



Mimi Stillman, Artistic Director

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## *Mozart Flute Quartets*

Quartet in C Major for Flute, Violin, Viola, and Cello, K. Anh. 171 (285b)

W.A. Mozart (1756-1791)

Allegro

Thema e Variazioni

Quartet in G Major for Flute, Violin, Viola, and Cello, K. 285a

Andante

Tempo di Menuetto

Quartet in A Major for Flute, Violin, Viola, and Cello, K. 298

Thema e Variazioni

Menuetto – Trio

Rondeau: Allegretto grazioso

Quartet in D Major for Flute, Violin, Viola, and Cello, K. 285

Allegro

Adagio

Rondeau: Allegretto

Mimi Stillman, flute

Members of The Jasper Quartet

J Freivogel, violin

Sam Quintal, viola

Rachel Freivogel, cello

“Fall for Chamber Music” is Dolce Suono Ensemble’s innovative 3-year project supported by a grant award from the William Penn Foundation with the goal of engaging new audiences in chamber music. Performances, coachings, and other participatory events will take place at Philadelphia’s civic venues – the Free Library Central Branch and Christ Church Neighborhood House.

*After falling for chamber music, you’ll never be the same!*



## Chamber Music Masterclass with Mimi Stillman, flute and members of the Jasper String Quartet

Quartet No. 1 in C minor, Op. 51  
IV. Allegro

Johannes Brahms (1833-1897)

Kristy Chen, violin  
Belinda Jin, violin  
Andy Wu, viola  
Sarah Martin, cello

Students at Temple Music Preparatory  
Coach: Sidney Curtiss

Quartet in C Major for Flute, Violin, Viola, and Cello, K. Anh. 171 (285b)  
I. Allegro

W.A. Mozart (1756-1791)

Danielle Xie, flute  
Diane Moore, violin  
Georgia Meyer, viola  
Halcyon Hu, cello

Students at Haverford and Bryn Mawr Colleges  
Coach: Heidi Jacob

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Flutist **MIMI STILLMAN**, founding Artistic Director of Dolce Suono Ensemble, is an internationally acclaimed soloist and chamber musician. She is a Yamaha Performing Artist and Clinician, on faculty at Curtis Institute of Music Summerfest and Temple University, and winner of the prestigious Young Concert Artists International Auditions and the Bärenreiter Prize for Historical Performance for Winds. ***“Ms. Stillman is not only a consummate and charismatic performer, but also a scholar. Her programs tend to activate ear, heart, and brain.” — The New York Times***

Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's **JASPER STRING QUARTET** is the Professional Quartet in Residence at Temple University's Center for Gifted Young Musicians and the Founder and Artistic Director of Jasper Chamber Concerts. ***“Sonically delightful and expressively compelling” – The Strad***

**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 resulting in 54 premieres in 14 seasons, makes recordings, and engages in community engagement partnerships.

## Note by Mimi Stillman

Welcome to Dolce Suono Ensemble's "Fall for Chamber Music" concert and masterclass, the second event in the debut season of our project designed to engage new audiences in chamber music through innovative program formats in Philadelphia's civic venues, supported by a grant from the William Penn Foundation. We are grateful to Yamaha Music USA for sponsoring our educational activity. I am delighted to welcome members of the Jasper String Quartet this evening, who will join me in performing all four of the Mozart flute quartets and in giving a masterclass for students from Temple Music Preparatory and Haverford College. We thank the directors of these music programs, Mark Huxsoll and Heidi Jacob, respectively, for partnering on this event. Thank you to Megan Thibodeaux for welcoming us at Christ Church Neighborhood House.

Mozart's flute quartets are some of the greatest chamber music in my repertoire. It is a rare treat to perform them all together, and a great joy to do this with the wonderful artists of the Jasper String Quartet. In an interesting way, preparing all four quartets together for this program highlighted both their similarities and their differences. The D Major and the C Major quartets start with traditional first movements in Sonata-Allegro form, following the arc of exposition, development, and recapitulation. In the C Major and A Major quartets, Mozart used the popular form of theme and variations. The enigmatic G Major quartet might once have had a first movement it lacks today, in that the Andante and Allegretto would seem a fitting second movement and finale. These movements were originally erroneously combined with the first movement of the D Major quartet in early publications.

Mozart wrote three of the quartets – the D, G, and C – on a commission from the amateur flutist and businessman Ferdinand Dejean recommended by the principal flutist of the Mannheim orchestra, Johann Baptist Wendling, during the composer's stay in the city 1777-1778. Between December 25, 1777, when he completed the D Major quartet, and the following March, Mozart wrote two flute concertos and three flute quartets. He then left Mannheim for Paris, where he wrote the *Concerto for Flute and Harp*, K. 299. It is astonishing how much magnificent flute music Mozart wrote in one year. Ironically, in the midst of writing them, Mozart wrote to his father that he "could not abide" the flute. Mozart presented Dejean with fewer pieces than he was hired to write and received less money in return, perhaps explaining his disparagement of the flute!

Mozart wrote the *Flute Quartet in A Major*, K. 298 in Vienna in 1786. This piece, and the *Concerto for Flute and Harp*, are the only two of the solo and chamber works for flute that exist in Mozart's hand. Sadly, the other manuscripts were lost, so musicologists have had to rely on other sources and untangle the often murky provenance of copies and early publications to arrive at the (mostly) definitive editions we play from today.

Throughout the quartets, Mozart employs the flute as a solo voice with string accompaniment, but violin, viola, and cello also emerge as soloists in each piece. In the quartets in C Major and A Major, each instrument is featured in one of the variations. In the Adagio of the D Major quartet, the flute sings a melody over the strings playing *pizzicato* (plucked), creating a unique texture for this emotionally powerful music. Hearing the complete cycle of flute quartets, one also is struck by how the group sound itself changes based on the key, range, and textures Mozart uses – the sunny C Major, warm G Major, exuberant D Major, and tender A Major. Having played some of these pieces since childhood also creates layers of memory and meaning for me every time I revisit them. I have performed the D Major the most, but the first Mozart quartet I ever played was the A Major, in music camp when I was 10 years old. I'll never forget my feeling of joyful awe at playing this sublime music for the first time, a feeling which I still experience every time I play Mozart.

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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- 5. SUNDAY, APRIL 28, 2019 AT 3:00PM**  
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Dolce Suono Trio • Sarah Shafer, soprano • Mimi Stillman, flute • Katherine Needleman, oboe • Ricardo Morales, clarinet • Doris Hall-Gulati, clarinet • William Short, bassoon • Joseph Anderer, horn • Jennifer Montone, horn • Miranda Cuckson, violin • William Polk, violin • Kerri Ryan, viola • Gabriel Cabezas, cello • Arlen Hlusko, cello • Nathan Vickery, cello • Mary Javian, double bass • Charles Abramovic, piano/harpsichord • Gideon Whitehead, guitar • Gabriel Globus-Hoenich, percussion