CLEVELAND ORCHESTRA CHORUS



OCTOBER 28, 2021 A German Requiem

WELCOME

Welcome, dear friends of the Cleveland Orchestra Chorus! It has been twenty long months since we have been onstage together, and we are delighted to share our return to Severance Music Center with you this evening. The last time we performed together was in March 2020 when the Chorus received the Distinguished Service Award, the Orchestra's highest honor recognizing extraordinary dedication and artistic excellence. Now as we enter our 70th season, we reaffirm our commitment to the profound imprint a volunteer chorus makes on the community at large. Members of the Chorus contribute over 30,000 combined volunteer hours each year. In addition to leading their own demanding lives of full-time work, caring for families, and serving in other facets of the community, our singers continue to generously give their time to perform at the highest level alongside our beloved Cleveland Orchestra.

The Cleveland Orchestra Chorus's return to the stage is a testament not only to the deep commitment of our volunteers, but also the immeasurable support of our community and the enduring power of music to bring us together when we need it most.

Tonight, we present Johannes Brahms's *Ein deutsches Requiem* in the twopiano version. A departure from other familiar settings of the Latin Requiem Mass text, Brahms's work centers on the living. Rather than beginning, "Grant unto them eternal rest," Brahms consoles those who remain with "Blessed are they who carry grief — they shall be comforted." In this exceptional time of uncertainty and loss, Brahms provides us with a space for reflection, solace, and hope.

On behalf of the Chorus, I welcome you back to our treasured concert hall. We deeply appreciate your generous support and are overjoyed to share live music-making with you once again.

Lisa Wong DIRECTOR OF CHORUSES Frances P. and Chester C. Bolton Chair

CLEVELAND ORCHESTRA CHORUS

Jack, Joseph and Morton Mandel Concert Hall Thursday, October 28, 2021 at 7:30pm **Lisa Wong**, *conductor*

JOHANNES BRAHMS (1833-1897)

A German Requiem (Ein deutsches Requiem), Opus 45

- CHORUS: "Selig sind, die da Leid tragen" ("Blessed are they that mourn")
- 2. CHORUS: "Denn alles Fleisch es ist wie Gras" ("For all flesh is like grass")
- BARITONE AND CHORUS: "Herr, lehre doch mich" ("Lord, let me know")
- 4. CHORUS: "Wie lieblich sind deine Wohnungen" (*"How lovely is your dwelling place"*)
- 5. SOPRANO AND CHORUS: "Ihr habt nun Traurigkeit" ("You now have sorrow")
- BARITONE AND CHORUS: "Denn wir haben hie keine bleibende Statt" ("For here we have no eternal city")
- 7. CHORUS: "Selig sind die Toten" ("Blessed are the dead")

Andrea Carroll, soprano Chris Kenney, baritone Daniel Overly, piano Carolyn Gadiel Warner, piano Cleveland Orchestra Chorus This concert is dedicated in memory of James Storry, Cleveland Orchestra Chorus member 1970–2020.

Tonight's performance is approximately 70 minutes in length. It will be performed without an intermission.

Program

A German Requiem (Ein deutsches Requiem), Opus 45

Composed: 1865-68





BY JOHANNES BRAHMS

BORN May 7, 1833 Hamburg

DIED April 3, 1897 Vienna WHILE JOHANNES BRAHMS'S A German Requiem dates from the mid-1860s, the genesis of the piece can be traced back more than a decade prior to its premiere. Shortly after the death of his mentor and early champion, Robert Schumann, in 1856, Brahms had reworked a discarded slow movement of his own D-minor Piano Concerto into a choral setting of the verses "Denn alles Fleisch es ist wie Gras" ("For all flesh is like grass"), from the First Epistle of Peter.

Although this eventually became the second movement of the *Requiem*, Brahms did not initially think of it as part of a larger work. However, with the death of his mother, in February 1865, Brahms began to seek out other scriptural texts appropriate to mourning. The loss of his parent, the closest member of his family, affected the composer deeply, and it may well be that he could assuage his grief only by throwing himself into a work concerned with facing death and, ultimately, overcoming it.

At first, the new work assumed the form of a fourmovement cantata centered around the choral piece he had composed as a memorial to Robert Schumann. But the conception of a German Mass, which Brahms's eventual title for the composition explicitly suggested, was something more unusual.

