

CITY
MUSIC

CLEVELAND
CHAMBER
ORCHESTRA

Amit Peled, Music Director



January 22-23, 2021

Celebrating Women's Rights to Vote and Create

GreenEarth

History of CityMusic Cleveland Chamber Orchestra

CityMusic Cleveland, founded in 2004, has carved a distinctive place in the cultural life of Northeast Ohio. The professional chamber orchestra presents free concerts in neighborhoods that lack access to classical music. CityMusic has established a fresh orchestral paradigm by forging relationships, fostering community arts involvement, and offering programs full of artistic adventure.

CityMusic has a strong history of exploring social issues through innovative projects. In 2011 CityMusic addressed bullying with a commissioned work for narrator and chamber orchestra, Margaret Brouwer's *Daniel and Snakeman*. A program about genocide and oppression included Hans Krása's children's opera *Brundibár*, which was initially performed at the Nazi internment camp Theresienstadt. The plight of Cleveland refugees was embodied in another commissioned work, Dan Visconti's 2013 *Roots to Branches*. A program titled "Wishes and Dreams" focused on Cleveland's homeless children and featured Broadway and Hollywood star Heather Headley. A 2018 commission by Merima Ključo underpinned "Two Faiths—One Spirit," which combined parallel stories of interfaith efforts to preserve Jewish and Islamic texts, highlighting the common humanity that underpins all faiths. In May 2019 CityMusic presented a powerful Holocaust Remembrance Day performance of Verdi's Requiem to commemorate the 1943 performances of the work at Theresienstadt.

For the 2019-2020 season, CityMusic commissioned jazz artist John Clayton to write a work inspired by Dvořák's "New World" Symphony, which was heavily influenced by melodies Dvořák learned from his African-American student Henry T. Burleigh. The new work, titled *HOME*, offers a musical commentary on the social-political struggles that African-Americans are facing today.

CityMusic has commissioned several works in addition to the Brouwer and Visconti pieces created for inter-generational projects. Brouwer composed her Concerto for Violin and Chamber Orchestra for the ensemble and soloist Michi Wiancko in 2007. The Greek-born Canadian composer Christos Hatzis wrote *Redemption: Book I* for the orchestra and the Pacifica Quartet, who premiered the score in 2009 under guest conductor David Alan Miller. A year later, CityMusic made its New York debut at Lincoln Center's Avery Fisher Hall in "A Celebration of America's Hellenic Community," a benefit program of music by Hatzis featuring the renowned Greek pop singer George Dalaras.

Since its founding in 2004, the ensemble has performed under three music directors, James Gaffigan, Avner Dorman and Amit Peled, and many guest conductors, including David Alan Miller, Joel Smirnoff, and Joshua Weilerstein. Its roster of guest soloists and ensembles has been stellar: violinists Gil Shaham, Jennifer Koh, Kyung Sun Lee, Rachel Barton Pine, Tessa Lark, Sayaka Shoji and Adele Anthony; cellists Edward Aaron and Jan Vogler; singers Sasha Cooke, Chabrelle Williams, Joshua Blue and Raymond Aceto; clarinetists Franklin Cohen and Daniel Gilbert; and saxophonist Timothy McAllister.

CityMusic Cleveland is also committed to advancing arts education access. The Clurie Bennis Children's Outreach Series, performed in schools and libraries in under-served Cleveland neighborhoods, presents arts programs that tell unique cultural stories.

CITYMUSIC CLEVELAND

January 22–23, 2021 at 7:00 PM
St Stanislaus Church
Slavic Village, Ohio

PANTHEON ENSEMBLE

Masha Andreini & Mari Sato *violins*
Yael Semanaud *viola*
Martha Baldwin *cello*
Tracy Rowell *double bass*
Elizabeth DeMio *piano*

SMYTH, Ethel (1858-1944)

Quintet for Two Violins, Viola and Two Cellos in E major, Op. 1

Allegro con brio
Andantino poco allegro —
Scherzo: Allegro vivace
Adagio con moto
Allegro molto

PRICE, Florence (1887-1953)

Five Folksongs in Counterpoint for String Quartet

Calvary: Adagio Vigoroso
Clementine: Tempo moderato
Drink to Me Only with Thine Eyes: Andante cantabile
Shortnin' Bread: Allegro
Swing Low, Sweet Chariot: Andantino

BEACH, Amy (1867-1944)

Quintet for Piano, Two Violins, Viola and Cello in F-sharp minor, Op. 67

Adagio — Allegro moderato
Adagio espressivo
Allegro agitato — Adagio come prima — Presto

The 2020-21 Chamber Music Series is supported by
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Foundation and Henry K. and Emma R. Fox Charitable Foundation

CityMusic Cleveland Celebrates the
Centenary of the 19th Amendment to the Constitution:
“The right of citizens of the United States to vote
shall not be denied or abridged by the United States or by any State
on account of sex.”

