



THE CLEVELAND MUSEUM OF ART

2008–2009 VIVA! & Gala Around Town Series

Bernarda Fink, *Mezzo-Soprano*
Anthony Spiri, *Piano*

Sunday, January 11, 2009, 7:30 PM
Reinberger Chamber Hall at Severance Hall

Auf der Riesenkoppe, D. 611
An die Nachtigall, D. 196
Romanza: Der Vollmond strahlt auf Bergeshöh'n, D. 797/3b
Frühlingsglaube, D. 686
An Silvia, D. 891

Franz Schubert
(1797–1828)

Die Götter Griechenlands, D. 677
Nachtviolen, D. 752
An den Mond, D. 193
Die Sternenwelten, D. 307

Six Songs after Texts by J.W. Goethe
Rastlose Liebe, D. 138
Geheimes, D. 719
Ganymed, D. 544
Auf dem See, D. 543b
Wonne der Wehmut, D. 260
Suleika I, D. 720

— INTERMISSION —

Five Biblical Songs (Biblické Písne), Op. 99
(sung in Czech language)
Oblak a mrákota jest vůkol Něho
Slyš, ó Bože! Slyš modlitbu mou
Hospodin jest můj pastýř
Při řekách babylonských
Spívejte Hospodinu píseň novou

Antonín Dvořák
(1841–1904)

Gypsy Songs (Ciganské melodie), Op. 55
(sung in Czech language)
Má píseň zas mi láskou zní
Aj! Kterak trojhranec můj přerozkošně zvoní
A les je tichý kolem kol
Když mne stará matka zpívat, zpíat učivala
Struna naladěna, hochu, toč se v kole
Široké rukávy a široké gatě
Dejte klec jestřábu ze zlata ryzého

Steinway piano



NOTES ON THE PROGRAM

Schubert: A Selection of Songs

In June 1816, when he was nineteen, Schubert received his first fee for one of his compositions (a now-lost cantata for the name-day of his teacher, Heinrich Watteroth), and decided that he had sufficient reason to leave his irksome teaching post at his father's school in order to live the life of an artist. Thus began the bohemian existence of his last dozen years—living by the gladly proffered aid of friends, daily climbing up to Grinzing to haunt the cafés, avoiding the higher levels of society for dislike of buying and wearing good clothes. And music, always music. He composed incessantly. Out of bed shortly after dawn (sometimes he slept with his glasses on so as not to waste any time getting started in the morning), pouring out music until early afternoon, then off to who-knows-where for a bit too much *Heuriger* wine and a few pipes of cheap tobacco. Compositions filled his head all the while, sometimes scratched out on napkins or envelopes if they could not wait until the next morning. Evenings were spent making music with his devoted band of friends, who were delighted to sing and play what he wrote. Franz von Hartmann recorded of one of these *Schubertiads*, “There was a huge gathering [including] Gahy, who played four-hand piano music gloriously with Schubert, and Vogl, who sang almost thirty splendid songs.... When the music was over, there was grand feast and dancing. At 12:30 [we went] home. To bed at 1 o'clock.” These convivial meetings were often hosted by prominent members of society, including lawyers and government officials, and were regularly attended by both professional musicians and *amateurs*.

Ludwig Christoph Hölty (1748–1776) was a founder and leader of a group of young writers at Göttingen University, the *Göttinger Dichterbund*, who dedicated their work to the emerging Romantic ideals of love, nature, lyricism, and sentiment. Hölty's gentleness, wit, and simplicity appealed strongly to Schubert, and he set two dozen of Hölty's poems, all but one in 1815 and 1816. *Auf der Riesenkoppe* (March 1818) mirrors the varied responses concerning love, friendship, nature, and homeland touched on in Hölty's poem about the Riesenkoppe (“Giant Peak”), a mountain near the poet's home town of Dresden and not far from the birthplace of Schubert's mother. Graham Johnson, the British pianist and vocal accompanist who recorded all of Schubert's songs on 37 CDs with many noted singers for Hyperion, wrote that *An die Nachtigall* (“*To the Nightingale*,” May 22, 1815) is “urgent, on the wing and a-flutter, as if it is a matter of life

and death that the nightingale's painfully evocative song should be silenced.”

The *Romanza* (D. 797) is from the extensive incidental music that Schubert provided in 1823 for the fantasy play *Rosamunde, Fürstin von Cypren* by Wilhelmine von Chezy (1783–1856), who was characterized by the composer's friend Eduard von Bauernfeld as “extremely good-natured, a little ridiculous, and not particularly distinguished for her cleanliness.” The play is lost so it is left to the imagination as to exactly how the *Romanza* fit into a plot whose main elements Maurice J.E. Brown extracted from the existing evidence: “There are some strange flowers in the rotting undergrowth of the ‘Romantic’ jungle-world, but nothing stranger than this play, with its secret passages, princesses brought up by fisher-folk, poisoned letters, shepherd princes, and the rest.”

Johann Ludwig Uhland (1787–1862), poet, playwright, essayist, and folklorist, was one of the leading writers of Germany during Schubert's day. Uhland was trained for a law career, and practiced that profession for a time before becoming Professor of German Literature at the University of Tübingen. Schubert set only one of Uhland's poems, in 1820—*Frühlingsglaube* (“*Faith in Spring*”)—but it is his most beautiful tribute to the vernal season.

The works of Shakespeare inspired much interest in the German-speaking lands upon their publication in excellent translations by Ludwig Tieck and August Schlegel early in the 19th century. The publisher Josef Trentsensky undertook a special “Viennese edition” of the dramas in 1824 based on the Tieck-Schlegel translations, and he commissioned the playwright—and friend of Schubert—Eduard von Bauernfeld to render into German the sonnets, epic poems, and plays omitted from the earlier series. It was from Bauernfeld's translation of *The Two Gentlemen of Verona* that Schubert borrowed the text for *An Silvia* (“*To Silvia*”), composed in July 1826.

Though Friedrich von Schiller (1759–1805), Goethe's friend and chief literary rival, was noted for his historical dramas and philosophical works rather than for his lyric poetry, Schubert valued his thoughtful verses highly throughout his life and made musical settings of more than forty of them. Among the most finely wrought settings in Schubert's output is the one he composed in November 1819 for a single verse of Schiller's long ode to *Die Götter Griechenlands* (“*The Gods of Greece*”), a chaste and poignant song that distills the German Romantics' longing for a lost, brighter world.



