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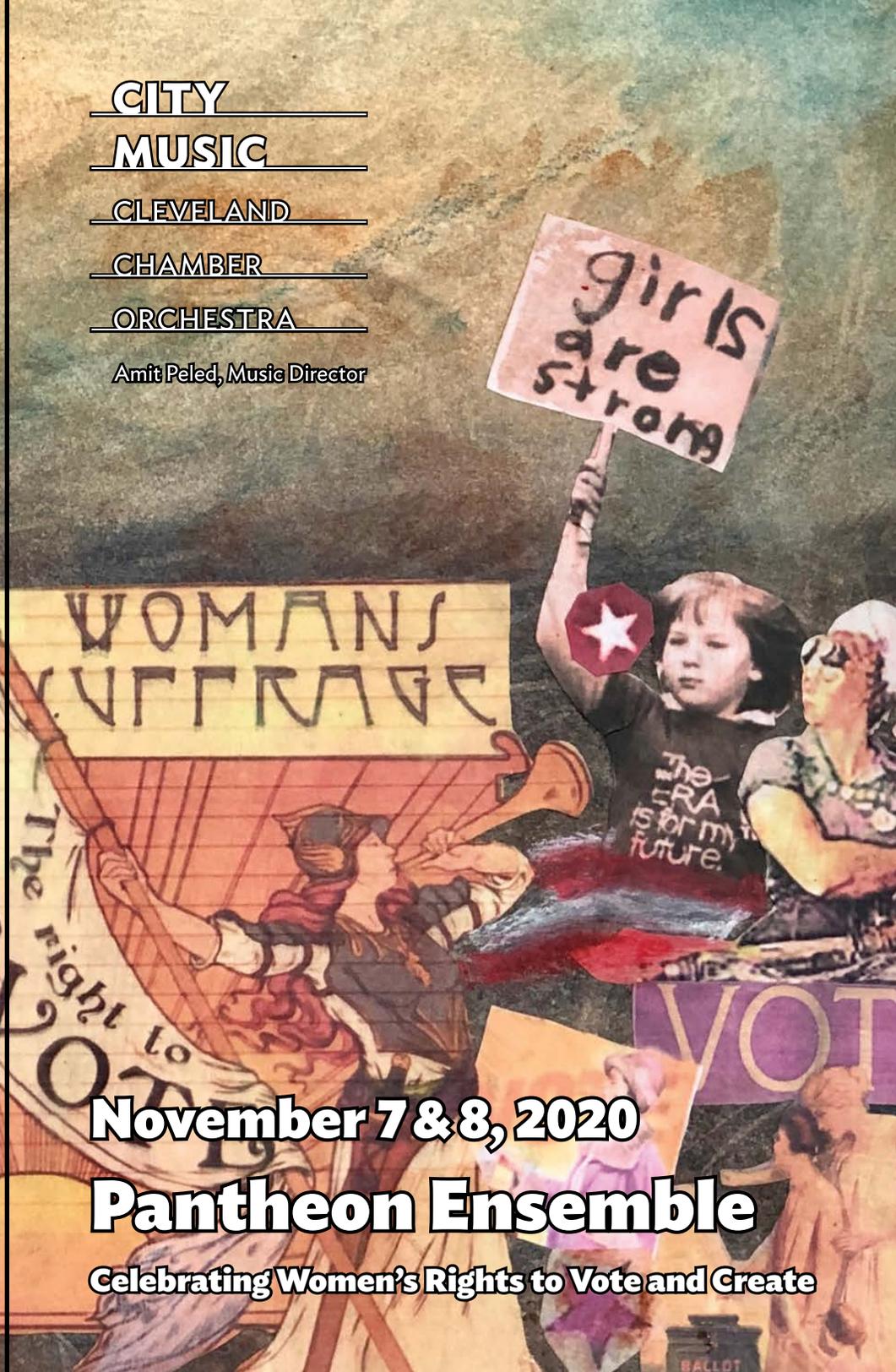
MUSIC

