

CITY

**Chamber Music Series 2021-2022**

MUSIC

CLEVELAND

CHAMBER

ORCHESTRA



**MARCH 18 & 19, 2022**  
**Justice, Equality, Hope**

## 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.

In addition to performing many works from the traditional classical repertory, CityMusic has a strong history of exploring social issues through innovative projects whose centerpiece has often been a specially commissioned composition: bullying (2011, Margaret Brouwer's *Daniel and Snakeman*); genocide and oppression (2012, Hans Krása's children's opera *Brundibár*, initially performed in 1942 at the Nazi internment camp Theresienstadt); the plight of Cleveland refugees (2013, Dan Visconti's *Roots to Branches*); Cleveland's homeless children (2015, featuring Broadway and Hollywood star Heather Headley); interfaith efforts to preserve historic Jewish and Islamic texts (2018, Merima Ključo's *The Sarajevo Haggadah*); a Holocaust Remembrance Day performance in May 2019 of Verdi's Requiem to commemorate the 1943 performances of the work at Theresienstadt.

CityMusic Cleveland's 2020-2021 season was extraordinary. Not only did the ensemble present a full series of chamber concerts, live-streamed and some performed before a limited audience, but also made it a celebration of the centenary of the 19th Amendment to the United States Constitution, which ratified women's long struggle to win the right to vote. The season's eleven programs featured some twenty works by female composers ranging from the 17th century to compositions specially commissioned for the celebration.

CityMusic Cleveland made its New York debut in November 2010 at Lincoln Center's Avery Fisher Hall in "A Celebration of America's Hellenic Community," a benefit program of music by Greek-born Canadian composer Christos Hatzis, whose *Redemption: Book I* the Orchestra had commissioned and premiered the year before.

CityMusic has released four recordings of live performances on its own label, including the critically acclaimed 2007 World Premiere of the Concerto for Violin and Chamber Orchestra by Margaret Brouwer, holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music. James Gaffigan conducted and Michi Wiancko was soloist.

Since its founding in 2004, CityMusic Cleveland has performed under three music directors — James Gaffigan, Avner Dorman and Amit Peled — and many notable 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

March 18, 2022 at 7:00 PM

Lakewood Congregational Church  
Lakewood, Ohio

March 19, 2022 at 7:00 PM

Shrine Church of St. Stanislaus  
Cleveland, Ohio

YAËL SENAMAUD-COHEN *viola*  
JUSTINE MYERS *oboe*  
ELIZABETH DEMIO *piano*

AI, Daixuan (b. 1998)

Trio for Oboe/English Horn, Viola and Piano

Quarter note = 58

With urgency

LOEFFLER, Charles Martin (1861-1935)

Deux Rhapsodies for Oboe, Viola and Piano

The Pool

The Bagpipe

KLUGHARDT, August (1847-1902)

*Schilflieder*, Five Fantasy Pieces for Oboe, Viola and Piano, Op. 28

Langsam, träumerisch

Leidenschaftlich erregt

Zart, in ruhiger Bewegung

Feurig

Sehr ruhig

WORLD PREMIERE

COMMISSIONED BY CITYMUSIC CLEVELAND

Major support for the Justice, Equality, Hope Series comes from the Estate of Barbara Morisky, George Gund Foundation, Cleveland Foundation, Cuyahoga Arts and Culture, Ohio Arts Council, the National Endowment for the Arts, Third Federal Foundation, Greater Cleveland Community Shares, Kulas Foundation, John P. Murphy Foundation, Sam J. Frankino Foundation, Fox Family Charitable Foundation, Herbert Stielau Foundation, Slavic Village Development, Amphion Foundation, New Music USA Organizational Development Fund, Arts Midwest GIG Fund, John and Doreen Ziska, and our audience members.

## CityMusic Cleveland 2021-2022

### Justice, Equality, Hope

#### *The Arc of the Moral Universe Is Long But It Bends Toward Justice.*

Dr. Martin Luther King, Jr. distilled a fundamental dynamic of the human experience in these well-known words included in the address he gave at the National Cathedral in Washington, D.C. on March 31, 1968. Hope, the great motivator of life, is rooted in Dr. King's never-completed quest for just, fair, equitable and respectful treatment of every individual, regardless of belief, ethnicity, group, life style, occupation or any other characteristic.

Social awareness has always been at the core of CityMusic Cleveland's mission, and throughout its history, the ensemble's performances have featured works representing a wide range of traditions, countries, styles, eras and viewpoints, many of them commissioned from leading American and international composers. The 2021-2022 season is shaped around the essential concepts inherent in Dr. King's words — JUSTICE, EQUALITY, HOPE.