Women composers have long played a part in the history of music. The earliest composer known to many music lovers is a woman — the 12th-century German scholar, mystic and abbess HILDEGARD OF BINGEN. Hildegard has had many female successors — *The Norton/Grove Dictionary of Women Composers* included some 900 entries when it was published in 1995 — but acknowledgement and opportunity, like the struggle for women’s suffrage, was a long time coming.

Most female composers through the end of the 18th century were women of privilege who had the family situation, financial resources, individual musical training or religious affiliation to support their creativity. The nuns CHIARA MARGARITA COZZOLANI and ISABELLA LEONARDA, both daughters of prominent Italian families, were noted for their published religious vocal works. BARBARA STROZZI, the adopted daughter of Venetian poet and dramatist Giulio Strozzi, published several volumes of sacred and secular songs in the mid-17th century and was able to support herself as a composer and vocalist. LEONORA DUARTE was the child of a wealthy Antwerp jeweler and wrote several *sinfonias* for the family’s music-making that her father had published. Composer and harpsichordist ELISABETH-CLAUDE JACQUET DE LA GUERRE, born into a musical family in Paris, sang at the court of Louis XIV as a child, composed the first opera by a French woman (1694), and became one of the most respected musical figures in France. WILHELMINE, PRINCESS OF BAYREUTH, older sister of the music-loving, flute-playing Frederick the Great of Prussia, made Bayreuth a German cultural center and, for the delectation of the court, composed an opera in 1740 (including its libretto), vocal pieces and a flute concerto.

The 19th century was a time of rising awareness and expanding possibilities for female musicians, as it was in the struggle for women’s suffrage. That development is seen in the lives of FANNY MENDELSSOHN HENSEL, older sister of the brilliant Felix Mendelssohn, and CLARA SCHUMANN, Robert’s wife. Fanny, born in 1805 into one of Berlin’s most prominent and prosperous families, was a gifted pianist and composer (Goethe, a friend of young Felix, asked him in a letter to “give my regards to your equally talented sister”), but she had no chance to enter the field. “You must prepare earnestly for your real calling, the only calling for a young woman,” Papa Abraham instructed her. “I mean the state of a housewife. Music should be an accomplishment, and never a career for women.” Fanny heeded her father’s advice and never worked professionally, though she did compose some 500 works, many for the salons she hosted in the Berlin home she shared with her husband, court painter William Hensel. Clara Wieck Schumann, born fourteen years later, established herself as a piano virtuoso as a teenager and was encouraged to compose by her husband. Robert died when she was just 37 years old and with six children to support, so she resumed touring (to universal acclaim) but never composed again.

The first Women’s Rights Convention, organized by Elizabeth Cady Stanton, was held in Seneca Falls, New York in July 1848 and marked a milestone in the evolution of human rights. The decades that followed were a time of focused and tireless activism that led to the ratification of the 19th Amendment in 1920, as well as the period during which women composers began to integrate themselves into the professional music community. Oberlin College was established in 1833 as the first co-educational institution of higher learning in the country. It began admitting

Blacks two years later, and granted the first bachelor’s degrees in America to women in 1841. The Music Vale Seminary was founded in Salem, Connecticut in 1835 as the first music conservatory for women and the first accredited music school in the United States. In 1867, Clara Baur became the first woman to found a conservatory and initially admitted predominantly female students; today it is the College-Conservatory of Music of the University of Cincinnati. Women were accepted into the Paris Conservatoire from the time of its founding in 1796, but mainly as performers. In 1819, Louise Farrenc became the first woman allowed to study composition at the Conservatoire, and in 1842 she was appointed as the only permanent female member of its faculty during the entire 19th century, though women were not generally admitted to advanced composition classes until the 1870s. Similar chronologies obtained in elsewhere in Europe.

The availability of conservatory training was not just a recognition of women’s potential for creative work but also a catalyst for its realization, and in the decades before World War II a number of gifted, ambitious and determined women gained prominence as composers: LUISE ADOLPHA LE BEAU (Germany), a student of Clara Schumann, had many successful performances, including the production an opera; TERESA CARREÑO (Venezuela), a virtuoso pianist who settled in the United States, studied with Louis Moreau Gottschalk, and was one of the first female musicians to tour North America; REBECCA CLARKE (England) was the first woman accepted to study composition at the Royal College of Music, London, and one of the first to play (viola) in London’s professional orchestras; Ethel Smythe (England) was an ardent suffragette who spent two months in jail for her activism, composed an anthem for the movement, and wrote the first opera by a woman staged by the Metropolitan Opera (1902; it remained the only opera by a female composer staged there until Kaija Saariaho’s *L’amour de loin* in 2016); AMY BEACH (United States), internationally known as both pianist and composer, was the first American woman to compose a symphony; and FLORENCE B. PRICE (UNITED STATES) was among the first African-American students to graduate from the New England Conservatory of Music and the first Black woman to have a symphony performed by a major American orchestra (Chicago Symphony Orchestra, 1933).