CLEVELAND

CHAMBER

ORCHESTRA

Amit Peled, Music Director



November 7 & 8, 2020

Pantheon Ensemble

Celebrating Women's Rights to Vote and Create

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

November 7, 2020 at 8:00 PM

St. Stanislaus Church

November 8, 2020 at 8:00 PM (streaming)

Maltz Performing Arts Center

Cleveland, Ohio

Masha Andreini & Mari Sato *violins*

Yaël Semanaud *viola*

Nataliya Pshenychna *cello*

Tracy Rowell *double bass*

Elizabeth DeMio *piano*

SAINT-SAËNS, Camille (1835-1921)

Quintet for Piano, Two Violins, Viola and Cello in A minor, Op. 14

Allegro moderato e maestoso

Andante sostenuto —

Presto

Allegro assai, ma tranquillo

LE BEAU, Luise Adolpha (1850-1927)

Quintet for Two Violins, Viola, Cello and Double Bass in C minor, Op. 54

Allegro

Adagio

Mazurka

Allegro

The 2020-2021 CityMusic Chamber Series is supported
by the National Endowment for the Arts and the Kulas 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** 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.



NATALIYA PSHENYCHNA, *cello*, born in Kyiv, Ukraine, started playing cello at age six guided by her mother, a student of Mstislav Rostropovich. Ms. Pshenychna holds degrees from the Ukrainian National Tchaikovsky Academy, Kent State University, and Cleveland Institute of Music. She was First Place winner of the Ukrainian National Competition of Young Performers and the Ukrainian international competition "The Art of 21st Century," was granted the title

of Laureate of The New Names of Ukraine, and received a Yamaha Music Foundation of Europe Scholarship Award. She was a member of the National Opera Orchestra of Ukraine, a regular substitute player with the Ukrainian National Symphony Orchestra, National Ensemble of Soloists "Kyiv Kamerata" and chamber orchestra "Renaissance" before coming to the United States in 2005 to attend Kent/Blossom Music. Ms. Pshenychna has also participated in such festivals as Spoleto USA, Tanglewood and National Repertory Orchestra. In 2010, her piano trio was selected to represent the Cleveland Institute of Music in the Conservatory Project at the Kennedy Center for the Performing Arts. Nataliya Pshenychna is currently a member of CityMusic Cleveland, Canton Symphony and Firelands Symphony and an active chamber musician, recitalist and cello and piano instructor.

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.

SAWSAN ALHADDAD, *cover artist*, immigrated from Iraq forty years ago. Working as an anesthesiologist, she took up watercolor as a way to relieve stress. She has taken classes and workshops at the Cleveland Museum of Art, area art centers, Morgan Conservatory in Cleveland, and elsewhere in the United States and abroad. Ms. Alhaddad now works in watercolor, oils, pastels, encaustic, cold wax, paper making and ceramics. Most of her artwork is representational. She enjoys plein air painting and is inspired by the play of light on objects. Recently she has been exploring abstract art in encaustic and oil with cold wax. Sawsan Alhaddad has had five solo shows in area art centers and had work accepted in juried shows in Cleveland and Akron.