Johann Baptist Mayrhofer was born in Steyr in 1787, went to school in Linz, and moved to Vienna in 1810 to study law. He met Schubert four years later, and the two became close friends despite their contrasting characters—Mayrhofer was moody and melancholic; Schubert, ebullient and outgoing. Schubert was influenced both by Mayrhofer’s thoughtfulness and by his knowledge of the classics, and he set some three-dozen of his poems during the next four years. They grew close enough personally that the composer moved into the poet’s quarters late in 1818, but when the libertarian but congenitally contrary Mayrhofer accepted what seemed to be a deliberately self-flagellating post with the state censor’s office in 1820 to make ends meet, Schubert moved out. Their friendship continued, however, and Schubert set nine more of Mayrhofer’s verses, including the yearning setting of *Nachtviolen* in 1822 (“*Dame’s Violet*”), which Schubert scholar Alfred Einstein called a “masterpiece of mysterious intimacy.” Mayrhofer was deeply moved by Schubert’s early death in 1828, and he largely gave up writing thereafter. He first tried to commit suicide in 1831, and finally succeeded five years later.

An den Mond (“*To the Moon*”), composed on May 17, 1815 to a poem by Höltz, invokes the contrasting emotions of love lost in its outer stanzas and love remembered at its heart.

Die Sternenwelten (“*The Starry Worlds*”) is one of eight widely varied songs that Schubert composed on October 15, 1815. The visionary text is a German translation by the Austrian poet Johann Georg Fellingner (1781–1816), who was disabled in the Italian campaign against Napoleon in 1809 so severely that he took his own life at age 35, of a poem by the Slovenian priest, historian, and ethnographer Urban Jarnik (1784–1844).

Schubert set some thirty poems by Johann Wolfgang von Goethe (1749–1832), including the beloved *Erkönig*. One of his most impassioned settings of Goethe’s words is *Rastlose Liebe* (“*Restless Love*”), which he composed in May 1815 and revised six years later, when it was published with a dedication to the renowned Antonio Salieri, Court Kapellmeister and the young composer’s teacher at the Choir School of the Imperial and Royal Court Chapel in Vienna.

The teasingly coquettish text for *Geheimen* (“*Secrets*”), which Schubert set in March 1821, is drawn from Goethe’s collection of some 200 drinking songs, amorous lyrics, and philosophical musings titled *West-östlicher Divan*, which was inspired by a similarly named set by the 14th-century Persian poet Hafiz. (A “divan” is a collection of

poems in Arabic or Persian by a single author.) Goethe’s verses, according to the renowned German interpreter of Schubert’s songs Dietrich Fischer-Dieskau, were meant to “combine ideas of universal love, wisdom, and polarity of East and West in one work,” and allowed the poet to explore a sensuality and lightheartedness that found little place in his more serious writings.

Goethe’s sensuous poem *Ganymed*, which Schubert set in March 1817, recalls the mythical tale of the beautiful Phrygian youth Ganymede, who was abducted by an eagle and carried to Mount Olympus to become one of Zeus’ lovers and cupbearer to the gods.

Goethe wrote *Auf dem See* (“*On the Lake*”) in May 1775 on his first trip to Switzerland. The poem, set by Schubert in March 1817, speaks of the impression that the lovely surroundings made on the 26-year-old author during an excursion with friends on Lake Zurich, as well as the “golden dreams” inspired in him by his love for Lili Schönemann, the daughter of a wealthy Frankfurt banker, whom he failed to marry because of her family’s opposition and his own ambivalence.

In her insightful study of *Schubert’s Goethe Poems*, Lorraine Byrne noted that *Wonne der Wehmut* (“*The Joy of Sadness*,” set by Schubert on August 20, 1815) reveals the outlook of the poet’s *Sturm und Drang* age, when “all experiences are celebrated only if they are intense. Through intense sorrow the poet experiences the full joy in life.” Goethe wrote the poem during the summer of 1775, when he was wrestling with his conflicting emotions over his love for Lili Schönemann, the daughter of a wealthy Frankfurt banker, whom he failed to marry because of her family’s opposition and his own ambivalence.

In Wiesbaden in July 1814, Goethe met Marianne Jung-Willemer, a “half-Gypsy,” who greatly impressed him. Back home in Weimar, he began a correspondence with Marianne, whom he called by the exotic name Suleika, and included her lyrical poem-letters in his *West-östlicher Divan*. In March 1821, Schubert set two of Marianne’s poems as *Suleika I* (*Was bedeutet die Bewegung?*) and *Suleika II* (*Ach um deine feuchten Schwingen*). So perfectly did Schubert’s music capture the vibrancy and passion of the verses that the composer Robert Franz (1815–1892) once wrote, “I, for my part, would find fault with even the greatest genius who wanted to emulate Schubert’s setting of Suleika’s songs, for he has extracted every ounce of musical marrow from the poems.”



Auf der Riesenkoppe (“On the Riesenkoppe”), D. 611
(Karl Theodor Körner)

Hoch auf dem Gipfel deiner Gebirge
Steh ich und staun ich.
Glühend begeistert, heilige Koppe,
Himmelsstürmerin!

*High on the summit of the mountain
I stand astonished.
Glowing and inspired, Holy Koppe,
conqueror of the heavens!*

Weit in die Ferne
Schweifen die trunkenen, freudigen Blicke;
Überall Leben, üppiges Streben,
Überall Sonnenschein!

*Into the distance
wanders my drunk, happy gaze;
Everywhere life, sumptuous growth,
everywhere sunshine!*

Blühende Fluren, schimmernde Städte,
Dreier Könige glückliche Länder
Schau ich begeistert, schau ich mit hoher,
Mit inniger Lust.

*Blooming fields, shimmering cities,
the happy lands of three kings
I see with excitement, I watch with high,
with inward pleasure.*

Auch meines Vaterlands Grenzen erblick ich,
Wo mich des Leben freundlich begrüßte,
Wo mich der Liebe hellige Sehnsucht
Glühend ergriff.

*I see also the border of my fatherland,
where life first greeted me with friendliness,
where the holy longing of love
first glowingly seized me.*

Sei mir gesegnet hier in der Ferne,
Liebliche Heimat!
Sei mir gesegnet, Land meiner Träume,
Kreis meiner Lieben, sei mir gegrüßt!

*I bless you here from far away,
o beloved homeland!
Be blessed, land of my dreams,
I send my loved ones my greetings.*

An die Nachtigall (“To the Nightingale”), D. 196
(Ludwig Heinrich Christoph Hölty)

Geuss nicht so laut der liebentflammten Lieder
Tonreichen Schall
Vom Blütenast des Apfelbaums hernieder,
O Nachtigall!