Setting his texts to music occupied Brahms through much of 1865 and 1866. As the composition began to take shape, he occasionally ventured to show the score to other musicians. One was Karl Reinthaler, director of music at the Bremen Cathedral. Reinthaler wanted Brahms to expand the composition and give it a more conventionally theological slant. "From a Christian perspective," Reinthaler argued, "it lacks the point around which everything rotates, namely the saving death of the Lord." Brahms felt little sympathy for organized religion, and he answered Reinthaler's plea that he give the work a more specifically Christian character by declaring that he considered the composition a "human requiem." Friends and acquaintances of the composer, including his father, Clara Schumann, and violinist Joseph Joachim, came from all over Germany and Austria to the Bremen Cathedral to hear the premiere of *A German Requiem* on Good Friday, 1868.

Accordingly, a certain sense of intimacy attended the event. Audience members wept openly and the work's conclusion prompted an outpouring of enthusiasm that reflected personal affection as much as artistic admiration.

Originally scored for orchestra and chorus, Brahms later created two transcriptions for keyboard. The first, written in 1866, was for solo piano. In 1869, Brahms created a more harmonically rich "London" version for fourhands at one piano. This evening's performance uses an arrangement of the London version for two pianos.

Despite its name, *A German Requiem* is not a requiem Mass in the proper sense of that term. Its words are taken from the scriptures rather than the liturgy of the *Mass for the Dead*. Brahms carefully arranged the biblical passages he had selected so that the emotional character of each movement contributes to a symmetrical dramatic arc: The first and final movements resemble each other in character, as do the second and sixth, and the third and fifth. The fourth movement acts as a keystone, crowning the arch and unifying the entire structure.

In the **first movement**, "Selig sind, die da Leid tragen" ("Blessed are they that mourn"), Brahms achieves a remarkably dark tone. Two texts are combined here: a short passage from Matthew, followed by a longer one from Psalm 126.

The **second movement** is the one Brahms originally conceived as part of his early Piano Concerto and subsequently rescored as an elegy for Robert Schumann. Its tempo indication reads "Slow, in the manner of a march," and its tone matches perfectly the fragment from 1 Peter (1:24): "For all flesh is like grass, and the glory of man as the flower of grass." This music frames a more hopeful middle section based on Psalm 126, and the movement closes with a long, triumphant vision of salvation.

An anguished plea for guidance that alternates between baritone soloist and the full chorus provides the subject of the **third movement**, "Herr, lehre doch mich" ("Lord, let me know"). The mood turns to hope on the line "Ich hoffe auf dich" ("My hope is in Thee"), leading to the spirited double fugue of the conclusion.

The **fourth movement**, "Wie lieblich sind deine Wohnungen" ("How lovely is your dwelling place"), brings a serene song for the chorus. Brahms refrains from using soloists in this movement, providing a well-considered contrast with both the previous movement and the succeeding one, which features solo soprano. It was this **fifth movement**, "Ihr habt nun Traurigkeit" ("You now have sorrow"), that Brahms composed after the Bremen premiere. With this consolatory song, set to texts from John, Isaiah, and Ecclesiastes, Brahms evidently speaks of the loss of his mother. Visions of the Last Judgment form a central part of the traditional *Mass for the Dead*, and Brahms upholds this tradition in the **sixth movement**. Following a brief choral introduction, the baritone soloist introduces the passage from Corinthians relating Saint Paul's vision of the final day: "Siehe, ich sage euch ein Geheimnes" ("Behold, I show you a mystery"). At the words "zu der Zeit der letzten Posaune" ("At the last trumpet"), hell vividly breaks loose, as swirling figures in the accompaniment illustrate Paul's vision. Brahms concludes this sixth movement with a magnificent fugal passage set to the comforting verses that begin "Tod, wo ist dein Stachel?" ("O death, where is thy sting?").

The **seventh and final movement** of *A German Requiem* commences with the same sort of subdued harmonies that began the opening chorus. The words, too, are similar, and the melody introduced by the sopranos closely resembles one heard in the first movement. As if to confirm this sense of coming full circle, Brahms concludes his final movement as he did the first, with the reassuring music of the chorus.

-Paul Schiavo © 2009

A German Requiem (Ein deutsches Requiem) by Johannes Brahms

1. Chorus

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

2. Chorus

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. Blessed are they that have sorrow, for they shall be comforted. —MATTHEW 5:4

They that sow in tears, shall reap in joy. They go forth and weep and carry precious seed and come with joy and bring their sheaves with them. —PSALM 126:5,6

For all flesh is like grass and the splendor of humanity is like the flower of the field. The grass withers and the flower falls. -I PETER 1:24 So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde, und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. So seid geduldig.

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen, und gen Zion kommen mit Jauchzen; Freude, ewig Freude, wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen. So be patient, dear brethren until the coming of the Lord. See how the farmer waits for the precious fruit of the earth and is patient for it until he receives the morning rains and the evening rains. So be patient.