NOTES ON THE PROGRAM BY
DR. RICHARD E. RODDA

Quintet for Piano, Two Violins, Viola and Cello in A minor, Op. 14 (1855)
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was one of the most prodigiously gifted musicians France ever produced. Saint-Saëns' father died just three months after the boy was born in Paris in 1835, and little Camille went with his mother to live with her aunt, Charlotte Gayard Masson, a piano teacher who started the toddler on the instrument when he was three. She taught him so effectively that he was composing little pieces by five and two years later was accepted as a student by the noted pedagogue Camille-Marie Stamaty, a student of Kalkbrenner and Mendelssohn and the teacher of Gottschalk. Saint-Saëns made his formal debut in the Salle Pleyel at age ten playing Beethoven's Piano Concerto No. 3 and Mozart's Concerto in B-flat major, K. 450 (for which he wrote his own cadenza) and then offered as encores any of Beethoven's 32 sonatas; he played everything from memory. He soon thereafter gave a command performance for King Louis Philippe, demonstrated remarkable precocity in theory and composition, studied French classics, religion, Latin, Greek, mathematics, astronomy, archaeology and philosophy, and in 1848 was admitted to the Paris Conservatoire, where he won the friendship of Bizet, Gottschalk and Guiraud and the admiration of Liszt, Rossini and Berlioz (who quipped that "he knows everything but lacks inexperience"). He wrote a Symphony in A major (not numbered) in 1850, even before he had started formal composition lessons with Fromental Halévy at the Conservatoire, and his First Symphony, Op. 2, three years later. Though he was unsuccessful in two attempts to win the *Prix de Rome* while at the Conservatoire, he did receive first prize in a competition organized by the Société Sainte-Cécile of Bordeaux in 1852 for his *Ode à Sainte-Cécile*.

After completing his studies at the Conservatoire in 1853 (he was seventeen), Saint-Saëns was appointed organist at the Church of St. Merri, burial place of the 7th-century Saint Médéric, and there composed several pieces of service music, a piano quartet, songs, a concert overture and a symphony titled "Urbs Roma" ("City of Rome," perhaps inspired by a trip to that city), which won a competition and which he performed in his conducting debut but then withdrew and never published. In 1855, Saint-Saëns composed the Piano Quintet in A minor, the first important work of the many he wrote for chamber ensembles throughout his life. He dedicated the score to his great-aunt Charlotte, who had helped raise him and was his first piano teacher. The Quintet's earliest documented performance was by the Quatuor Armingaud with the composer as pianist on April 10, 1860 at the Salons Érard, the concert hall of France's most important manufacturer of pianos and harps; the score was published five years later.

The quintet for piano, two violins, viola and cello was still a novel genre when Saint-Saëns undertook his only work in the form in 1855. Luigi Boccherini had written a dozen such works around 1800 and the Irish composer, pianist and instrument-maker John Field composed a single example around 1815, but most quintets with piano before Robert Schumann standardized the instrumentation with his Piano Quintet, Op. 44 in 1842 called for piano with violin, viola, cello and double bass; Schubert's "Trout" Quintet of 1819 is one of the best-known examples. (Mozart [1784, K. 452] and Beethoven [1797, Op. 16] substituted a wind quartet for the strings.) Little chamber music was composed in France during the first half of the 19th century, though Louise Farrenc (in 1846) and George Onslow (1839, 1840) each wrote two piano quintets, though they were scored for a double bass rather than a second violin. Saint-Saëns' Quintet for Piano and String Quartet is therefore significant not just as a pioneering work of French chamber music but also as an early confirmation of his life-long dedication to elevating the country's musical life by promoting instrumental music that was rooted in the Classical genres of symphony, concerto and chamber music. ("As a young composer he had great difficulties in these times," wrote French musicologist and critic Jules Combarieu, "because the French audience was hostile towards chamber music, while the young genius was striving for the triumph and the development of this 'greatest' genre of music.") It was to that end that he helped establish the Société Nationale de Musique in 1871, which became the most important catalyst for the wealth of French instrumental music created during the next half-century.

Saint-Saëns' Piano Quintet follows the four-movement form of the Classical tradition but introduces into it a "cyclical" element, in which motives are shared between movements to help unify the overall structure; it became a widely used technique in much later French instrumental music. In a work dedicated to his first piano teacher (and great-aunt) that would show off his own exceptional virtuosity, it is understandable that the piano plays a dominant role throughout the Quintet. The work opens with a series of solemn chords that reflect Saint-Saëns' experience as an organist and also establish the half-step melodic motive that figures throughout the movement. The main theme comprises a strong dotted-rhythm motive in the piano answered by a quick, rising figure in the first violin. The half-step motion of the opening chords is then broadened to build long phrases in the strings supported by piano arabesques. The formal second theme, a noble arching melody, is divided among the strings. These ideas are developed at length in the center of the movement before the strings recall the solemn opening chords and the piano offers a brief cadenza-like passage to lead to a recapitulation of the earlier materials.

