

Performances are Sundays at 7 PM
and Mondays at 8 PM.

You can purchase series subscriptions and
individual tickets on our website:
www.doaks.org/concerts

A subscription for the full series is \$350 per
person; individual concert tickets are \$54 each.

We offer discounted (\$30) rush tickets to
students and young professionals age 30
and under, with a valid ID. These tickets are
released the Monday before the concerts,
depending on availability.

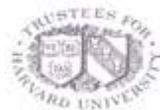
For ticket information, or if you have
questions about accessibility, visit
www.doaks.org/concerts or email us at
concerts@doaks.org.

For information about performing at
Dumbarton Oaks or to be considered for
the series, contact Valerie Stains, director of
music, at stainsv@doaks.org.

MILDRED BARNES BLISS AND ROBERT WOODS
BLISS designed Dumbarton Oaks to be beautiful
without and within, filling the gardens with
flowers, the library with rare volumes, and the
house with fine art and music.

The Blisses wanted the Music Room to be
Renaissance in character, but to harmonize with
the Georgian style of the Main House. In 1927,
they acquired two sixteenth-century marble
arches, said to be from Ravenna, Italy, which
firmly established the room's Renaissance
character. The Blisses commissioned the
Parisian designer Armand Albert Rateau to
fabricate reproductions for the ceiling and
floor, inspired by the guardroom of the historic
Château de Cheverny near Paris. The American
artist Allyn Cox was commissioned to paint
murals for the walls of the Music Room corridor
and entrance staircase.

The Blisses used the Music Room for musical
performances, scholarly lectures, and
intellectual discourse. It continues to serve these
purposes at Dumbarton Oaks, hosting an annual
public lecture series and a concert series, which
was inaugurated in 1946 as the Friends of Music.

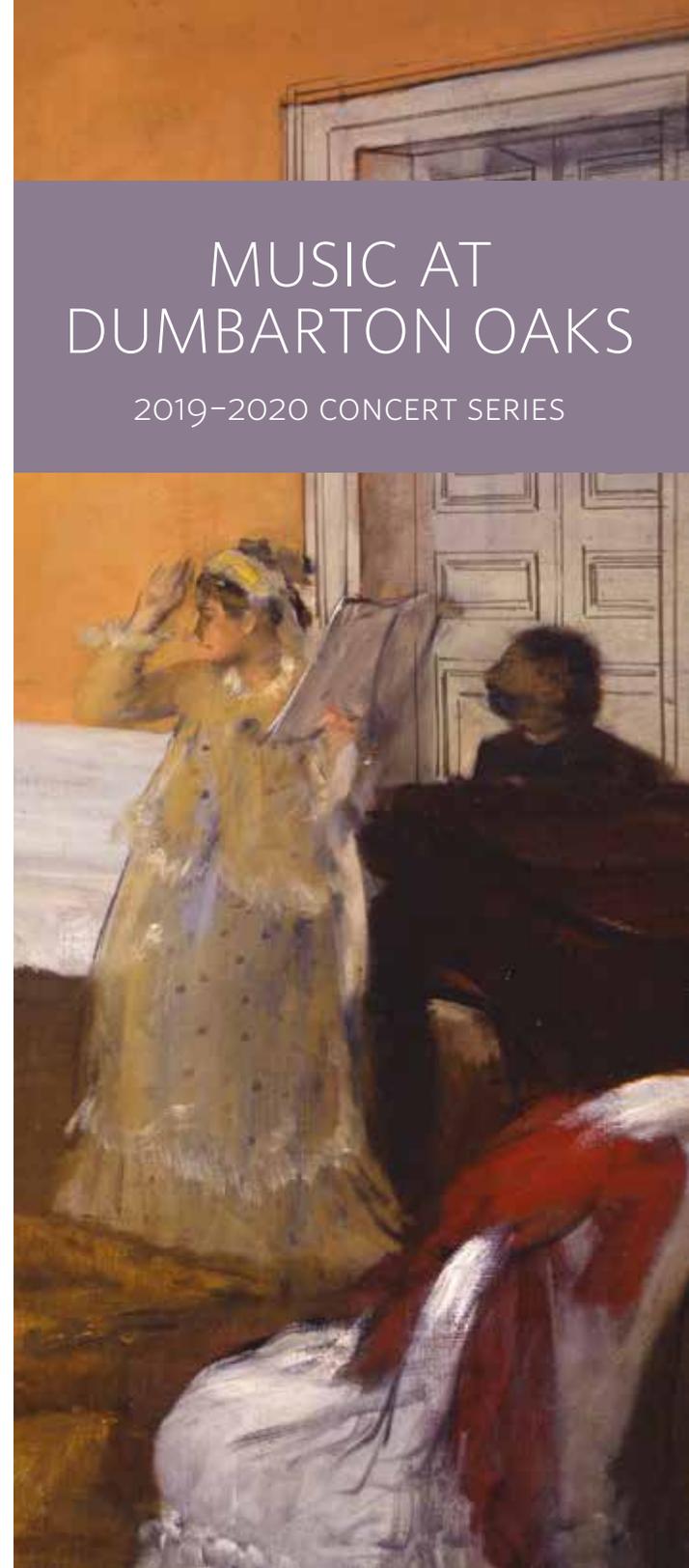


Dumbarton Oaks
Research Library and Collection

COVER: Edgar Degas, *The Song Rehearsal* (detail), ca. 1872-1873.
House Collection, HC.P.1918.02.(O), Dumbarton Oaks Research
Library and Collection.