"Music," according to Henry Wadsworth Longfellow, "is the universal language of mankind." If not absolutely universal, music certainly spans the globe and is integral to almost all cultures, and this CityMusic season gives EQUALITY to established masterworks from the traditional classical canon and disparate voices from the 17th century to the 21st, from Japan and Korea to Turkey and Peru, from American Indigenous music and jazz to Yiddish klezmer and Estonian mysticism.

In its 2020-2021 season, CityMusic Cleveland celebrated the centennial of the 19th Amendment to the Constitution, which assured women's right to vote, by featuring compositions, many of them premieres, by well-known as well as upcoming female composers. This year, there's at least one work by a female composer on every concert, and fully one-third of the compositions are by women, most of them premieres commissioned by CityMusic Cleveland.

JUSTICE is a legal concept as well as a moral one, but both require that the affected parties be treated with respect and fairness, that they be heard. Music has been a powerful medium in giving people and individuals that voice, and is represented throughout this CityMusic season. Antonín Dvořák's compositions carried his Czech nationalism around the world. The music of Jerod Impichchaachaaha Tate is an emblem of his Indigenous Chickasaw heritage. Florence B. Price, the first African-American woman to have a symphonic work performed by a major American orchestra, brought an unprecedented awareness of the genius of people who had been repressed in America for three centuries. Turkish composer Füsün Köksal shows an aspect of her ancient culture very different that spread by the daily news. Music may not often play a part in the legal administration of justice, but it has an irreplaceable role in the moral one.

HOPE, however, is the province of music. It can divert and console, inspire and challenge, uplift and renew, be communal and introspective, and always deepens awareness of our essential human qualities. "What is best in music," Gustav Mahler said, "is not to be found in the notes." And Ludwig van Beethoven assigned an almost mystical quality to a musician's calling: "Music should strike fire in the heart of man.... There is no loftier mission than to approach the Divinity nearer than other men, and to disseminate the divine rays among mankind."

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 HarmonoNati 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.



**JUSTINE MYERS**, *oboe*, born and raised in Alaska, is currently based in Cleveland. She holds positions with CityMusic Cleveland Chamber Orchestra, Battle Creek Symphony and Mansfield Symphony. Justine has performed with the Cleveland Orchestra both at home and on their 2017 European tour. She has also performed with many other orchestras, including the New World, Akron, Ashland, Wheeling and Youngstown Symphonies, and enjoys playing chamber

music with musicians in the area, including members of the Cleveland Orchestra. A dedicated teacher, Justine is lecturer in oboe pedagogy at Baldwin Wallace University, on the faculty of the BW Community Music School and the adjunct faculty at Notre Dame College, and maintains a private studio in Northeast Ohio. While a graduate student, Justine was Artist-in-Residence at Judson Manor retirement community, where she lived in an inter-generational environment and programmed many solo and chamber music recitals. Justine Myers holds a BM from Baldwin Wallace University and a MM from the Cleveland Institute of Music, studying with Cleveland Orchestra oboists Jeffrey Rathbun and Frank Rosenwein. She completed an Artist Diploma in 2018 at Oberlin Conservatory, where she studied with Robert Walters, English hornist of the Cleveland Orchestra. In addition to music, Justine enjoys the outdoors, yoga and cooking.

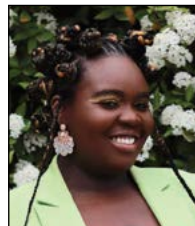




**ELIZABETH DEMIO** is well-known as a collaborative pianist, recitalist and soloist in the Cleveland area. Besides appearing in over 100 concerts annually with local musicians and nationally renowned soloists, she has toured and given masterclasses throughout the United States, Korea, Mexico and the 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.

**ALAINA BATTLE**, *cover artist*, is a Cleveland-based designer and photographer with a deep appreciation for using vibrant colors and funky textures in her work. Ms. Battle graduated from Baldwin Wallace University with a BA, where she studied digital media and graphic design. When Alaina looks for inspiration for her next photography work she loves to capture the raw emotion and personality of the people she photographs. Alaina specializes in portraits, event photography, senior photography, and conceptual photography, to name a few. Alaina's greatest inspiration comes from observing other people, and from personal experiences while she is designing. "Design is all around us even in places we don't realize. What we read and how we navigate through it was designed in a way to create an experience." Alaina's goal as a designer is to transform people's visions into reality. Build, design, and circulate!