Since ELLEN TAAFFE ZWILICH became the first woman to win the Pulitzer Prize, in 1982, our musical life has been inestimably enriched by the compositions of women. SHULAMIT RAN received the Pulitzer Prize in 1991 and MELINDA WAGNER in 1999, and in the last decade four more of the country’s leading female composers have earned the distinction: JENNIFER HIGDON (2010), CAROLINE SHAW (2013), JULIA WOLFE (2015) and ELLEN REID (2019). These composers, as well as such gifted contemporaries of theirs as LIBBY LARSEN and AMANDA HARBERG, are the vanguard of a remarkable generation of young women, including SHELLEY WASHINGTON and JESSIE MONTGOMERY, who are drawing a wide spectrum of traditional and current musical styles into their creative work.

As with women’s suffrage, it has taken far too long for the creative voices of half the world’s population to be properly heard. The progress to overcome that prejudice has been remarkable, but the struggle for all human rights continues. The Equal Rights Amendment — “Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex” — which was first proposed at the Seneca Falls Conference of 1923, passed by Congress in 1972, and finally ratified by the required number of states in January 2020, still awaits further Congressional action to be added to the Constitution. CityMusic Cleveland’s recognition of the centenary of the 19th Amendment is therefore both a celebration of how much has been accomplished and how much still remains to be done.



MASHA ANDREINI, *violin*, was born in Moscow, where she began studying violin at the age of six with her father, Lev Chistyakov. She received her education at Moscow Central Special Music School and at the Moscow Conservatory. In 1990, Ms. Andreini received a full scholarship to study with Almita and Roland Vamos at the University of Minnesota. During her studies, she won several concerto competitions and participated in the Paganini Competition

in Genoa (Italy) and Bach Competition in Germany. She has given numerous recitals in Russia, Europe and the United States, and performed with such prominent orchestras as the Gorky Symphony (Russia), Orquesta de Julián Orbón (Spain), and Moscow Virtuosi chamber orchestra, both as soloist and as an orchestra member. Ms. Andreini received her bachelor's degree and Artist Diploma from Oberlin Conservatory. She joined CityMusic Cleveland in 2006. Presently, she teaches at the Cleveland Institute of Music in the pre-college program and performs with several groups in the Cleveland area.

MARI SATO, *violin*, was second violinist of the award-winning Cavani String Quartet for 24 years and a faculty member of the Cleveland Institute of Music from 1995 to 2018. With the Cavani, she gave concerts on major concert series and festivals in the United States and Europe, was featured on NPR's *Performance Today* and *St. Paul Sunday* and on NBC, CBS, ABC and PBS network programs, collaborated with such distinguished artists as members of the Cleveland, Juilliard, Miami, Ying, Emerson, Amadeus, St. Lawrence and Colorado quartets, Weilerstein Trio, Itzhak Perlman, Robert Mann, Anton Nel and Stephanie Blythe, and coached many outstanding young musicians in the Intensive Quartet Seminar, Apprentice Quartet Seminar, and Art of Engagement Seminar.



French-born violist **YAËL SENAMAUD-COHEN** arrived in Cincinnati in 2007, and has since played with the Cincinnati Symphony Orchestra, Dayton Philharmonic Orchestra, Concert Nova, and ProMusica in Columbus, and served as Principal Violist of the Springfield Symphony Orchestra and Kentucky Symphony Orchestra. She joined CityMusic Cleveland when she moved here in 2018. Ms. Senamaud regularly collaborates with such early music ensembles as

the Indianapolis Baroque Orchestra, Catacoustic Consort, Bourbon Baroque and Apollo's Fire. In 2017, she founded HarmoNati to fulfill her love of playing chamber music on Baroque and modern instruments with friends. Yaël Senamaud graduated from the National Conservatory for Music and Dance in Paris, and holds a Graduate Performance Diploma from the Peabody Conservatory in Baltimore. Following her return to Europe, she studied Baroque violin with Patrick Bismuth, and performed on Baroque violin, viola and viola d'amore with his ensemble.



MARTHA BALDWIN, *cello*, a member of The Cleveland Orchestra since June 2001, previously served as Principal Cello of the Canton and Wheeling Symphony Orchestras, Co-Principal of the Cleveland Chamber Symphony, and Assistant Principal of the Cleveland Chamber Symphony. She is active in the community as a chamber musician with fellow Orchestra members, a performer for the Orchestra's Learning Through Music program, a faculty member at the

Cleveland Music School Settlement, and a volunteer at the Cleveland Clinic Foundation.