The hymnal piano strain beginning the *Andante* establishes the prayerful mood that continues throughout the movement. Delicate ribbons of notes decorate the music as it progresses, but the simplicity of the opening returns as the movement moves toward its close. The *Scherzo*, a showpiece for piano,

presages the hobgoblinish mood of the *Danse macabre* Saint-Saëns composed twenty years later. The solemn chords of the work's opening appear mysteriously at the end, perhaps suggesting a song of mourning wafting from a distant church across its graveyard. Saint-Saëns displayed his conservatory training in the fugue on a rising scalar theme that serves as the main theme of the finale. The subsidiary subject is a broad, noble strain in the strings, a melodic type at which Saint-Saëns was especially gifted. A succinct development of these two ideas follows before the piano recalls the scalar fugue theme to begin the recapitulation. The finale's coda is built around a short-long-short repeating melodic figure borrowed from the first movement.

Quintet for Two Violins, Viola, Cello and Double Bass
in C minor, Op. 54 (1900)
Luise Adolpha Le Beau (1850-1927)

"It has to be enough to know that one has contributed to building the temple of art to the best of one's knowledge and ability," rationalized Luise Adolpha Le Beau in her autobiography of 1910 (*Memoirs of a Female Composer*). "Even if I was only allowed to add a few pebbles, I always tried to fulfil my artistic obligations." With that cogent thought, Le Beau summarized the situation for many 19th-century women whose musical gifts were little appreciated and severely restricted because of the social and artistic attitudes of their time.

Luise Adolpha Le Beau was born in 1850 in Rastatt, on the Rhine River mid-way between Strasbourg and Heidelberg, into the family of a career military officer who worked in the War Ministry of the Grand Duchy of Baden. He was also an amateur musician and composer who introduced his daughter to piano and took over her general and musical education when he retired from the service in 1856; Luise learned quickly and first tried composing when she was eight. She took violin and singing lessons with local musicians, attended a girls' school as a teenager mainly to study languages, and at sixteen began advanced piano instruction with Wilhelm Kalliwoda, director of the court orchestra in nearby Karlsruhe and son of the prominent Bohemian composer and conductor Jan Kalliwoda. Le Beau made her public debut as a pianist at a concert in Karlsruhe in November 1867 in Bach's Concerto for Three Pianos, BWV 1063; she appeared there the following year as the featured soloist in Beethoven's "Emperor" Concerto and Mendelssohn's G minor Concerto. She had some lessons with Clara Schumann in Baden-Baden during the summer of 1873, though they had differences over teaching methods as well as personally and the sessions soon broke off. Le Beau was already accomplished enough, however, that she presented five concerts in The Netherlands in February 1874.

Le Beau was composing seriously by the early 1870s, and while in Baden-Baden in 1873 for the lessons with Clara Schumann, she met the celebrated conductor and pianist Hans von Bülow. She played some of her pieces for von Bülow, who was impressed enough with her talent that he wrote a letter recommending her to Josef Rheinberger, composition teacher at the Royal Conservatory in Munich. Rheinberger accepted Le Beau, but notified her that she had to be tutored separately from the male students because of the school's regulations. She composed prolifically during the following years — her catalog came to include two operas, a symphony, piano concerto, concert overture, many choral works and songs, and pieces for chamber ensembles and for piano — enjoying numerous performances with favorable reviews, winning prizes, concertizing, beginning to write music criticism and teach (mainly young women to prepare them as piano teachers), and meeting such notables as Brahms, Liszt and Hanslick. Le Beau became a significant figure in Bavarian musical life over the next decade, but she had a falling out with Rheinberger because of philosophical differences over the conservative (i.e., Brahms) and progressive strains (Wagner, Liszt) of new German music, and she found that performance opportunities dwindled in Munich after 1880.