NOTES ON THE PROGRAM BY  
DR. RICHARD E. RODDA

Trio for Oboe/English Horn, Viola and Piano (2021)  
Daixuan Ai (born in 1998)  
World Premiere  
Commissioned by CityMusic Cleveland

Composer and pianist Daixuan Ai is among the youngest of the remarkable generation of musicians who are revolutionizing artistic styles and cultural awareness by drawing on their native Asian heritage as well as their American training and experience. Daixuan was born in China in 1998 and came to the United States as an International Student at Baldwin Wallace University in Berea, Ohio to study composition with Clint Needham and Jonathan Sokol and piano with Sungeun Kim. In 2018, she was selected to participate in the BW Summer Scholar program, where she wrote an orchestra piece titled *My Father's Tale* based on her study of orchestration and research on traditional Chinese Culture; it was premiered by the BW Symphony Orchestra during the 2019 Ovation Festival, conducted by Soo Han. Also in 2019, Daixuan was awarded a full scholarship to attend the Fresh Inc Music Festival in Kenosha, Wisconsin, where she worked with noted composers Dan Visconti, Derek Bermel and Julia Adolphe; her piano quartet *Fugue and Noises* was premiered at the festival. *The Owl*, commissioned by the Kenosha Community Foundation for the Boston-based flute-clarinet-violin-cello quartet Hub New Music, was first heard in October 2019. In July 2019, Daixuan studied at the European American Musical Alliance Institute in Paris, which carries on Nadia Boulanger's teaching methods and vision, and through its online institute the following year; her String Quartet No. I (movement III) was performed at La Schola Cantorum during her time in Paris. Daixuan Ai is currently pursuing a master's degree at Indiana University Jacobs School of Music, where she studies composition with David Dzubay and piano with Emile Naoumoff.

Daixuan Ai wrote of her Trio for Oboe (doubling English horn), Viola and Piano, "When I was asked to write a piece for CityMusic Cleveland's 2021-2022 'Justice, Equality, Hope' Chamber Music Series, I had just studied Beethoven's Ninth Symphony. The Symphony expresses Beethoven's desire for equality and democracy, as he was very much inspired by the French Revolution. Repeated notes are used as a central motif throughout the Symphony, symbolizing the idea that 'all men are equal.' The first movement of my Trio opens with relentless repeated notes played by viola and oboe. A melodic theme ensues, played by all the members of the trio and also full of repeated notes, as an homage to the Ninth Symphony. The first movement represents the past through its musical style, as I found it relevant to recognize that 'equality for all' is something for which we as humankind have always been fighting. What's new about our fight for equality is the people that are included in the 'all.'



“The second movement stylistically represents the present, juxtaposing the piano and viola *pizzicato* chasing each other in an urgent manner and the English horn playing solo passages freely and with great sadness. This juxtaposition is what I often feel when hearing news that’s related to racial and gender equality: there are changes that make us feel like we are moving toward a brighter future, yet there are tragedies that make us realize that we’re far from finished. The movement reaches a climactic point in which the music is dance-like and celebratory, but it does not feel like a place of security because of the constant dissonances and irregular phrasing. This ‘celebration’ does not last long and comes to an abrupt, unsatisfying end. An oboe solo emerges. It recalls the English horn’s earlier lamenting melodies, but now it’s colored with the sound of both major and minor modes, as if it’s not sure which mode it will end up in. The future is uncertain, and it doesn’t seem like equality and justice win every time, but there are still moments of victory that deserve celebration.”

*Deux Rhapsodies* for Oboe, Viola and Piano (1901)  
Charles Martin Loeffler (1861-1935)

French by birth, German by training, and American by choice, Charles Loeffler was one of the most prominent and cosmopolitan musical figures of his generation. His father, Karl Valentin, an agronomist, a writer of politically sensitive poems and novels, and a dabbler in music, lived in Mulhouse, Alsace (then part of France), when Charles was born in 1861, but he moved his family to the small Russian country town of Smyela in the province of Kiev before the outbreak of the Franco-Prussian War in 1870. The boy received a violin as a gift for his eighth birthday; some lessons with a member of the Russian Imperial Orchestra followed. From 1871 to 1873, the family settled in Debreczen, Hungary, where Dr. Loeffler had been appointed to the faculty of the Royal Hungarian Agricultural College, and then moved on to Switzerland. By the age of thirteen, Charles had decided to become a professional violinist. He showed such promise that he was accepted as a student by Joseph Joachim, an intimate of Brahms and one of the half-dozen greatest virtuosos of his day, with whom he studied from 1874 to 1877 at the Berlin Hochschule für Musik. However, finding himself unsympathetic to German culture (a condition exacerbated by the fact that his father spent several months in Prussian jails because of his writings criticizing the government), Loeffler continued his education in Paris, studying violin with Lambert Joseph Massart and composition with Ernest Guiraud. (Guiraud earned his footnote in music history not for his own compositions but as the deviser of the recitatives for Bizet’s *Carmen* and the completer of the orchestration of Offenbach’s *Les Contes des Hoffmann*.) Loeffler found work for a season in Paris as a violinist in the Padeloup Orchestra before it folded in 1879, and then joined the musical establishment of Paul von Derwies, a Russian baron whose nearly immeasurable wealth allowed him to maintain a private orchestra, an opera company, and a Slavic choir for his church services at his

seasonal palaces in Nice and Lugano — three trains were required to transport the Baron and his household on their semi-annual shuttle.