TRACY ROWELL, *double bass*, currently on the faculties of Oberlin Conservatory and the Cleveland Institute of Music, is former Assistant Principal Bass of the National Arts Centre Orchestra in Ottawa. Ms. Rowell is an active performer on both modern and historical double bass, and is now Principal Bassist of CityMusic Cleveland and also performs with Apollo's Fire, with whom she was a soloist on their recording of Telemann's *Grillen Sinfonie*. Her additional collaborations include the Pantheon Ensemble and the Cavani, St. Lawrence, Pacifica, Jasper, Jupiter and Parker quartets. Ms. Rowell performs and teaches at such summer programs as Bassworks Maryland, Kansas City Bass Workshop, Milt Hinton Institute, Bass Club (UK), and George Vance's Summer Bass Workshops, and regularly presents masterclasses at institutions such as the Colburn School, USC, Northwestern University, and Peabody Conservatory. Ms. Rowell serves as Education Chair on the Board of Directors of the International Society of Bassists, and co-directed the Young Bassists Program at ISB Convention in 2019 at Indiana University. She also led the fundraising effort for the George Wellington and George Vance Scholarship Fund for young bassists to attend the 2019 ISB Convention. In 2016, Tracy Rowell was awarded a grant from Oberlin College and Conservatory to study in France with the acclaimed virtuoso Francois Rabbath. She received her Master of Music from Boston University and her bachelor's degree from Rice University.





ELIZABETH DEMIO is well-known as a collaborative pianist, recitalist and soloist in the Cleveland area. Besides appearing in over 100 concerts annually with local musicians and nationally renowned soloists, she has toured and given masterclasses throughout the United States, Korea, Mexico and the Caribbean. In 2008 she was the pianist for two finalists in the Naumberg International Cello Competition, and appeared in her Carnegie Hall debut and subsequently toured

with First Prize winner cellist David Requiro. Ms. DeMio often performs as soloist with the Trinity Cathedral Chamber Orchestra, having appeared in twenty Mozart concertos and all five Beethoven concertos, among many others. She has also appeared as soloist with the Blue Water Chamber Orchestra, Orquesta Sinfonica de Veracruz and Orquesta de la UNAM in Mexico. Next season will include her return residency to San Miguel de Allende's Pro Musica Series, a Schumann project featuring the complete violin sonatas with Andrew Sords, a short residency at the University of South Florida, and the release of a recording of the complete Beethoven works for cello and piano with David Requiro. As a recording artist, Ms. DeMio can be heard on the Crystal, Yaffe and Azica labels, including the album *Cantando* with former Cleveland Orchestra Principal Trombonist Massimo La Rosa and an album with solo and duo works by Bernard Garfield with Cleveland Orchestra Principal Bassoonist John Clouser. Elizabeth DeMio is on the faculty of the collaborative piano department of the Cleveland Institute of Music, and is a collaborative pianist for the Stulberg International String Competition, Stephen Geber Master Classes at Hidden Valley, Sitka Cello Seminar and John Mack Oboe Camp. Elizabeth DeMio holds degrees from CIM and the University of Michigan, where her teachers have included Vitya Vronsky and Theodore Lettvin.

GWENDOLYN GARTH, cover artist, a native of Cleveland, has always found art to be a healing space. Her artistry and work as a community activist act in tandem, and she considers the community her canvas. Her primary artistic medium is pencil/graphite and she actively explores other mediums. Ms. Garth founded Kings & Queens of Art, a grassroots collaborative of artists of all disciplines with a special focus on artists from the re-entry sector, those presently or formerly incarcerated. The organization's vision is to be a catalyst for transforming community through the celebration of the arts and African-American history and culture. Gwendolyn Garth is a graduate of the Cleveland Metropolitan School District and has studied at the Cooper School of Art and Tri-C. She is a former Trustee for Cuyahoga Arts & Culture, has served as the Interim Director of the Bureau of Culture for the City of Cleveland's Division of Recreation, and is a certified Creative Art Therapy Specialist.



NOTES ON THE PROGRAM BY
DR. RICHARD E. RODDA

Five Folksongs in Counterpoint for String Quartet (ca. 1950)
Florence B. Price (1887-1953)

Florence B. Price was a musical pioneer — one of the first African-American students to graduate from the New England Conservatory of Music, the first African-American woman to have a symphonic work performed by a major American orchestra, the first winner of the composition contest sponsored by the progressive Wanamaker Foundation.

Florence Beatrice Smith was born in 1887 into the prosperous and cultured family of a dentist in Little Rock, Arkansas, and received her first piano lessons from her mother, a schoolteacher and singer; Florence first played in public when she was four. She later also took up organ and violin, and at age fourteen was admitted to the New England Conservatory of Music in Boston, where she studied with George Chadwick and Frederick Converse, two of their generation's leading composers, wrote her first string trio and a symphony (now lost), and graduated in 1907 with honors for both an artist diploma in organ and a teaching certificate. She returned to Arkansas, where she taught at Arkadelphia Academy and Shorter College before being appointed music department chairman at Clark University in Atlanta in 1910. She returned to Little Rock two years later to marry attorney Thomas J. Price, and left classroom teaching to devote herself to raising two daughters, giving private instruction in violin, organ and piano, and composing.