-JAMES 5:7

For all flesh is like grass and the splendor of humanity is like the flower of the field. The grass withers and the flower falls. Yet, the word of the Lord stands for evermore.

-I PETER 1:24-25

The redeemed of the Lord will return and come to Zion with rejoicing; Joy, eternal joy shall be upon their heads, joy and gladness will be theirs, and pain and suffering will flee away.

-ISAIAH 35:10

3. Baritone Solo and Chorus

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Siehe, meine Tage sind einer Handbreit vor Dir, und mein Leben ist wie nichts vor Dir.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht, wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf Dich. Lord, let me know that I must have an end, that my life has a term, and that I must pass on. See, my days are as a hand's breadth before you, and my life is as nothing before you.

Truly, everyone is as nothing who live too sure of themselves. They go forth like shadows and give themselves great anxiety in vain, they heap up their wealth but do not know who will inherit it. Now, Lord, how shall I find comfort? I hope in you.

-PSALM 39:4-7

Sung Text

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

4. Chorus

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlanget und sehnet sich mach den Vorhöfen des Herrn; Mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in Deinem Hause wohnen. die loben Dich immerdar.

How lovely are your dwellings, Lord of Hosts! My soul longs and faints for the courts of the Lord. My body and soul rejoice in the living God. Blessed are they that dwell in your house, they praise you evermore. —PSALM 84:1,2,4

The righteous souls

are in the hand of God

and no torment touches them.

-WISDOM OF SOLOMON 3:1

5. Soprano Solo and Chorus

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen. You now have sorrow, but I will see you again, and your heart shall rejoice, and your joy shall no one take from you.

-JOHN 16:22

Ich will euch trösten, wie einen seine Mutter tröstet.

Sehet mich an: Ich habe eine kleine Zeit Muhe und Arbeit gehabt und habe grossen Trost funden. I will comfort you as a mother comforts. —ISAIAH 66:13

Look on me: For a short time I have had sorrow and labor and have found great comfort. —ECCLESIASTES 51:27

6. Baritone Solo and Chorus

Denn wir haben hie keine bleibende Statt, sondern die zukünft ige suchen wir. For we have here no lasting place to stay, rather we seek one for the future. —HEBREWS 13:14 Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen. wir werden aber alle verwandelt werden: und dasselbige plötzlich in einem Augenblick zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen und die Toten werden auferstehen unverweslich; und wir werden verwandelt werden. Dann wird erfüllet werden das Wort. das geschrieben steht. Der Tod ist verschlungen in den Sieg. Tod. wo ist dein Stachel? Hölle, wo ist dein Sieg?

Behold, I tell you a mystery; we shall not all sleep, but we shall all be transformed: and in a moment. in the twinkling of an eve. at the sound of the last trumpet. For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be transformed. Then shall be fulfilled the word that is written. Death is swallowed up in victory. Death, where is your sting? Hell, where is your victory? -I CORINTHIANS 15:51,52,54,55

Herr, Du bist würdig zu nehmen Preis und Ehre und Kraft , denn Du hast alle Dinge geschaffen, und durch Deinen Willen haben sie das Wesen und sind geschaffen.

Lord, you are worthy to receive praise and glory and power, for you have created all things, and by your will they were created and have their being.

-REVELATIONS 4:11

7. Chorus

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach. Blessed are the dead, who die in the Lord from now on. Yes, says the spirit, that they rest from their labors and their works follow after them. —REVELATIONS 14:13



The Cleveland Orchestra is grateful to these organizations for their ongoing generous support of The Cleveland Orchestra: National Endowment for the Arts, the State of Ohio and Ohio Arts Council, and to the residents of Cuyahoga County through Cuyahoga Arts and Culture.

Sung Text

ABOUT THE ARTISTS



Lisa Wong

Director of Choruses Frances P. and Chester C. Bolton Chair

Lisa Wong was appointed director of choruses for The Cleveland Orchestra in May 2018 after serving as acting director throughout the 2017-18 season. She joined the choral staff of The Cleveland Orchestra as assistant director of choruses at the start of the 2010-11 season, helping to prepare the Cleveland Orchestra Chorus and Blossom Festival Chorus for performances each year. In 2012, she took on added responsibilities as director of the Cleveland Orchestra Youth Chorus.

In addition to her duties at Severance, she is a faculty member at the College of Wooster, where she co-chairs the Music Department, conducts the Wooster Chorus, and teaches courses in conducting and music education. Choirs under her direction have performed at the Central Division conference of the American Choral Directors Association, and several times for the state conference of the Ohio Music Education Association. An advocate for the music of under-represented composers, Ms. Wong serves as the Repertoire and Resource Chair for World Music and Cultures for the Ohio Choral Directors Association. Her previous academic posts include positions in public and private schools in New York, Pennsylvania, and Indiana.