When Derwies died in June 1881, Loeffler decided to try his luck in the New World, and he arrived in New York armed with a letter of recommendation from Joachim. He spent a season playing and touring with the orchestras of those great pioneers of American concert life, Leopold Damrosch and Theodore Thomas, and in the fall of 1882 joined the just-established Boston Symphony Orchestra as its assistant concertmaster. (His appointment was certainly not hindered by the fact that George Henschel, the baritone-cum-conductor who served as the BSO’s first music director, was an old ally of the Brahms-Joachim circle. Loeffler’s brother, Erich, a cellist, was also a member of the orchestra during those years.) Loeffler became a favorite soloist with the Boston public, appearing with the orchestra annually and giving the American premieres of works by Bruch, Saint-Saëns and Lalo. During his years with the BSO, he also pursued a parallel career as a composer (he participated in the premiere of his first orchestral work, *Nights in the Ukraine*, based on the Russian folk music he heard in his childhood, and seven other of his works during his tenure in Boston), and resigned his post in 1903 to devote himself to creative work. After spending a year in Paris, Loeffler bought an estate in Medfield, west of Boston, and there worked his farm, raised thoroughbred horses and composed. He remained active in the musical life of Boston, teaching, advising, serving on the boards of several music organizations, and supervising performances of his works, including the 1907 premiere of his best-known orchestral piece, *A Pagan Poem*, inspired by the writings of Virgil. Four years later, at the age of fifty, he married his long-time business manager, Elise Burnett Fay, and thereafter continued to compose at a measured pace for the next two decades; his last work, *Evocation* for female chorus and orchestra, was written in 1930 for the dedicatory concert of Severance Hall in Cleveland. Loeffler won wide respect for his contributions to the musical art, and he was recognized with membership (1908) and a Gold Medal (1920) from the National Institute of Arts and Letters, an honorary doctorate from Yale (1926) and election to the American Academy of Arts and Letters (1931), in addition to being named an *Officier de l’Académie des Beaux Arts* (1906) and a *Chevalier of the Légion d’Honneur* (1919).

Loeffler’s catalog of compositions is small but finely crafted: one completed opera and two others that exist only in sketches; incidental music to three plays; a dozen works for orchestra, many including a part for a solo instrument (the most unusual is *La mort de Tintagiles*, which calls for two violas d’amore); three dozen chamber works, most with programmatic titles; pieces for chorus; and a large number of songs. Loeffler’s refined literary taste is reflected in his choice of authors for his vocal works — Whitman, Verlaine, Baudelaire, Maeterlinck, Poe, Rossetti, Eichendorff, Yeats. His highly individual musical style, given more to French pastels than to German oils in its fluidity of rhythm and melody, opulent orchestration and sensitivity to harmonic color, has been classed as “post-Impressionist,” and encompasses such diverse influences as Medieval chant (which he studied for a year in Germany in 1909), mysticism

and folksong. “Loeffler believes in tonal impressions rather than in thematic development,” wrote critic Philip Hale at the height of the composer’s career. “He has delicate sentiment, the curiosity of the hunger after nuances, the love of the macabre, the cool fire that consumes and is more deadly than fierce, panting flame....”

The *Deux Rhapsodies* for Oboe, Viola and Piano are the 1901 reworkings of two songs Loeffler made from poems by Maurice Rollinat three years before. The first of the *Rhapsodies* was dedicated to the memory of Leon Pourtau, a clarinetist with the Boston Symphony from 1894 to 1898; the second was inscribed to Georges Longy, the ensemble’s renowned oboist from 1898 to 1925. Loeffler appended Rollinat’s verses to the *Rhapsodies* as preface:

#### The Pool

Full of old fish, stricken blind long ago, the pool, under a near sky rumbling  
with thunder, bares the splashing horror of its gloom between centuries-old  
rushes.  
Over yonder, goblins light up more than one marsh that is black, sinister, unbearable;  
but the pool is revealed in this lonely place only by the croakings of  
consumptive frogs.  
Now the moon, piercing at this very moment, seems to look here at herself  
fantastically; as though, one might say, to see her spectral face, her flat nose,  
the strange vacuity of her teeth — a death’s-head lighted from within, about  
to peer into a dull mirror.