In 1927, following racial unrest in Arkansas that included a lynching, the Price family moved to Chicago, where Florence studied composition, orchestration, organ, languages and liberal arts at various schools with several of the city's leading musicians and teachers, and published four pieces for piano soon after settling there. She was also a frequent guest at the home of physician Dr. Monroe Alpheus Majors and organist and music teacher Estelle C. Bonds, and became both friend and teacher to their gifted daughter, Margaret. In 1932, Price and Bonds (then just nineteen) won respectively first and second prize in the Wanamaker Foundation Composition Competition, Price for her Symphony in E minor and Piano Sonata and Bonds for her song *Sea Ghost*. The performance of Price's Symphony on June 15, 1933 by the Chicago Symphony Orchestra, conducted by Frederick Stock, was the first by a major American orchestra of a symphonic work by an African-American woman; the CSO repeated the performance at the Chicago World's Fair later that year. She continued to compose prolifically — three more symphonies and two more piano concertos, a violin concerto, chamber, piano and organ pieces, songs, spiritual arrangements, jingles for radio commercials — and received numerous performances, including her arrangement of the spiritual *My Soul's Been Anchored in the Lord* that Marian Anderson used to close her historic concert at the Lincoln Memorial in Washington, D.C. on April 9, 1939. Florence Price died in Chicago on June 3, 1953.

Price's *Five Folksongs in Counterpoint* reached its finished form around 1950, but ideas for it may date back more than two decades. The work originated as a set of three pieces based on traditional African-American songs: the mournful spiritual *Calvary* (*Every time I think about Jesus/Surely He died on Calvary*); *Shortnin' Bread* (about a plantation staple made from corn meal or flour, sweetener and lard shortening thought to have remarkable properties: *Three little children, lying in bed/Two was sick and the other 'most dead/Send for the doctor and the doctor said/"Feed them children on shortnin' bread."/When those children, sick in bed,/heard that talk 'bout shortnin' bread./They popped up well to dance and sing./Skipping around and cut the pigeon wing [a strutting, avian-like dance]*; and the well-known spiritual *Swing Low, Sweet Chariot* (*Swing low, sweet chariot/Comin' for to carry me home*, whose text, referring to the Biblical story of the Prophet Elijah being taken into heaven in a chariot, was a musical symbol of longed-for freedom from bondage by either escape or death). Before she finished the work, Price added *Oh, My Darlin' Clementine* (a lighthearted western song from the 1860s about a gold-hunting '49er and his daughter, who tripped, fell into a river, drowned, and was briefly lamented by a lover who found solace elsewhere: *How I missed my Clementine/ but I kissed her little sister/and forgot my Clementine*) and *Drink to Me Only with Thine Eyes* (an 18th-century English melody set to a poem by English playwright Ben Jonson). These familiar melodies are embedded into carefully woven backgrounds that range from straightforward arrangement (the opening of *Drink to Me Only*) to an elaborate contrapuntal web (*Calvary*).

Quintet for Two Violins, Viola and Two Cellos in E major, Op. 1 (1883)
Ethel Smyth (1858-1944)

Ethel Smyth, born in London in 1858 into a high-ranking military family, was the most recognized English woman composer of her time, an advocate for female musicians and women's rights, a militant suffragette, and a published author. Smyth was introduced to classical music when she was twelve by a governess who had studied at the Leipzig Conservatory, then the most highly regarded music school in the world, but her straight-laced father, who believed that music was not a fit profession for a proper woman in Victorian England, would not permit his daughter to make it her career until a military comrade of his, who was also a published composer, convinced the Major-General of Ethel's talent. She went to Leipzig in 1877 but, disappointed with both staff and students at the Conservatory, undertook private study with the Austrian composer Heinrich von Herzogenberg, a close friend of Brahms (his wife had studied piano with him), through whom she also met such music notables as Grieg, Joachim, Tchaikovsky and Clara Schumann. Smyth remained in Germany until 1888, composing songs, piano pieces and chamber music that received numerous performances, notably her String Quintet, Op.1 and Violin Sonata at the famed Leipzig Gewandhaus. After settling again in London, Smyth turned

to more ambitious genres, successfully premiering her Serenade for Orchestra and *Antony and Cleopatra Overture* at the Crystal Palace in 1890 and a Mass in D three years later. She devoted herself to composing three operas during the following decade, all premiered in Germany. *Der Wald* ("*The Forest*") was first performed in Mainz in 1902 and presented by the Metropolitan Opera the following year (it remained the only opera by a female composer staged there until Kaija Saariaho's *L'amour de loin* in 2016), but she won her greatest acclaim with *The Wreckers*, premiered in Leipzig in 1906.

In 1910, Smyth, always strong-willed and outspoken, met the suffragette leader Emmeline Pankhurst and devoted the next two years to the campaign, writing some music for the movement (her *March of the Women* became its anthem) and serving two months at Holloway Prison with 108 other women for their militant activities. (They tried to break a window in every politician's home who did not support their right to vote. It took until 1928 before British women were fully enfranchised, eight years later than in the United States.) Smyth continued to compose until volunteering for medical work in France during World War I, where she realized that she was losing her hearing. After the war, she conducted occasionally and composed as much as her waning faculty allowed, but turned increasingly to writing essays and memoirs, including a two-volume autobiography in 1919. She gave up composing completely by 1930, fourteen years before her death in Woking, Surrey, thirty miles southwest of London.

