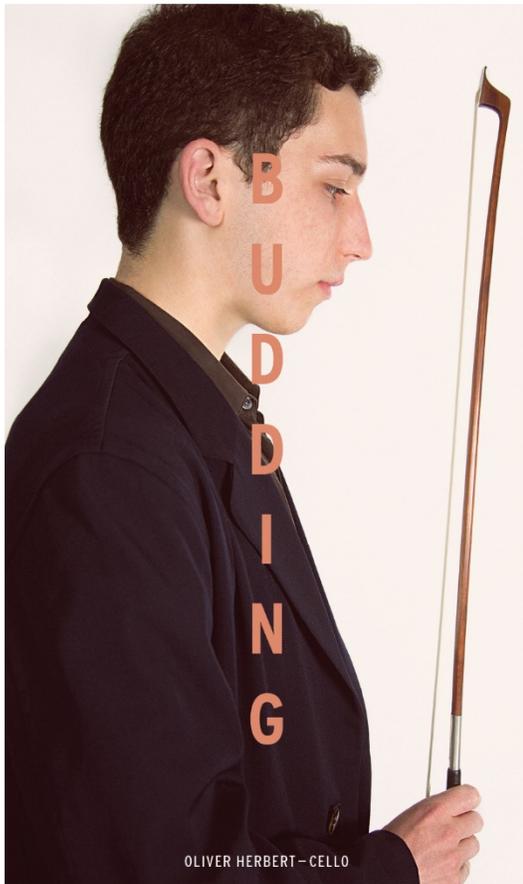
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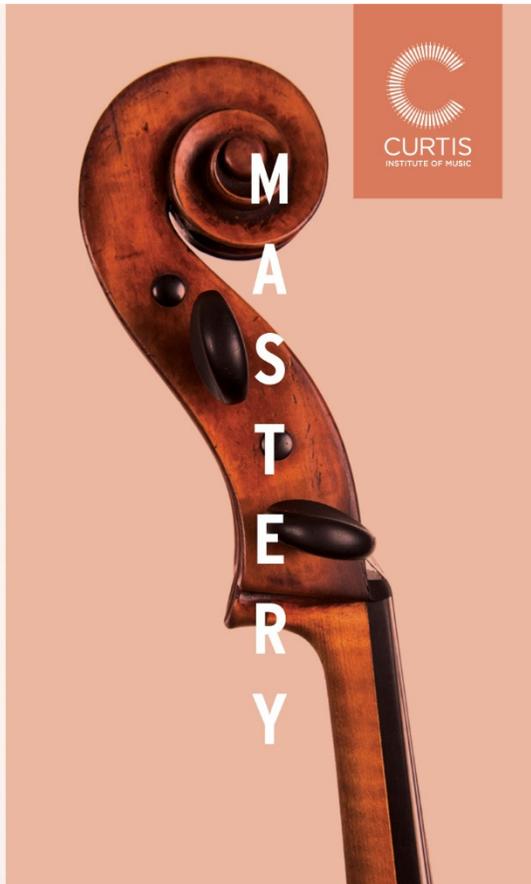
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STRAUSS *Don Quixote*  
BERLIOZ *Symphonie fantastique*

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BARTÓK Suite from *The Miraculous Mandarin*  
RIMSKY-KORSAKOV *Scheherazade*

Karina Canellakis  
CONDUCTOR (VIOLIN '04)

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