#### The Bagpipe

His bagpipe groaned in the woods as the wind; and never has stag at bay, nor  
willow, nor oar, wept as that voice wept.  
Those sounds of flute and oboe seemed like the death rattle of a woman. Oh! his  
bagpipe, near the cross-roads of the crucifix!  
He is dead. But under cold skies, as soon as night weaves her mesh, down deep  
in my soul, there is the nook of old fears, I always hear his bagpipe groan-  
ing as of yore.

Though these poems impress their bleak messages upon many passages of  
the *Deux Rhapsodies* (the viola quotes the *Dies Irae* — “*Day of Wrath*” — from  
the Requiem Mass in a glassy, keening sonority midway through the first one),  
the dominant characteristic of the music is one of sweet (perhaps bittersweet)  
floating mysticism, a sort of inward-looking rapture produced by Loeffler’s  
examination of what Carl Engel called “landscapes of the soul.”

### *Schilffieder* (“*Songs of the Reeds*”), Five Fantasy Pieces for Oboe, Viola and Piano, Op. 28 (1872) August Klughardt (1847-1902)

German conductor and composer August Klughardt was born in 1847 in  
Cöthen, forty miles northeast of Berlin, where Johann Sebastian Bach held a  
position early in his career. Klughardt studied music as a youngster, and he had  
begun to compose by the time he made his debut as a pianist in Dessau at age  
seventeen. After graduating from preparatory school in 1866, he continued his  
music studies and began performing his compositions in Dresden. From 1867 to  
1869, he held a series of jobs conducting and writing incidental music at theaters  
in Posen, Neustrelitz and Lübeck that garnered him sufficient notoriety to be  
appointed court music director at Weimar, where he formed a friendship with  
Franz Liszt, a predecessor in the position who had just returned to live and teach  
in the city. In 1873, Klughardt returned to Neustrelitz to become the theater’s  
music director; seven years later he was appointed its general manager. From  
1882 to the end of his life twenty years later, he was director of music at the  
court in Dessau, where he brought the musical forces to sufficient competence  
to perform Wagner’s complete *Ring* cycle in 1892 and 1893. His prominence  
in German music was recognized with membership in the Berlin Academy of  
Arts, an honorary doctorate from the University of Erlangen, and an offer (not  
accepted) to direct the venerable Berlin Singakademie.

Klughardt’s compositions — four operas, two oratorios, five symphonies,  
concert overtures, three concertos, chamber works, songs and choral pieces —  
are in a 19th-century German idiom familiar from Schumann and Brahms condi-  
tioned by some more daring harmonic elements influenced by Liszt and Wagner.  
Indeed, the *Schilffieder* of 1872 are dedicated to Liszt “*in innigster Verehrung*”  
— “*with deepest respect*” — and were influenced in both their elaborate piano  
part and their poetic inspiration by the works of that composer. The *Schilffieder*  
were inspired by a set of five poems that Nicholas Lenau included in the sec-  
tion titled *Sehnsucht* (“*Longing*”) in his *Gedichte: Erstes Buch* (“*Poems: First*  
*Book*”), published in 1832. Lenau, born in Hungary in 1802, was possessed by a  
romantic spirit fueled by a hopeless love for the wife of a friend. In a fit of ideal-  
ism in 1832, he came to America and settled in Ohio for a few months. Disap-  
pointed with the New World, he returned to Europe, where he produced an epic  
on the Faust legend and undertook a poetic drama based on Don Juan. Lenau left  
this latter work unfinished in 1844 when he lost his mind and was admitted to  
an asylum in the Viennese suburb of Oberdöbling, where he died six years later.  
(Richard Strauss’ 1888 tone poem was inspired by Lenau’s *Don Juan*.)

Klughardt chose not to set Lenau’s *Schilffieder* as traditional songs for  
voice and accompaniment (though Berg, Griffes, Rheinberger, Bruch, Pfitzner,  
Schoeck, Mendelssohn and many others have), but as a wordless piece for  
chamber ensemble with the texts inscribed line-by-line into the score, the  
music’s rhythms and phrases sometimes matching the prosody of the verses,  
sometimes just suggesting their sentiments. Lenau’s sequence of poems is rooted