Ethel Smyth enjoyed an unprecedented success for an English woman musician — honorary doctorates from Durham and Oxford universities, recognition as a Dame of the British Empire in 1922, the first female composer to receive that honor — but it was won by her grit, self-confidence, tenacity and the quality of her music.

In 1884, when she was 26, Smyth published the String Quintet in E major as her Op. 1, though she had composed numerous songs and at least two string quartets, a string trio, a cello sonata and a piano trio during the preceding decade. The Quintet, written in 1883, was inspired at least in part by the death the previous year of her friend Rhoda Garrett, an ardent suffragette and the first woman in Britain to open her own interior design company; the *Adagio*, added to the genre's traditional four-movement structure, was conceived as a musical memorial to Rhoda and the score was dedicated to her on its publication. At some point during the Quintet's creative process, Smyth consulted pianist and composer Clara Schumann, Robert's widow, about it. Clara's opinion of it was not recorded, but it is possible that she would have brought the piece to the attention of her friend Engelbert Röntgen, concertmaster of Leipzig's celebrated Gewandhaus Orchestra and violin professor at the city's conservatory. Röntgen, who had known Smyth from her time studying in Leipzig, thought highly enough of the Quintet to arranged its premiere at the Gewandhaus on January 26, 1884; the score was published later that year in Leipzig.

The Quintet's delightful opening movement follows a well-built sonata form whose melodies and genial mood are reminiscent of the music of Antonín Dvořák. The arch-shaped opening motive of the main theme is, as it were, let out of the bag in fragments but soon blossoms into a continuous melody that also includes a skittish, dotted-rhythm idea. The dotted-rhythm motive provides the material for the transition to the striding subsidiary subject, introduced by the first violin. All of the exposition's thematic elements — arching opening motive, dotted-rhythm figure and striding second theme — figure in the development section and are fully recapitulated to round out the movement. The *Andantino* is brief in duration, repetitious in gesture, melancholy in mood, and inconclusive in its ending, though in its formal context it serves as a transition and an expressive foil to the vigorous, sunny *Scherzo* that follows. The *Adagio*, Smyth's memorial to her friend, is somber and prayerful, music of deep, strong emotion. The sonata-form finale quickly dispels the introspection of the preceding movement with a sprightly theme presented in the manner of a fugue; the contrasting lyrical subject is initiated by the cello. Both themes are skillfully worked out in the development section before a full recapitulation of the earlier materials and an invigorating coda based on the fugal subject bring this unjustly neglected work to an optimistic close.

Quintet for Piano, Two Violins, Viola and Cello
in F-sharp minor, Op. 67 (1907)
Amy (Mrs. H.H.A.) Beach (1867-1944)

In this land of pioneers, Amy Beach stood tall among the artistic avant-garde — the most prominent female American composer of her day, one of the leading keyboard artists during the years around World War I, the first native woman composer to earn recognition abroad, the first woman musician to receive her entire professional training in this country, the first to write a symphony. Born Amy Cheney in 1867 in Henniker, New Hampshire to a family of colonial descent, she early showed an exceptional talent for music. She received her earliest instruction in piano from her mother, began composing melodies at four, and gave her debut recital (in her first formal dress, she later proudly recalled) a year later, at which she played some waltzes of her own invention. In 1875, when she was eight, the family moved to Boston, where Amy pursued her studies of piano with Ernest Perab (a student of Moscheles) and Carl Baermann, and theory with Junius W. Hill. Her sessions with Prof. Hill were the only formal instruction she ever received in composition. On October 23, 1883, she made her public debut with orchestra in Boston in works by Moscheles and Chopin, and pursued a successful career as a soloist for the following two years; she first performed with the Boston Symphony Orchestra on March 28, 1885, to much acclaim.

In December 1885, Amy Cheney married the prominent Boston surgeon Henry Harris Aubrey Beach, and thereafter referred to herself exclusively in the