*Do not pour forth your love-enflamed songs’
Tuneful sounds so loudly,
Down from the blossoming branch of the apple tree,
O Nightingale!*

Du tönest mir mit deiner süßen Kehle
Die Liebe wach;
Denn schon durchbebt die Tiefen meiner Seele
Dein schmelzend “Ach.”

*With your sweet throat, you call me and
Awaken Love within me;
For already the depths of my soul are stirred
By your melting cry.*

Dann flieht der Schlaf von neuem dieses Lager,
Ich starre dann
Mit nassem Blick und totenbleich und hager
Den Himmel an.

*Sleep flees once more from this place,
I stare then
With a tearful gaze, deathly pale and haggard,
At the sky.*

Fleuch, Nachtigall, in grüne Finsternisse,
Ins Haingesträuch,
Und spend im Nest der treuen Gattin Küsse,
Entfleuch, Entfleuch!

*Fly, nightingale, off into the green darkness,
Into the bushy grove.
And shower kisses on your faithful mate in your nest,
Fly off, fly off!*



Romanza, D. 797/3b

(Wilhelmina von Chézy)

Der Vollmond strahlt auf Bergeshöh'n,
wie hab' ich dich vermisst,
du süßes Herz, es ist so schön,
wenn treu die Treue küsst.

*The full moon shines on mountain peaks;
how I have missed you,
dearest heart. It is so beautiful
when true love truly kisses.*

Was frommt des Maien olde Zier?
Du warst mein Frühlings Strahl,
Licht meiner Nacht, o lächle mir
im Tode noch einmal!

*What meaning have the ornaments of May for me?
You were my ray of Spring.
Light of my night,
in death, smile once more at me.*

Sie trat hinein beim Vollmondschein,
sie blickte himmelwärts,
"Im Leben fern, im Tode dein,"
und sanft bracht Herz an Herz.

*She entered in the full moonlight.
She looked towards the sky.
"Distant in life, yours in death,"
and gently heart broke on heart.*

Frühlingsglaube ("Faith in Spring"), D. 686

(Ludwig Uhland)

Die linden Lüfte sind erwacht,
sie säuseln und weben Tag und Nacht,
sie schaffen an allen Enden.

*The gentle breezes are awakened,
They murmur and move by day and night,
They are active on every side.*

O frischer Duft, o neuer Klang!
Nun, armes Herz, sei nicht bang!
Nun muss sich alles wenden.

*O fresh fragrance, O new sound!
Now, poor heart, be not afraid!
Now everything must change.*

Die Welt wird schöner mit jedem Tag,
man weiss nicht, was noch werden mag,
das Blühen will nicht enden;

*The world grows younger with each day,
And no one knows what next may be,
And what blooms knows no limit —*

es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich alles wenden.

*The furthest, deepest valley blooms.
Now, poor heart, forget thy pain!
Now everything must change.*



An Silvia (“To Silvia”), D. 891

(William Shakespeare, from Two Gentleman of Verona, translated by Eduard von Bauernfeld)

Was ist Silvia, saget an,
Dass sie die weite Flur preist?
Schön und zart seh ich sie nahn,
Auf Himmelsgunst und Spur weist,
Dass ihr alles untertan.

*Tell me, what is Silvia
That the wide meadows extol her?
Dainty and fair I see her coming;
A sign of heaven's favor is,
That all her subjects to her.*

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit
Und verweilt in süsser Ruh.

*Is she fair and kind as well?
Refreshing her gentle child-like charm;,
Cupid hastens to her eyes,
There cures his blindness,
And tarries in sweet peace.*

Darum Silvia, tön, o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

*Therefore to Silvia, sound, O song,
To sweet Silvia's renown;
Long has she won every grace
That earth can grant:
Garlands bring her and sound of strings!*

Die Götter Griechenlands (“The Gods of Greece”), D. 677

(Friedrich von Schiller)

Schöne Welt, wo bist du? Kehre wieder,
Holdes Blütenalter der Natur!
Ach, nur in dem Feenland der Lieder
Lebt noch deine fabelhafte Spur.
Ausgestorben trauert das Gefilde,
Keine Gottheit zeigt sich meinem Blick.
Ach, von jenem lebenswarmen Bilde
Blieb der Schatten nur zurück.

*Fair world, where are you? Turn back again,
sweet blossom-age of nature!
Alas, only in the fairyland of song
lives still your fabulous trace.
Deserted mourn the fields,
no god appears before my eyes.
Alas, of that life-warm image
only its shadow remains.*

Nachtviolen (“Dame's Violet”), D. 752

(Johann Baptist Mayrhofer)

Nachtviolen, Nachtviolen!
Dunkle Augen, seelenvolle,
Selig ist es, sich versenken
In dem samtne Blau.

*Dame's violet!
Dark-eyed, soulful,
How blissful it is to sink
Into your velvety blue.*

Grüne Blätter streben freudig
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schweigend
In die laue Frühlingsluft.

*Green leaves strive cheerfully
To brighten you, to adorn you;
But you gaze at her earnestly and silently
In the mild spring breeze.*

Mit erhabnen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten
Fort die heilige Verbindung.

*With sublime rays of melancholy
You have touched my heart sincerely,
And now blossoms on silent nights
our holy union.*



An den Mond (“To the Moon”), D. 193

(Ludwig Heinrich Christoph Hölty)

Geuss, lieber Mond, geuss deine Silberflimmer
Durch dieses Buchengrün,
Wo Phantasien und Traumgestalten
Immer vor mir vorüberfliehn!

*Pour, dear moon, pour your silver glitter
down through the greenery of beeches,
where phantasms and dream-shapes
are always floating before me!*

Enthülle dich, dass ich die Stätte finde,
Wo oft mein Mädchen sass,
Und oft, im Wehn des Buchbaums
und der Linde,
Der goldnen Stadt vergass.

*Reveal yourself, that I may find the place
where my darling often sat,
and often forgot, in the wind of beech
and linden trees,
the golden city.*

Enthülle dich, dass ich des Strauchs mich freue,
Der Kühlung ihr gerauscht,
Und einen Kranz auf jeden Anger streue,
Wo sie den Bach belauscht.

*Reveal yourself, that I may enjoy the bushes
which swept coolness to her,
and that I may lay a wreath upon that pasture
where she listened to the brook.*

Dann, lieber Mond, dann nimm
den Schleier wieder,
Und traur um deinen Freund,
Und weine durch den Wolkenflor hernieder,
Wie dein Verlassner weint!