in one of the core themes of German literary Romanticism — the contemplation of lost love amid scenes of nature. In *Schilfflieder*, the protagonist voices his melancholy thoughts on the banks of a pond, and Klughardt’s music evokes his shifting emotional states, the odd-numbered movements generally contemplative, the even ones tempestuous. The first movement (*Langsam, träumerisch* — “*Slow, dreamy*”) depicts the protagonist in the “depth of desolation” standing at sunset by a pond that is overhung with willows, long a traditional symbol of grief. A lashing nighttime rainstorm in the next movement (*Leidenschaftlich erregt* — “*Passionately excited*”) mirrors his profound gloom. In *Zart, in ruhiger Bewegung* (“*Delicate, quietly moving*”), he weeps as he recalls the sound of his beloved’s voice, now “sunk into the pond without a trace.” In the fourth movement (*Feurig* — “*Fiery*”) he believes he sees her image in the storm’s lightning reflected in the pond’s surface. He finally finds solace in the closing movement (*Sehr ruhig* — “*Very peaceful*”), in which sweet memories of his beloved become “like a quiet evening prayer.”

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Schilfflieder (“Songs of the Reeds”)  
Text: Nikolaus Lenau (1802–1850)

I

Drüben geht die Sonne scheiden,  
und der müde Tag entschlief;  
nieder hängen hier die Weiden  
in den Teich, so still, so tief.

Over there the sun is setting,  
weary day sinks into sleep,  
and the willows hang down low  
to the pond, so calm, so deep.

Und ich muss mein Liebstes meiden:  
quill, o Träne, quill hervor!  
Traurig säuseln hier die Weiden,  
und im Winde bebt das Rohr.

And my love is lost forever,  
flow, oh tears, which no one heeds,  
sad the wind through willows rustles,  
weaving through the shivering reeds.

In mein stilles, tiefes Leiden  
strahlst du, Ferne! hell und mild,  
wie durch Binsen hier und Weiden  
strahlt des Abendsternes Bild.

In the depth of desolation  
you shine brightly from afar,  
while through reeds and rushes brightly  
shines the gentle evening star.

II

Trübe wird’s, die Wolken jagen,  
und der Regen niederbricht,  
und die lauten Winde klagen:  
“Teich, wo ist dein Sternenlicht?”

Waning light, the clouds are scurrying  
and the rain falls like a stone,  
and the noisy winds cry sadly:  
“Pond, where has your starlight flown?”

Suchen den erlosch’nen Schimmer  
tief im aufgewühlten See.  
Deine Liebe lächelt nimmer  
nieder in mein tiefes Weh!

Seeking for the light, extinguished  
in the depth, whipped by the storm.  
Never more your love will smile  
on my heart’s profoundest gloom.

III

Auf geheimem Waldespfade  
schleich’ ich gern im Abendschein  
an das öde Schilfgestade,  
Mädchen, und gedenke Dein.

Oft on secret forest paths  
I creep in the evening glow  
to the lonely banks of rushes,  
darling girl, and think of you.

Wenn sich dann der Busch verdüstert  
rauscht das Rohr geheimnisvoll,  
und es klaget und es flüstert,  
dass ich weinen, weinen soll.

When the shrubs begin to darken  
the reeds tell of mysteries deep,  
and a plaintive, whispering voice  
tells me I must weep, must weep.

Und ich mein’, ich höre wehen  
leise Deiner Stimme Klang,  
und im Weiher untergehen  
Deinen lieblichen Gesang.

And I fancy I can hear  
the gentle music of your voice  
while your charming song is sinking  
into the pond without a trace.

IV

Sonnenuntergang;  
schwarze Wolken zieh’n,  
o wie schwül und bang  
alle Winde flieh’n!

The sun has gone down;  
black clouds are drifting,  
sultry and anxious  
all the winds are fleeing!

Durch den Himmel wild  
jagen Blitze bleich;  
ihr vergänglich Bild  
wandelt durch den Teich.

Furiously across the sky  
pallid lightning sears  
and her transient image  
in the pond appears.

Wie gewitterklar  
mein’ ich Dich zu seh’n  
und Dein langes Haar  
frei im Sturme weh’n!

In the stormy light  
I seem to see your form  
and your loosened hair  
blowing in the storm!

V

Auf dem Teich, dem regungslosen,  
weilt des Mondes holder Glanz,  
flechtend seine bleiche Rosen  
in des Schilfes grünen Kranz.

Motionless upon the pond  
lies the moonlight’s gentle glow,  
weaving her pallid roses  
into the reed’s green wreath below.

Hirsche wandeln dort am Hügel,  
blicken in die Nacht empor,  
manchmal regt sich das Geflügel  
träumerisch im tiefen Rohr.

Stags, roving on the hills,  
look up into the night,  
sometimes the dreaming birds  
stir in the depths of the reeds.

Weinend muss mein Blick sich senken;  
durch die tiefste Seele geht  
mir ein süses Deingedenken,  
wie ein stilles Nachtgebet.