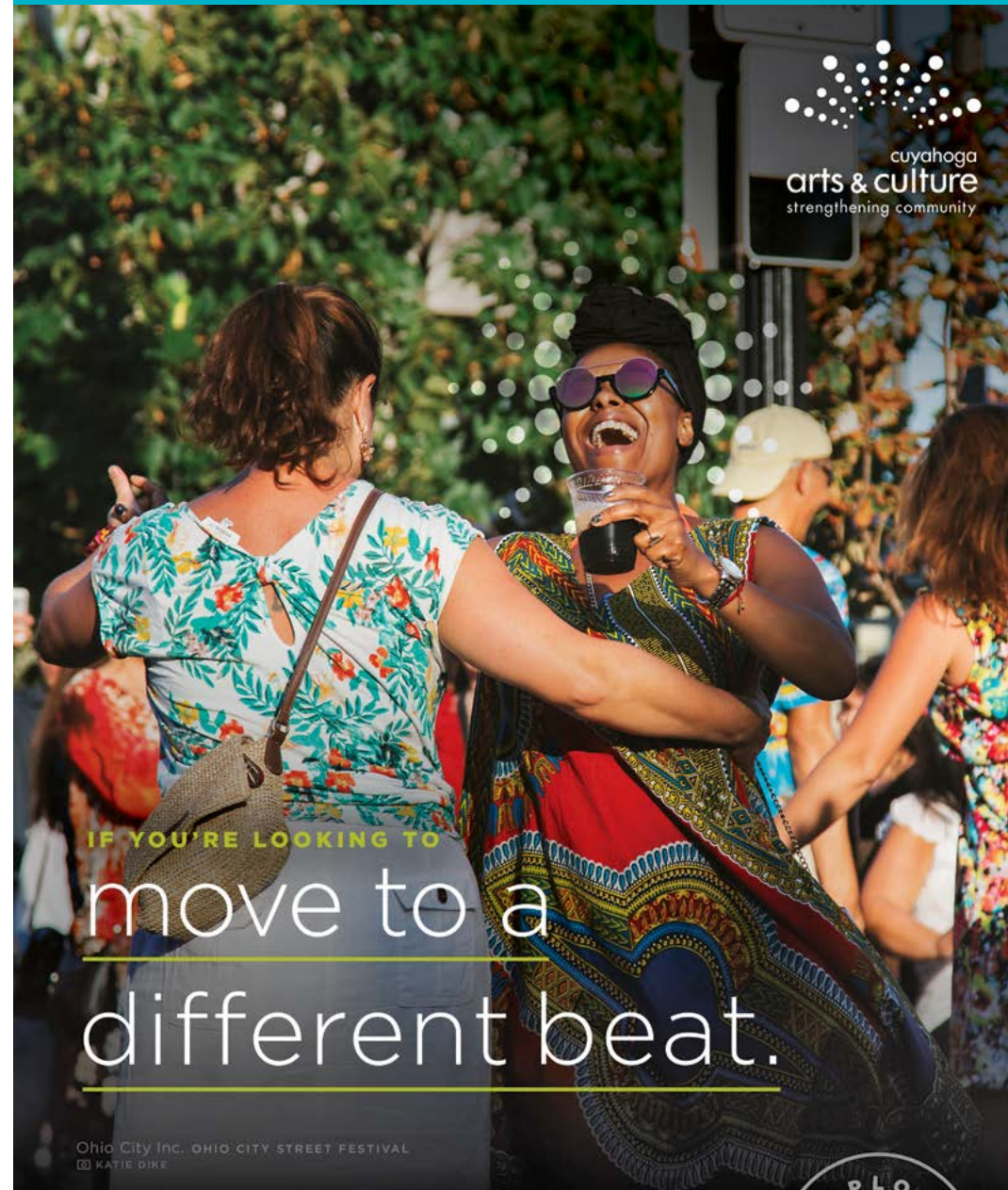
Victorian fashion as “Mrs. H.H.A. Beach” (initials only). Dr. Beach, an excellent amateur musician, encouraged his wife to cultivate her gift as a composer, so she largely curtailed her public appearances during the following years to devote herself to the intense study of theoretical treatises and music by both old and contemporary masters. She produced some piano pieces in 1886, and then began the earliest of her large compositions, the Mass in E-flat. The Mass took three years to complete, and it was introduced by Boston's Handel and Haydn Society in 1892, the first music by a woman composer to be performed by that venerable ensemble. Her aria *Eilende Wolken* (“*Scudding Clouds*”) marked a similar milestone for the New York Philharmonic when it was given the following year. Beach began receiving notice from the musical establishment, and she was commissioned to write works for the Woman's Building at the Chicago World's Fair (1892), the Trans-Mississippi Exposition at Omaha (1898) and the Pan-American Exposition in San Francisco (1915). Her *Gaelic Symphony*, premiered by Emil Paur and the Boston Symphony in 1896, was the first such work to be written by an American woman. Her Piano Concerto followed four years later.

Following the death of her husband in 1910, Amy Beach resumed an active performing career, and in 1911 she made her first trip to Europe, where her original compositions and her performances in Rome, Berlin, Munich, Dresden, Leipzig, Hamburg and elsewhere were so warmly received that she remained abroad for three years. She returned to the United States in 1914 and settled in New York, making numerous concert tours at home and overseas during the next quarter century. Among the compositions of her later years are an opera (*Cabildo*, 1932), scores for chorus *a cappella* and with orchestra, several chamber pieces, many songs and numerous piano works; her catalog runs to more than 150 opus numbers. The high estimation in which Beach was held by her contemporaries is evidenced by the fact that only three of her works remained unpublished during her lifetime, a remarkable achievement for any composer. Following her death from a heart attack in 1944 at the age of 77, her music quickly slipped into near obscurity, however, and it remained largely unperformed until Morton Gould and pianist Mary Louise Boehm re-introduced the Piano Concerto with the American Symphony Orchestra in 1976, an event that sparked further performances, recordings and research. Today, Beach's music is again recognized as an important and integral part of this country's artistic and cultural heritage.