Active as a clinician, guest conductor, and adjudicator, she serves as a music panelist for the National Endowment for the Arts. Recent international accolades have included work at Kenyatta University in Nairobi, Kenya, as a part of Tunaweza Kimuziki, and as a conductor for "Conducting 21C: Musical Leadership for a New Century" in Stockholm, Sweden. Ms. Wong holds a bachelor of science degree in music education from West Chester University, as well as master of music and doctor of music degrees in choral conducting from Indiana University.



Andrea Carroll

Soprano

Andrea Carroll makes her Severance Music Center debut as soprano soloist in Brahms's *A German Requiem*. She began the 2021-22 season with her debut at the Bard Music Festival, performing the role of Columbine in Ethel Smyth's *Fête galante* and as the soprano soloist in Fauré's *Requiem*. On the

operatic stage, she makes her debut at Milan's Teatro alla Scala as Zerlina in *Don Giovanni*, and she appears in concert at the Vienna Konzerthaus in the premiere performance of Johannes Maria Straud's *Piece for Orchestra and Soprano*. She began the 2020-21 season by making her company debut with San Diego Opera as Musetta in *La bohème* before returning to England's Garsington Opera as Adèle in *Le comte Ory*. Her scheduled Metropolitan Opera debut, as Zerlina in *Don Giovanni*, was canceled due to the Covid-19 pandemic. In addition to singing in operas by Mozart, Verdi, and Wagner, Ms. Carroll has appeared at the Vienna State Opera in two world premieres: she sang the title role in Johanna Doderer's *Fatima* and Kitty in Johannes Maria Staud's *Die Weiden*. Ms. Carroll has also performed at the Glimmerglass Festival, Wolf Trap Opera, and the major companies of Oslo, Tokyo, Washington, D.C., Seattle, Dallas, Fort Worth, and Utah. She is a recipient of a 2018 Richard Tucker Foundation Career Grant.



Chris Kenney

Baritone

American baritone Chris Kenney has been lauded for his "lush" voice (*Broadway World*). A recent graduate of the Ryan Opera Center ensemble at the Lyric Opera of Chicago, Mr. Kenney makes his Metropolitan Opera debut and return to Lyric Opera of Chicago this season as Chester in Terence

Blanchard's *Fire Shut Up in My Bones*. He also performs Figaro in *The Barber of Seville* with Cincinnati Opera, Young Emile in Blanchard's *Champion* with Boston Lyric Opera, and is a featured soloist during Independence Day celebrations with the Cincinnati Pops.

As a member of the Ryan Opera Center, he performed in *The Barber of Seville*, Jake Heggie's *Dead Man Walking*, and *Madama Butterfly*. On the orchestral stage, he made his New York City concert debut singing Bach cantatas with the American Symphony Orchestra and Leonard Slatkin at Alice Tully Hall.

Mr. Kenney was member of Washington National Opera's Domingo-Cafritz Young Artist Program during the 2017-2018 season and an apprentice artist at Santa Fe Opera during summer 2017. A native of Hawley, Minnesota, he completed his undergraduate work at Concordia College, received his master's degree at the University of Kentucky, and did post-graduate work at Philadelphia's Academy of Vocal Arts.



Daniel Overly

Piano

Daniel Overly, pianist for the Cleveland Orchestra Choruses, makes his Severance debut with the performance of Brahms's *A German Requiem*. Forging a promising career as a pianist, chamber musician, and vocal coach, he has performed as a recitalist with members of The Cleveland Orchestra, Philhar-

monia Orchestra, Metropolitan Opera Orchestra, and Vienna Philharmonic. He makes his Philadelphia Chamber Music Society debut next April.

Festival appearances include Aspen, Ravinia, and Tanglewood, where he served as keyboardist for the Tanglewood Music Center Orchestra and its Festival of Contemporary Music across several summers. He has helped to prepare opera productions of *Così fan tutte, Faust, II trovatore, II viaggo a Reims, La bohème, La traviata, Le nozze di Figaro, and Samson et Dalila.* With The Cleveland Orchestra, he has assisted in the preparation of Bach's *St. John Passion,* Brahms's *A German Requiem,* Duruflé's *Requiem,* Dvořák's *Stabat Mater,* Haydn's *The Seasons,* and Stravinsky's *Threni.*

Previous positions include visiting assistant professor of collaborative piano at the Indiana University Jacobs School of Music and collaborative piano fellow at the Yale School of Music. The recipient of a Fulbright grant, Mr. Overly studied at the Musik und Kunstuniversität der Stadt Wien and the Cleveland Institute of Music.