*Then, dear moon, then take up
your veil again,
and mourn your friend,
and weep through the clouds
as one abandoned weeps!*

Die Sternenwelten (“The Starry Worlds”), D. 307

(Johann Georg Fellingner, after a Slovenian text by Urban Jarnik)

Oben drehen sich die grossen
Unbekannten Welten dort,
Von dem Sonnenlicht umflossen
Kreisen sie die Bahnen fort!
Traulich reihet sich der Sterne
Zahlenloses Heer ringsum,
Sieht sich lächelnd durch die Ferne
Und verbreitet Gottes Ruhm.

*High above, the great
Unknown worlds revolve;
Bathed in the suns light
They circle in their course.
Around them, in harmonious array,
Spreads the numberless host of stars;
Smiling they gaze at each other from afar
And proclaim widely the glory of God.*

Eine lichte Strasse gleitet
Durch das weite Blau herauf,
Und die Macht der Gottheit leitet
Schwebend hier den Sternenlauf;
Alles hat sich zugeründet,
Alles wogt in Glanz und Brand,
Und dies grosse All verkündet
Eine hohe Bildnerhand.

*A path of light glides up
Through the vast blue firmament,
And the power of God gently guides
The course of the stars;
Everything has attained perfection,
Everything swirls in light and fire,
And this great universe proclaims
The hand of the sublime Architect.*



Rastlose Liebe (“Restless Love”), D. 138
(Johann Wolfgang von Goethe)

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Rast und Ruh!

*To the snow, to the rain,
To the wind opposed,
In the mist of the ravines
Through the scent of fog,
Always on! Always on!
Without rest and peace!*

Lieber durch Leiden
Wollt ich mich schlagen,
Als so viel Freuden
Des Lebens ertragen.

*I would rather through suffering
Fight myself,
Than so many joys
Of life endure.*

Alle das Neigen
Von Herzen zu Herzen,
Ach, wie so eigen
Schaffet es Schmerzen!

*All the inclining
Of heart to heart,
Ah, how curiously
That creates pain!*

Wie soll ich flieh'n?
Wälderwärts zieh'n?
Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du!

*Where shall I flee?
Shall I move to the forest?
All in vain!
Crown of life,
Happiness without peace,
Love, are you!*

Geheimes (“Secrets”), D. 719
(Johann Wolfgang von Goethe)

Über meines Liebchens Äugeln
Stehn verwundert alle Leute
Ich, der Wissende, dagegen,
Weiss recht gut, was das bedeute.
Denn es heisst: ich liebe diesen
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!
Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süsse Stunde.

*My love has a look
that makes men wonder;
But I alone
Well know its meaning.
It is: him I love,
Not him or him.
So, quit, good men
admiring and desiring!
Great, yes, the power
Of her glances;
But meant only to tell
Him of their next sweet hour.*



Ganymed, D. 544

(Johann Wolfgang von Goethe)

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herze drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!

*How in the morning light
you glow around me,
beloved Spring!
With love's thousand-fold bliss,
to my heart presses
the eternal warmth
of sacred feelings
and endless beauty!*

Dass ich dich fassen möcht'
In diesen Arm!

*Would that I could clasp
you in these arms!*

Ach, an deinem Busen
Lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

*Ah, at your breast
I lie and languish,
and your flowers and your grass
press themselves to my heart.
You cool the burning
thirst of my breast,
lovely morning wind!
The nightingale calls
lovingly to me from the misty vale.*

Ich komm', ich komme!
Ach, wohin, wohin?

*I am coming, I am coming!
but whither? To where?*

Hinauf! strebt's hinauf.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenen Liebe.
Mir! Mir!
In eurem Schosse
Aufwärts!
Umfangend umfassen!
Aufwärts an deinen Busen,
Allliebender Vater!

*Upwards I strive, upwards!
The clouds float
downwards, the clouds
bow down to yearning love.
To me! To me!
In your lap
upwards!
Embracing, embraced!
Upwards to your bosom,
All-loving Father!*



Auf dem See (“On the Lake”), D. 543b
(Johann Wolfgang von Goethe)

Und frische Nahrung, neues Blut
Saug ich aus freier Welt:
Wie ist Natur so hold und gut,
Die mich am Busen hält!

*And fresh sustenance, new blood
I soak up from the wide world;
How sweet and good is nature
Which holds me to her bosom!*

Die Welle wieget unsern Kahn
Im Rudertakt hinauf,
Und Berge, wolkgig himmelan,
Begegnen unserm Lauf.

*The waves rock our little boat
In time with the oars,
And mountains, cloud-capped heavenwards,
Meet our circling course.*

Aug, mein Aug, was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so gold du bist:
Hier auch Lieb und Leben ist.

*Eyes, my eyes, why are you cast down?
Golden dreams, do you come again?
Away, you dream, however golden;
Here too is love and life.*

Auf der Welle blinken
Tausend schwebende Sterne,
Weiche Nebel trinken
Rings die türmende Ferne;

*On the waves twinkle
A thousand hovering stars,
Soft mists swallow up
The surrounding towering distances;*

Morgenwind umflügelt
Die beschattete Bucht,
Und im See bespiegelt
Sich die reifende Frucht.

*Morning wind wings around
The shadowed bay,
And the lake mirrors
The ripening fruit.*

Wonne der Wehmut (“The Joy of Sadness”), D. 260
(Johann Wolfgang von Goethe)

Trocknet nicht, trocknet nicht,
Tränen der ewigen Liebe!
Ach, nur dem halbtrockneten Auge
Wie öde, wie tot die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe!

*Do not run dry, do not run dry,
tears of eternal love!
Even to the half-dry eye
how desolate and dead the world appears!
Do not run dry, do not run dry,
tears of unhappy love!*

Suleika I, D. 720
(Marianne von Willemer)

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
Kühlt des Herzens tiefe Wunde.

*What does this stirring mean?
Does the east wind bring me good tidings?
The refreshing movement of its wings
Cools my heart's deep wound.*

Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wölkchen,
Treibt zur sichern Rebenlaube
Der Insekten frohes Völkchen.

*It gently caresses the dust,
Raising it into lightweight clouds,
Driving to the security of the vine leaves
The merry swarms of insects.*



Lindert sanft der Sonne Glühen,
Kühlt auch mir die heissen Wangen,
Küsst die Reben noch im Fliehen,
Die auf Feld und Hügel prangen.