Amy Beach was the last representative of the turn-of-the-20th-century American Romantic school, whose other members included George Whitefield Chadwick, Arthur Foote and Horatio Parker. In the *New Grove Dictionary*, Judith Tick wrote that Beach was “an eclectic composer, drawing on the music of Brahms and Wagner, and later on that of MacDowell and Debussy. Her style is elaborate and inventive rather than concise, relying on a natural gift for melody; characteristically, the instrumental works contain many themes, broad developments and complex harmonies.”

Beach wrote her Quintet for Piano and Strings in 1908, near the end of the years of her marriage when she had devoted herself largely to composition; she was joined by the Hoffman Quartet for its premiere at Boston's Potter Hall on February 27, 1908. Beach played the Quintet frequently on her recitals after she resumed touring in 1910, and introduced the work to Europe at a concert in Munich in March 1913. "In the Quintet, Mrs. Beach shows her best side as a composer," wrote the critic for the *Münchener Neueste Zeitung*. "It is the work of a musician of great ability and knowledge." The Quintet, in its ambitious scale, rich textures and lyrical impulse, bears the impress of the chamber music of Schumann and Brahms (which Beach maintained in her performance repertory), but its advanced chromatic harmony is characteristic of the early-20th-century time of its creation. A slow, largely meditative introduction prefaces the sonata form of the opening movement. The music pauses and then the tempo quickens for the main theme, a smooth, somber melody presented by the violin; the second theme, in a brighter tonality, is given in the piano's tenor register. Ethereal, sustained string unisons recalled from the introduction bridge to the development section, which treats both of the movement's themes. The strings, again in unison, begin the recapitulation with a broad but shortened version of the main subject above the piano's muscular accompaniment; the second theme returns in the violin. The movement comes to a quiet, melancholy close. The *Adagio* is in a large three-part form (A-B-A) that uses a tender melody as the theme of its outer sections (violin then piano at the outset, cello at the return) and music of a more impassioned nature for its extended central episode. The finale, in altered sonata form, takes as its principal subject an anxious, short-phrased violin strain presented after a vigorous introduction and as its subsidiary theme an expansive theme of small intervals presented by the viola. The development section culminates with a fugal treatment of the main theme in the tremolo strings that is broken off by a sudden silence. The Quintet's ethereal opening measures are recalled, after which the work concludes with the return of the finale's second theme and a brief, forceful coda based on the principal subject.

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February 19-20, 2021

Heitor Villa-Lobos Cantilena (Aria)

from *Bachianas Brasileiras #5*

Rebecca Clarke Allegro and Pastorale

Wolfgang Amadeus Mozart Kegelstatt Trio

Robert Schumann Fairy Tales, Op. 132

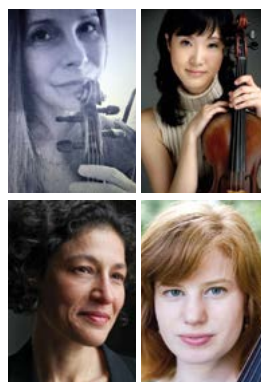
Masumi Per Rostad *viola* Daniel Gilbert *clarinet* Donna Lee *piano*

Friday, February 19, 7PM

Shrine Church of St. Stanislaus, Cleveland
tentative, dependent on current health orders

Saturday, February 20, 7PM

Livestream: [youtube.com/citymusiccleveland](https://www.youtube.com/c/citymusiccleveland)



March 19-20, 2021

Elena Ruehr String Quartet no. 3

Denise Ondishko Cloudshift

Amy Beach Quartet for Strings, Op. 89

Jesse Montgomery Strum

Susan Britton & Eunho Kim *violins*

Yaël Senamaud-Cohen *viola* Sophie Benn *cello*

Friday, March 19, 7PM

Shrine Church of St. Stanislaus, Cleveland
tentative, dependent on current health orders

Saturday, March 20, 7PM

Livestream: [youtube.com/citymusiccleveland](https://www.youtube.com/c/citymusiccleveland)



April 11-12, 2021

Jungyoon Wie "Han" (String Quartet)

Samuel Coleridge-Taylor Clarinet Quintet Op. 10

Miho Hashizume & Catherine Cosbey *violins* Eric Wong *viola*,
Sophie Benn *cello* Dan Gilbert *clarinet*

Sunday, April 11, 7PM

Shrine Church of St. Stanislaus, Cleveland
tentative, dependent on current health orders

Monday, April 12, 7PM

Livestream: [youtube.com/citymusiccleveland](https://www.youtube.com/c/citymusiccleveland)

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Please check citymusiccleveland.org for updates on performance schedule.

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