I drop my tearful gaze;  
my soul is pierced to the core  
by sweet memories of you,  
like a quiet evening prayer.



## A Message from the President



Greetings, and thank you for joining us for our 18<sup>th</sup> season, which is brimming with programs featuring new works by incredible composers. There is still so much music to come in the Justice, Equality, Hope Series, with five programs between March and June.

Our next program, “Slavic Village Then and Now,” represents a unique collaboration. Soprano Chabrelle Williams returns to CityMusic to perform two new works featuring the poetry of King Weatherspoon. Violinist Miho Hashizume curated the program to showcase Weatherspoon’s raw and powerful words that evoke the stress and trauma

experienced by many children and families in the City of Cleveland. Hashizume was inspired to create the program based on her experience working with string students at the Mound School in Slavic Village, and musicians will also perform a work by Charles Rychlik, a composer who lived on Fleet Avenue in the early 20<sup>th</sup> century.

You may have noticed the varied artwork that has accompanied each of our programs this season. We commissioned ten Cleveland-based artists to create their interpretation of Lady Justice. The current program features the work of Alaina Battle, a local designer and photographer whose work captures vibrant colors, raw emotion and personality while representing fresh narratives in her community.

We continue to depend on broad public support to offer this free and innovative programming. The support of our audience is essential to keep CityMusic thriving. This season is largely made possible by a bequest from the Estate of Barbara Morisky, a devoted CityMusic audience member who passed away in 2019. We hope you might consider planning for your legacy and CityMusic’s future by including us in your will or other legacy plans.

Thank you for continuing to support CityMusic through the pandemic. The sense of community and resilience shown by our audience and community is truly something to celebrate.

Cheers,

Ronald Strauss, M.D.

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## Planned Giving - Make Access to Classical Music Your Legacy

There are many ways to leave a thoughtful legacy that will impact your community. As a friend of CityMusic, we know that you value sustaining access to inspiring musical performances in local neighborhoods. We hope that you will consider making a bequest or including CityMusic in some way in your legacy plans.

### A Bequest Makes a Difference

The early days of the pandemic were a time of great uncertainty for CityMusic. After canceling the centerpiece program of our season in March 2020 and not knowing when we would again be able to gather musicians, let alone audience members, our leadership was faced with difficult decisions. During this tumultuous time, we received notification that we were named as beneficiaries of the Estate of Barbara Morisky, along with several other local non-profits. This bequest enabled us to keep going, pivoting our programming to chamber music, creating exciting programming featuring female composers and keeping our musicians employed and performing while connecting with you, our audience. We are extremely grateful to Mrs. Morisky and are overjoyed to continue making music in Cleveland to honor her legacy and fulfill our mission.

### Plan for Your Legacy

You don't have to be wealthy to make a bequest, and it doesn't have to be complicated. It can be as easy as including a line in your will. It's possible to add CityMusic Cleveland as a beneficiary of your life insurance policy, savings account or Donor Advised Fund. There are also options for how to leverage your access in the short term, by donating appreciated stock or making a qualified charitable distribution from your IRA. We value your involvement with CityMusic, and your legacy can ensure that we continue performing and connecting in local communities for years to come.

If you have any questions about how to make your CityMusic legacy a reality, please contact Laura Potter at (216) 632-3572 or [laura@citymusiccleveland.org](mailto:laura@citymusiccleveland.org).



## Chamber Music Series 2021-2022 • Justice, Equality, Hope

### April 8 & 10, 2022 *Slavic Village Then and Now*

Charles Rychlik: Duo for violin and viola

Antonín Dvořák: Terzetto Op. 74

Jasmine Barnes: *Might Call You Art* – *Premiere*

Jessica Meyer: *Welcome to the Broken Hearts Club* – *Premiere*

Poetry by King Weatherspoon

### April 23, 2022 *Clarinet Quintets: Gems Old and New*

Wolfgang Amadeus Mozart: Clarinet Quintet in A Major

Florence Price: *Adoration for Clarinet and Strings*

Margaret Brouwer: *Clarinet Quartet with Percussion* – *Premiere*

### May 13 & 15, 2022 *Playful Prodigies*

Felix Mendelssohn: Piano Sextet in D Major, Op. 110

W.A. Mozart: *Divertimento* K. 136

Fusun Köksal: *Premiere*

### June 2 & 3, 2022 *Russian Revival*

Mikhail Glinka: Grand Sextet

Alexander Borodin: *Polovtsian Dances*

Dawn Avery: *Premiere*

**All programs and dates are subject to change.**



**Spring Performance Series 2022**  
GroundWorks DanceTheater presents world-premiere dance works by award-winning choreographer Peter Chu and GroundWorks Artist in Residence Antonio Brown.