*It softens the sun's incandescence,
And cools my hot cheeks,
Kissing, upon its flight, the vines
That thrive on the fields and hills.*

Und mir bringt sein leises Flüstern
Von dem Freunde tausend Grüsse;
Eh' noch diese Hügel düstern,
Grüssen mich wohl tausend Küsse.

*And its soft whisper brings me
A thousand greetings from my love;
Even before these hills darken,
A thousand kisses will surely greet me.*

Und so kannst du weiter ziehen!
Diene Freunden und Betrübtten.
Dort wo hohe Mauern glühen,
Dort find' ich bald den Vielgeliebten.

*So go on your way, wind,
And serve friends and those in grief.
There, where lofty walls glow,
There, I shall soon find my beloved.*

Ach, die wahre Herzenskunde,
Liebeshauch, erfrischtes Leben
Wird mir nur aus seinem Munde,
Kann mir nur sein Atem geben.

*Oh, the true message of the heart,
The breath of love, of life renewed,
Comes to me only from his mouth,
Carried only on his breath.*

Dvořák: Biblical Songs, Op. 99

Composed in 1894.

Dvořák's first year in the United States as director of the new National Conservatory of Music in New York City following his arrival on September 27, 1892 was an unmitigated success. He propounded the philosophy that America's concert music should find thematic material and emotional inspiration in the country's indigenous songs and dances, and then wrote the "New World" Symphony to demonstrate his point. The work created such sensation when it was introduced by Anton Seidl and the New York Philharmonic on December 16, 1893 in Carnegie Hall that Dvořák was named an honorary member of that organization. He spent the summer of 1893 with his wife and five children in the Czech community of Spillville, Iowa, assuaging his homesickness for Bohemia and composing his F major String Quartet (Op. 96, "American") and E-flat major String Quintet (Op. 97). Despite the acclaim he was receiving in this country (the new Quartet was played some fifty times within a year by the Kneisel Quartet after they introduced it in Boston on New Year's Day 1894), Dvořák was increasingly unhappy about being separated from his homeland and his friends and his beloved country house at Vysoká, outside Prague. He was also deeply moved at that time by the deaths of his colleague Peter Ilyich Tchaikovsky in November 1893 and the conductor and champion of his

music Hans von Bülow three months later, and in February and March 1894 he sought solace by composing ten *Biblical Songs* on verses taken from the Psalms. Dvořák, though a devout Catholic, borrowed his texts from the Kralice Bible, the first complete translation into the Czech language, which was done and secretly printed in the late 16th century in the village of Kralice by the Unity of the Brethren, a Protestant sect rooted in the pre-Reformation teachings of Jan Hus, who was martyred by the Roman Church in 1415. The *Biblical Songs* were published in Czech, German, and English versions and won such widespread popularity that Dvořák orchestrated the first five of them for the inaugural concert of the Czech Philharmonic Orchestra in Prague on January 4, 1896; the rest were arranged by Vilém Zemánek, the Orchestra's music director from 1902 to 1906. Wrote the eminent Czech musicologist Jaromír Havlík, "The *Biblical Songs* contain music that is typically Dvořákian, music, that is, which is primarily Czech in the sincere and uncomplicated manner in which it expresses the various moods invoked by the Psalms themselves. Each individual song is invested with the wisdom of the scriptures and with the inner strength of an uncomplicated and truly great man."



Oblak a mrákota jest vůkol Něho

(Psalm 97: 2–6)

Oblak a mrákota jest vůkol Něho,
Spravedlnost a soud základ trůnu jeho.
Óheň předchází jej a zapaluje
vůkol nepřátele jeho.
Zasvěcujít' se po okršku světa
blýskání jeho;
To vidouc země děsí se.
Hory jako vosk rozplývají
se před obličejem Hospodina,
Panovníka vší země.
A slávu jeho spatřují všichni národové.

*Darkness and thunderclouds are round about Him.
Judgment is His abode. Righteousness His throne.
Fire and flame He doth send,
His enemies destroyeth in lightning and thunder.
And through the world his stormy lightning flashed,
Earth saw and trembled.
Tremblingly waited on His word.
Mountains melt like wax when they behold the Lord,
Who is God of earth and heaven,
When the Mighty One cometh.
The heav'ns declare His righteousness and the earth his glory.*

Slyš ó Bože! Slyš modlitbu mou

(Psalm 55: 1, 2, 4–8)

Slyš ó Bože! Slyš modlitbu mou,
Neskrývej se před prosbou mou.
Pozoruj a vyslyš mne;
Nebot' nařikám v úpění svém,
A kormoutím se.
Srdce mé tesklí ve mně,
A strachové smrti přišli na mne,
A hrůza přikvačila mne.
I řekl jsem: Ó bych měl křídla
Jako holubice,
Zaletěl bych a poodpočinul.
Aj, daleko bych se vzdálil,
A přebýval bych na poušti.
Pospíšil bych ujíti větru
Prudkému a vichřici.

*Hear, oh hear my prayer, Lord my God,
And hide not Thyself from my entreaty.
Hear my prayer, oh hear my prayer.
To the voice of my mourning give ear,
Oh Lord, hear my prayer.
Pained and sore is my heart,
The fear of death lies heavy upon me
And terror hath encompassed me.
And thus I spoke:
Oh, had I wings like a silver dove,
I would fly far away and be at rest.
Ah, far would I fly and rest me.
The wilderness my home would I make.
I would escape far from the storm winds,
Tempest or the fear of death.*

Hospodin jest můj pastýř

(Psalm 23: 1–4)

Hospodin jest můj pastýř;
Nebudu míti nedostatku.
Na pastvách zelených pase mne,
K vodám tichým mne přivodí.
Duši mou občerstvuje;
Vodí mne po stezkách
Spravedlnosti pro jméno své.
Byt' se mi dostalo jíti
Přes údolí stínu smrti:
Nebudut' se báti zlého,
Nebo Ty se mnou jsi;
A prut Tvůj a hůl Tvá,
Tot' mne potěšuje.

*Oh, my shepherd is the Lord,
I shall not want, shall want for nothing.
In the soft pastures green, and beside
Waters clear He leadeth me.
He restoreth My soul,
Leadeth me in the paths
Where I shall glorify His name.
Even though I must walk through the valley
Of the shadow of death,
I shall fear, shall fear no evil
For Thou art with me now.
And Thy rod and Thy staff,
They shall comfort me.*



Při řekách babylonských

(Psalm 137: 1–5)

Při řekách babylonských,
Tam jsme sedávali a plakávali,
Rozpomínajíce se na Sion.
Na vrby v té zemi
Zavěšovali jsme citory své,
A když se tam dotazovali nás ti,

Kteříž nás zajali,
Na slova písničky říkajíce:
Zpívejte nám některou píseň Sionskou,
Odpovídali jsme:
Kterakž bychom mohli zpívat
Píseň Hospodinovu

V zemi cizozemců?
Jestliže se zapomenu na tebe,
O Jeruzaléme,
O, zapomeniž i pravice má umění svého.