MUSIC AT DUMBARTON OAKS

2019-2020 CONCERT SERIES



MOHAMMED FAIROUZ

OCTOBER 6 & 7, 2019

Hailed by BBC World News as “one of the most talented composers of his generation,” Fairouz composes in virtually every genre, including opera, symphonies, vocal and choral settings, and chamber and solo works. His program “Circles: A Recital of Song Cycles” showcases his engagement with American poets, each cycle representing a different aspect of recursive human experience. In these three song cycles, singers are complemented by chamber ensembles of bowed string instruments, winds, and piano.

LAVINIA MEIJER

OCTOBER 27 & 28, 2019

Harpist Lavinia Meijer is passionate about broadening the possibilities of her instrument. She experiments with electronic music, jazz, and avant-garde works by living composers, and has collaborated with artists such as Iggy Pop, Philip Glass, Laurie Anderson, and Sufjan Stevens. Since 2011 she has worked closely with Philip Glass, transcribing for harp her groundbreaking renditions of his music. Represented in Meijer’s Dumbarton Oaks debut are composers Claude Debussy, Erik Satie, Philip Glass, Bryce Dessner, and Paul Patterson.

THE KNIGHTS

DECEMBER 1 & 2, 2019

The Knights are a collective of adventurous musicians dedicated to transforming the orchestral and chamber music experience and eliminating barriers between audiences and music. Their three-season partnership with Dumbarton Oaks

concludes with an homage to Johann Sebastian Bach—an exploration of music directly or indirectly influenced by the master, from modernist giants such as Igor Stravinsky, György Ligeti, and György Kurtág to American folk/pop icon Paul Simon. Joining the Knights in performance is our 2019 Early-Career Musician in Residence, violinist Robyn Bollinger.

AIZURI QUARTET

JANUARY 12 & 13, 2020

Praised by the *Washington Post* for “captivating” performances that draw from its notable “meld of intellect, technique, and emotions,” the prizewinning Aizuri Quartet has garnered critical acclaim for bringing “a technical bravado and emotional power” to bold new commissions, and for its “flawless” (*San Diego Union-Tribune*) performances of the great masterpieces of the past. In their program “Music and Isolation,” the ensemble performs works by Joseph Haydn, Ludwig van Beethoven, Hildegard von Bingen, Carlo Gesualdo, and Conlon Nanarrow.

ZOFO

FEBRUARY 9 & 10, 2020

Since joining forces in 2009, internationally acclaimed solo pianists Eva-Maria Zimmermann and Keisuke Nakagoshi have electrified audiences from Carnegie Hall to Tokyo with their dazzling artistry and outside-the-box thematic programming. ZOFO, which is shorthand for 20-finger orchestra (ZO = 20, FO = finger orchestra), also performs heart-pumping duet arrangements of famous orchestral pieces, exploring the realms where many composers first experienced their symphonic visions. They

play works by Alfredo Casella, Igor Stravinsky, Claude Debussy, and Paul Dukas.

SANDBOX PERCUSSION

MARCH 1 & 2, 2020

Lauded by the *Washington Post* for “revitalizing the world of contemporary music” and called “a bombshell of raw talent” by *I Care if You Listen*, Sandbox Percussion has established itself as a leading proponent in this generation of contemporary percussion chamber music. The ensemble captivates audiences with performances that are both aurally and visually stunning. They perform works by Jason Treuting, Victor Caccese, Lou Harrison, and a world premiere by our 2020 Early-Career Musician in Residence, Viet Cuong.

ENSEMBLE CAPRICE

APRIL 5 & 6, 2020

Returning to the Music Room with a team of splendid singers in tow, Canada’s lively period-instrument orchestra performs the best of the recently unearthed opera *Motezuma*, by Antonio Vivaldi. According to baroque music expert Kees Vlaardingebroek, this work is the most important Vivaldi discovery in 75 years, since the popular composer’s own archives were found in the 1920s. *Motezuma* recounts a fictitious love story between the Aztec emperor’s daughter, Teutile, and Cortés’s brother, Ramiro.

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PROGRAMS ARE SUBJECT TO CHANGE.