In 1885, Le Beau moved to Wiesbaden, where she devoted herself mainly to composition and teaching, and continued struggling to have her music performed locally, though her works were heard in Cologne, Frankfurt and several other cities. In 1890, she went to Berlin, teaching a few students and continuing to compose, but she was refused admittance to the faculty of the city's Royal School of Music because of her sex. After three years in Berlin, she settled in Baden-Baden, where she found support for performances of her work from the Duchess Luise von Baden, established good relations with the local musicians, and resumed writing music criticism. Le Beau had always lived with her parents, and when her father died in 1896 and her mother three years later, she started to withdraw from her musical career. She remained in Baden-Baden until her death in 1927, writing her memoirs, traveling to Italy and France, cataloguing Duchess Luise von Baden's musical library, and occasionally attending or playing at a private performance her music, including a celebration of her 75th birthday, in 1925.

For all her talent, ambition and accomplishment, Luise Adolpha Le Beau was limited by her sex in achieving complete success in her chosen field. She lobbied tirelessly to have her works performed and published, and her songs, choruses, piano pieces and chamber compositions were heard frequently and many issued by reputable music publishers, but they were often met with a sort of grudging acceptance — “a creditable exception amongst the ladies,” wrote one critic. Her large works fared less well. Her two operas were both performed locally and well received,

but she could never stir interest in further productions elsewhere. Her orchestral works — a symphony, concert overture, tone poem, a concerto and a fantasy for piano and orchestra — were heard a few times, but, like her operas, were never published. The distinguished critic Richard Pohl, who was sympathetic to Le Beau, implied that the premiere of her Symphony in F major, in 1895 in Baden-Baden, showed that such an ambitious work lay beyond a woman's creative abilities: “We have never heard a symphony by a lady; it is probably unique. The reason is in the art form itself.” Le Beau's music was little recognized following her death, in 1927, but her legacy is well preserved in many publications and in the duplicate copies of her manuscripts she deposited with libraries in Berlin and Munich. In recent years, recordings of her complete solo piano works, Piano Concerto, Cello Sonata, Piano Sonata and some chamber pieces, as well as new editions of several scores (the String Quintet was published from her manuscript in 2010), have reflected the renewed interest in many lesser-known composers, especially women, active in the later decades of the 19th century.

Le Beau composed her String Quintet, her last important chamber work, in 1900 at the request of Oscar Braun-Zundel, a cello-playing friend who asked for a piece that included two of his instrument, the same scoring as Schubert's great C major Quintet. (The second cello may be replaced by double bass, as at this performance.) The Quintet was well received at its premiere, in Baden-Baden on April 2, 1901, but Le Beau did not publish the score during her lifetime. The work's four movements attest to her assured handling of form, orchestration and texture and her refined sense of melody and harmonic color. It is a composition that should be welcomed into the repertory.

The Quintet's opening movement follows traditional sonata form, with an arching main theme of dark harmonic color and a lyrical cello strain in a brighter key as the subsidiary subject. The skillfully worked development section uses both themes as well as an octave-leap, dotted rhythm motive that had been embedded in the main theme. A full recapitulation of the exposition's materials rounds out the movement. The *Adagio* is a movement of almost hymn-like simplicity with an animated central episode that provides formal and expressive contrast. The traditional scherzo is replaced in this Quintet with a straightforward *Mazurka*, the Polish national dance that Chopin elevated to a concert genre. The sonata-form finale takes as its main theme a nimble, triplet-rhythm strain with a dotted-rhythm counter-subject presented as a fugue and a cello melody in a brighter tonality as its second subject. These motives are ingeniously woven together in the development. The recapitulation moves toward the key of C major to end the Quintet in a positive, affirming mood.

Foundations, Corporations, Local and State Agencies and Individuals

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