*By the shore of the river Babylon,
There we sat and wept,
When we remembered Zion.
And we did hang our harps
On the willows that did stand in its midst.
For they that had made us captives
in bondage,
Called for a joyful song.
Yea, they that wasted us said unto us:
Sing unto us, sing us a song of Zion.
But we said to our foes:
How shall we sing our glad songs to you,
Sing the song of God our Lord,
being in a strange land?
If I e'er forget my land,
Oh, Jerusalem,
Oh, then may my right hand also forget
All of its cunning.*

Spívejte Hospodinu píseň novou

(Psalm 98: 1, 4, 7, 8; Psalm 96: 12)

Spívejte Hospodinu píseň novou,
Nebot' jest divné věci učinil;
Zvuk vydejte, prozpěvujte
A žalmy zpívejte.
Zvuč, moře, i to, což v něm jest;
Okršlek světa,
i ti, což na něm bydlí.
Řeky rukama plesejte,
Spolu s nimi
i hory prozpěvujte.
Plesej, pole, a vše, což na něm;
Plesej, země, zvuč i moře,
I což v něm jest.

*Oh, sing unto the Lord a joyful song.
He with His right hand bringeth victory.
Make a joyful noise to greet Him.
Oh earth rejoice and give praise,
Roar, sea, and the fullness thereof.
The swelling earth
and they that dwell therein.
Floods shall clap their hands.
Hills be joyful, praising the Lord
and all His wonders!
Dance, ye fields of golden corn.
Let the woods and forests
Sing the praises of the Lord.*



Dvořák: Gypsy Songs, Op. 55

Composed in 1880.

Premiered on February 4, 1881 in Vienna by Gustav Walter.

Dvořák first gained notice from Vienna's music lovers in February 1875, when a committee headed by Johannes Brahms awarded him a government grant intended to encourage young composers in the provinces of the Habsburg empire. His Viennese reputation grew quickly thereafter with performances of his chamber music by Joseph Joachim (for whom Brahms wrote his Violin Concerto) and the lightning success of the *Slavonic Dances* of 1878. In November 1879, Dvořák was invited to Vienna for a performance by the Philharmonic Orchestra and conductor Hans Richter of his *Slavonic Rhapsody No. 3*, "which was very well received," he reported. "I won the sympathy of the whole orchestra at a stroke, and I had to assure them that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget." Late the following summer Dvořák composed his Symphony No. 6 for the Philharmonic, but intrigues by his jealous Viennese rivals scuttled its scheduled premiere, and the work was first heard in Prague in March 1881.

Dvořák fared better in Vienna with the set of *Gypsy Songs* that he wrote in January 1880 for Prague-born

Gustav Walter, the leading tenor of the Vienna Opera for the three decades after 1856 and a renowned specialist in lieder recitals and the operas of Mozart and Wagner; Walter premiered the *Gypsy Songs*, in German, at his recital in Vienna on February 4, 1881. The words and spirit of these pieces came from the collection of original poems titled *Gypsy Melodies* that Adolf Heyduk (1835–1923), a professor at Písek, fifty miles south of Prague, had published in 1859. (Dvořák took a song for male chorus that he had written in 1877 to Heyduk's *I Am a Fiddler* as the basis for his *Symphonic Variations*.) Heyduk's poems were inspired by the traditional verses of the Gypsies of Slovakia, a mountainous land then considered by the more westernized Bohemians to be wilder and more exotic than their own, and they drew from Dvořák settings in which, wrote Alec Robertson in his study of the composer, "He reached his highest pinnacle as a song-writer. Everything is in place here." Indeed, the fourth number of the set, widely known as *Songs My Mother Taught Me*, became one of Dvořák's most famous and best-loved melodies. As well as the fiery sentiments commonly associated with the Gypsies, these songs also encompass tenderness, melancholy, love, and an unquenchable zest for freedom and independence.

Má píseň zas mi láskou zní

Má píseň zas mi láskou zní,
když starý den umírá,
a chudý mech kdy na šat svůj
si tajně perle sbírá.

Má píseň v kraj tak toužně zní
když svetem noha bloudí;
jen rodné pusty dálnou
zpěv volně z ňader proudí.

Má píseň hlučně láskou zní
když bouře běží plání;
když těším se, že bídy prost
dlí bratr v umírání.

*My song of love rings through the dusk,
just as the day is fading,
as pearls of dew upon the grass
are braided into its hair.*

*My song rings out with longing,
as I wander through the world,
but once I'm in my native land
my song sounds clear and strong.*

*My song rings out in joy and love,
when storms whip across the plains,
when from earth's grasp
my brother is released by death.*



Aj! Kterak trojhranec můj přerozkošně zvoní

Aj! Kterak trojhranec můj přerozkošně zvoní,
jak cigána píseň, když se k smrti kloní!
Když se k smrti kloní, .trojhran mu vyzvání
Konec písní, tanci, lásce, bědování.
Konec písní, tanci, lásce, bědování.

*Ring out, my triangle, sing your bell-like ringing,
singing like a Gypsy when death approaches!
When the triangle sounds at a Gypsy's death
it's farewell to songs, dancing and love forever.
It's farewell to songs, dancing and love forever.*

A les je tichý kolem kol

A les je tichý kolem kol,
jen srdce mír ten ruší,
a černý kouř, jenž spěchá v dol,
mé slze v lících, mé slze suší.

*Everything in the forest is still,
my heart alone is crying;
the acrid smoke wafting from the vale
dries the tears that flow down my cheek.*

Však nemusí jich usušit,
necht' v jiné tváře bije.
Kdo v smutku může zazívat,
ten nezhybnul, ten žije, ten žije!

*You don't need to do this, wind, for me,
I won't succumb to sorrow,
for he who can sing while still grieving
can certainly face tomorrow.*

Když mne stará matka zpívat, zpívat učivala

Když mne stará matka zpívat, zpívat učivala,
podivno, že často, často slzívala.
A ted' také pláčem snědé líce mučím,
když vigánské děti hrát a zpívat učím!