April 9 & 10, 2022  
Knight Stage at the Akron Civic  
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LatinUs Theater Company at The Pivot  
Center of Art, Dance, & Expression  
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CityMusic's professional musicians either live in Cleveland or have trained at one of Cleveland's institutions. All freewill offerings are for CityMusic Cleveland and support the following innovative and free programs:

**Musical Connections** CityMusic's education program provides school residencies. Total cost \$12,000.

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**New Works Program** Provides funds to commission a new work for each season. Total cost \$25,000.

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✂ **For more information please contact Eugenia Strauss at 216.632.3572**

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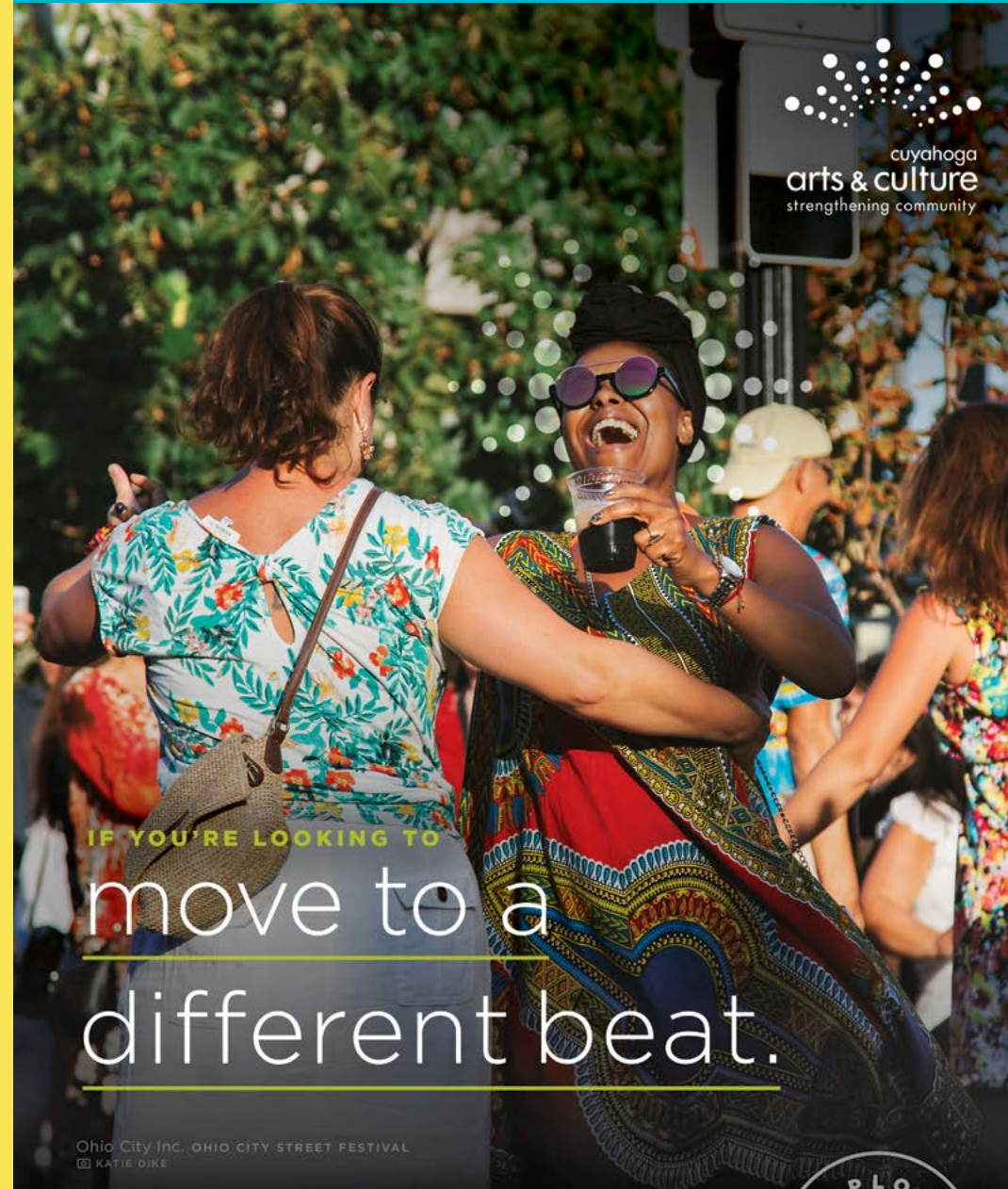
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