Carolyn Gadiel Warner

Piano

Pianist and violinist Carolyn Gadiel Warner is a native of Canada who began her musical education with the piano at age three. Later taking up the violin, she earned degrees in both instruments from the University of Toronto and the Paris Conservatory of Music, from which she graduated with a

First Prize. Since 1979, Ms. Warner has been a member of both the violin and keyboard sections of The Cleveland Orchestra. Ms. Warner serves on the chamber music faculty at the Cleveland Institute of Music. She is a founding member — with her husband, Stephen Warner, formerly a violinist in The Cleveland Orchestra — of the Cleveland Duo and the Cleveland Duo & James Umble, which have been profiled in *The Strad* magazine and can be heard on the Cappella, Dana, and Klavier record labels. Both ensembles tour throughout North America and abroad, performing dozens of concerts each year for students of all ages and levels of musical background.

Cleveland Orchestra Chorus

Lisa Wong, Director Daniel J. Singer, Assistant Director Daniel Overly, Collaborative Pianist

Now in its 70th season, the Cleveland Orchestra Chorus is one of the few all-volunteer, professionally led choruses affiliated with a major American orchestra. Founded in 1952 at the request of George Szell, the group has been featured in more than 1,200 concerts, including 26 appearances at New York's Carnegie Hall with The Cleveland Orchestra, along with tour performances in Miami, Puerto Rico, and across Europe. The Chorus has been heard on hundreds of radio broadcasts, it also appeared in at least a dozen television programs and participated in more than 30 commercial recordings with The Cleveland Orchestra — receiving seven Grammy Award nominations and four Grammy Awards. It has been featured on four box sets created by The Cleveland Orchestra, including a special album honoring legendary chorus director Robert Shaw, and collaborated on eleven other albums.

The Cleveland Orchestra Chorus was honored with the 2019-20 Distinguished Service Award, recognizing extraordinary service to The Cleveland Orchestra.

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The Chorus



LATE SEATING

As a courtesy to the audience members and musicians 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 performing artists.

PAGERS, CELL PHONES, AND WRISTWATCH ALARMS

Please silence any alarms or ringers on pagers, cell phones, or wristwatches prior to the start of the concert.

PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING

Audio recording, photography, and videography are prohibited during performances at Severance. Photographs of the hall and selfies can be taken when the performance is not in progress. As a courtesy to others, please turn off any phone/ device that makes noise or emits light.

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Contact an usher or a member of house staff if you require medical assistance. Emergency exits are clearly marked throughout the building. Ushers and house staff will provide instructions in the event of an emergency.

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 available. Please see the House Manager or Head Usher for more details.

AGE RESTRICTIONS

Regardless of age, each person must have a ticket and be able to sit quietly in a seat throughout the performance. Classical season subscription concerts are not recommended for children under the age of 8. However, there are several age-appropriate series designed specifically for children and youth, including: Music Explorers (recommended for children 3 to 6 years old) and Family Concerts (for ages 7 and older).

To ensure your visit is safe and inspiring...



PROOF OF VACCINATION

Everyone who enters Severance for concerts and events will be required to show proof of full Covid-19 vaccination. Guests who are unable to be vaccinated or are ineligible (including children under the age of 12) will be required to provide proof of a negative Covid PCR test taken within 72 hours of entry.

Proof of vaccination or negative test must be presented when entering Severance through either touchless verification using the CLEAR app (please visit *clearme.com*—you must register your vaccination through the app), or by showing an original vaccination card along with a valid government-issued ID.



FACE MASKS REQUIRED

Approved face masks are required at all times in Severance, including while seated during performances.



ENHANCED CLEANING

We will continue comprehensive and consistent cleaning procedures and provide hand sanitizer stations throughout.



ENHANCED VENTILATION

Severance has updated its HVAC filtration and circulation system to meet the guidelines of local public health authorities and recommendations from Cleveland Clinic.

For more details and the most up-todate health and safety information, visit clevelandorchestra.com/healthinfo

The Cleveland Orchestra extends special thanks to Cleveland Clinic for its ongoing expertise and guidance throughout the past year in helping to ensure the health and safety of the musicians onstage, our staff and volunteers, and all audience members and guests. Upcoming Cleveland Orchestra Chorus concerts:

December 9-19 Cleveland Orchestra Holiday Concerts

March 3-5 Mendelssohn's *Reformation*

May 21-29 Verdi's *Otello*

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