*When my mother taught me the songs she loved dearly,
tears would flow from her eyes.
Now my eyes weep as well
as these old strains my own child is learning!*

Struna naladěna, hochu, toč se v kole

Struna naladěna, hochu, toč se v kole,
dnes, snad dnes převysoko,
ejtra, zejtra, zejtra zase dole!
Pozejtří u Nilu za posvátným stolem;
struna již, struna naladěna, hochu,
toč, hochu, toč se kolem!

*Come join the dancing, young man, spin and turn,
leap and dance with joy
for tomorrow may bring sorrow!
There will be no returning from the hereafter,
so take your fiddle and bow, young man,
and join in the song and laughter!*

Široké rukávy a široké gatě

Široké rukávy a široké gatě
volnější cigánu nežli dolman v zlatě.
Dolman a to zlato bujná prsa svírá;
pod ním volná píseň násilně umírá.
A kdo raduješ se, tvá kdy píseň v kvěťě,
přej si, aby zašlo zlato v celém světě.

*Wide sleeves and wide trousers have
more freedom than a robe of gold.
The robe of gold constricts the chest
and the song within the body dies.
He who is happy, his song blossoms with wishes
that the whole world would lose its taste for gold.*



Dejte klec jestřábu ze zlata ryzého

Dejte klec jestřábu ze zlata ryzého;
nezmění on za ni hnízda trněného.
Komoni bujnému, jenž se pustou žene,
zřídka kdy připnete uzdy a třemene.
A tak i cigánu příroda cos dala:
k volnosti ho věčným poutem,
k volnosti ho upoutala.

*Give a hawk a fine cage made of gold
and he would not exchange it for his old nest.
Try to catch a stallion galloping across the plain
and you will try in vain to make him docile.
Nature's dearest present to the Gypsy
is the gift of freedom,
which no man can take away.*

©2008 Dr. Richard E. Rodda

Richard E. Rodda has written program notes for numerous orchestras, ensembles, and organizations throughout the nation. Dr. Rodda is a native of New Jersey and now lives in Cleveland.

ABOUT THE ARTISTS

Bernarda Fink

Bernarda Fink, daughter of Slovenian parents, was born in Buenos Aires, Argentina, and received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón, where she used to perform frequently.

Acclaimed for her musical versatility, Bernarda Fink's repertoire ranges from ancient music up to music of the 20th century. She frequently appears with such well known orchestras as the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw Orchestra, Orchestra of the Bavarian Radio, London Philharmonic, Czech Philharmonic, Chamber Orchestra of Europe, Staatskapelle Dresden as well as with the best known Baroque Orchestras under such famous conductors as Herbert Blomstedt, Semyon Bychkov, Sir Colin Davis, Sir John Eliot Gardiner, Valery Gergiev, Nikolaus Harnoncourt, René Jacobs, Mariss Jansons, Riccardo Muti, Sir Roger Norrington, Trevor Pinnock, Jukka Pekka Saraste, Franz Welser-Möst, among others.

Bernarda Fink has appeared to wide critical acclaim at the main opera houses of Europe and Argentina. She performed the role of Cecilio in Mozart's *Lucio Silla* with great success at the Theater an der Wien, and she also took part in its revival in 2006, again led by Nikolaus Harnoncourt and Claus Guth. She sang the role of Sesto in a concert version of Mozart's *La Clemenza di Tito* under the baton of René Jacobs which was also recorded by Harmonia Mundi and was nominated twice for the

Grammy among many other awards. Again led by René Jacobs, Bernarda Fink sang the title role of *Tancredi* on a concert tour throughout Europe in spring 2007.

Bernarda Fink regularly appears in recital at the Vienna Musikverein and Konzerthaus, Schubertiade Schwarzenberg, Concertgebouw Amsterdam, and Wigmore Hall in London. She could further be heard at the Théâtre Royal de la Monnaie in Brussels, at the Théâtre des Champs Elysées in Paris, Carnegie Hall in New York, and many others.

Among her highlights of the 2007/08 season are concerts with the Cleveland Orchestra under Franz Welser-Möst in Cleveland, New York, and on tour in Europe; concerts with the Philadelphia Orchestra under Sir Simon Rattle in Philadelphia, New York, as well as on tour in Europe with the Orchestra of the Age of Enlightenment and Sir Simon Rattle. Her engagements further include *St. John's Passion* with the Concentus Musicus and Nikolaus Harnoncourt at the Vienna Musikverein and in Lucerne, *St. Matthew's Passion* with the Concertgebouw Orchestra and Ivan Fischer, as well as Bach Cantatas with the Freiburger Barockorchester on tour. In recital she appears with Oleg Maisenberg in Pisa, Graz, and Cologne. Further in duo recitals with Thomas Quasthoff in Dortmund and Düsseldorf, with her brother Marcos Fink in Groningen and Enschede, and with Genia Kühmeier at the Schubertiade festival in Schwarzenberg. The season



ends with a new opera production of *Idomeneo* with the leading team Luc Bondy and Jesús Lobos Cobos in Madrid, where she will perform the role of Idamante.

Bernarda Fink has made numerous highly acclaimed recordings including Monteverdi, Handel, Bach, Rameau, Hasse, Haydn, Schubert, Rossini, as well as Bruckner and Schumann. Her recording of Handel's *Giulio Cesare* was awarded a Grammy, two other recordings the Diapason d'Or, Caldara's *Maddalena Ai Piedi Di Christo* a Grammophone Award. Further recordings are Bach's *St. Matthew's Passion* with Nikolaus Harnoncourt (TELDEC), which was awarded a Grammy in 2002 as well as a solo recording with Spanish Songs (HYPERION). The recordings of Verdi's *Requiem* together with Nikolaus Harnoncourt and the Vienna Philharmonic Orchestra (SONY BMG) as well as Mozart's *Requiem* with Nikolaus Harnoncourt and Concentus Musicus Wien have been released in 2005.

Anthony Spiri

Born in the USA, Anthony Spiri received his first musical education in Cleveland and Boston. Due to a scholarship he completed further studies in Paris, Basel and Vienna. He received his diploma with honors from the Mozarteum in Salzburg. His teachers were among others Erika Frieser, Hans Leygraf, Kenneth Gilbert, Rudolf Firkusny, and Erik Werba. Today he is a regular guest at many renowned festivals throughout the world.

His repertoire includes many stylistic periods and he has given piano recitals in Europe, Japan, and America. As soloist he has appeared together with the Chamber Orchestra of Europe under the batons of Michael Tilson Thomas and Nikolaus Harnoncourt, Camerata Academica Salzburg under Sándor Végh, Junge Deutsche Philharmonie, Telekom Orchester Bonn, Ensemble Wien Modern, Kammerorchester Basel under Christopher Hogwood, Mozarteum Orchester under Leopold Hager, among others.

Anthony Spiri has collaborated as an accompanist with numerous well-known singers such as Marjana Lipovšek, Christine Schäfer, Peter Schreier, Renée Fleming,

Harmonia Mundi has published among others Gluck's *Orfeo* (with René Jacobs), a CD with Schumann Lieder, Scarlatti's *Griselda* (with René Jacobs), her highly acclaimed recording of Lieder by Dvořák with Roger Vignoles which has been awarded the Diapason d'Or, among many other awards. A recording with Argentinian Songs that she has done together with her brother Marcos Fink has just been released and nominated for a Grammy. Most recently Harmonia Mundi released a highly acclaimed recording with Brahms Lieder and a CD with Berlioz' *Les Nuits D'été* and Ravel's *Shéhérazade*. Harmonia Mundi and Bernarda Fink have been enjoying a close collaboration and further solo recordings are planned.

In February 2006 Bernarda Fink was awarded the Austrian Honorary Medal for Art and Science by the Austrian chancellor.

Andrea Rost, Edith Mathis, Bernarda Fink, and many others.

His chamber music partners include numerous well-known instrumentalists of the day such as Aulos Bläserquintett, Ensemble Wien-Berlin, Hagen Quartett, Gidon Kremer, Thomas Zehetmair, Pierre Amoyal. He also premiered pieces by Sofia Gubaidulina, Wolfgang Rihm, Rainer Bischof, Alexander Müllenbach, and Elzbieta Sikora.

Anthony Spiri is actively involved with contemporary music and has premiered works by Wolfgang Rihm, Sofia Gubaidulina, Ernst Krenek, Rainer Bischof, Nikolai Kapustin, among others. His interest in lesser-known composers has led him to rediscover the works of Brahms' teacher Eduard Marxsen and many French composers contemporary with Gabriel Fauré.

His large discography includes repertoire from Reger, Brahms, Bach and Bach sons, Beethoven, Schumann, Milhaud, Alfredo Casella, and Richard Strauss.

Anthony Spiri resides in Munich and is Professor for Piano Chamber Music at the Music Academy in Cologne.



CREDITS

Bernarda Fink and Anthony Spiri appear by arrangement with Künstleragentur Dr. Raab & Dr. Böhm, Vienna, Austria. www.rbartists.at

The Cleveland Museum of Art gratefully acknowledges Ricola's donation of cough drops for the 2008–2009 season. Concertgoers can find the Ricola cough drops in designated areas throughout the hall.

SPECIAL ANNOUNCEMENT

The Cleveland Arts Prize Nominations Note

Nominations are open for the 2009 awards of the Cleveland Arts Prize. Please consider nominating worthy artists. Prizes are given in the disciplines of music & dance, literature, visual arts, and design. In addition, there are two special prizes, the Martha Joseph Prize and the Robert P. Bergman Prize, that may go to either a person or an organization for leadership in the Arts. Award Winners will be honored with a special Awards Ceremony at the Hanna Theater on June 25, 2009. Anyone may nominate a worthy candidate.

Look at our web site: www.clevelandartsprize.org for specific details.

Nominations close February 28, 2009.

The Cleveland Arts Prize thanks you for your help.

UPCOMING EVENTS

Merce Cunningham Dance Company

Saturday, January 31, 8:00
Ohio Theatre at PlayhouseSquare

Called “the world’s greatest living choreographer,” American modern dance icon Merce Cunningham shows his remarkable genius with every performance of his company. Returning to Cleveland after a 23 year absence, the Merce Cunningham Dance Company will feature three works including *Second Hand* with costume design by Jasper Johns, that showcase the historic range of this masterful dance maker. Noted dance historian Bonnie Brooks gives a pre-performance talk at 7:15 PM and will moderate a post-performance Q&A session. \$25–\$60.

Co-presented with DanceCleveland.

Tickets for this performance available through the PlayhouseSquare box office:
www.playhousesquare.org or by phone 216–241–6000.

“Passio” by Arvo Pärt Soloists of the Trinity Choir of New York City with the Oberlin Choir Owen Burdick, conductor

Wednesday, February 25, 7:30
Shrine Church of St. Stanislaus

“If great art can be made without a conspicuous display of ego, this is it.” –Stephen Holden, *New York Times*

From the composer of the most profound and austere and gorgeously vocal music of our time comes a setting of the Passion According to St. John. Estonian minimalist Arvo Pärt, creator of works of striking spirituality and serenity, is the singular voice of modern sacred music, and the Lenten season begins with this Ash Wednesday performance. Members of New York’s Trinity Choir have sung “Passio” in “voices so pure they suggest a seraphic chorus beyond the human sphere,” says the *New York Times*. \$34, CMA members \$32.

For tickets and more information, visit
www.clevelandart.org/viva or call 1–888–CMA–0033.



SEVERANCE HALL

11001 Euclid Avenue, Cleveland, Ohio 44106
www.clevelandorchestra.com

Hailed as one of the world's most beautiful concert halls, Severance Hall has been home to the renowned Cleveland Orchestra since its opening on February 6, 1931. Designed by Walker & Weeks, its elegant Georgian exterior was constructed to harmonize with the classical architecture of other prominent buildings in the University Circle area. The interior of the building reflects a combination of designs, including French Nouveau, Egyptian Revival, Classicism, and Modernism. John Long Severance (president of the Musical Arts Association, 1921-1936) and his wife Elisabeth donated the funds necessary to erect this magnificent structure. An extensive renovation, restoration, and expansion of the facility was completed in January 2000.

LATE SEATING

In deference to the comfort and listening pleasure of the audience in the hall, late-arriving patrons are asked to wait quietly until the first convenient break in the program, when ushers will help you to your seats. These seating breaks are at the discretion of the House Manager in consultation with the producer.

PAGERS, CELL PHONES, AND LISTENING DEVICES

All electronic and mechanical devices – including pagers, cellular telephones, and wristwatch alarms – must be turned off while in the concert hall.

HEARING AIDS AND OTHER HEALTH ASSISTIVE DEVICES

For the comfort of those around you, please reduce the volume on hearing aids and other devices that may produce a noise that would detract from the program. Infrared Assistive Listening Devices are also available. Please see the House Manager or Head Usher for more details.

PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING

At all times, cameras and tape recorders must be kept outside the concert hall. For the safety of guests and performers, photography and videography are strictly prohibited.

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The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund the museum with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.