

# THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



21  
SEASON  
2

CLASSICAL SEASON  
WEEK 1 — OCTOBER 14, 17  
New Beginnings



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## THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR



Jack, Joseph and Morton Mandel Concert Hall  
Thursday evening, **October 14**, 2021, at 7:30 p.m.  
Sunday afternoon, **October 17**, 2021, at 3:00 p.m.

**Franz Welser-Möst**, *conductor*

**RICHARD STRAUSS**  
(1864-1949)

**JOAN TOWER**  
(b. 1938)

**SERGEI PROKOFIEV**  
(1891-1953)

**Macbeth**, Opus 23  
Tone Poem After Shakespeare's Tragedy

**A New Day**, concerto for cello

1. Daybreak
2. Working Out
3. Mostly Alone
4. Into the Night

*Co-commissioned by the Colorado Music Festival, The Cleveland Orchestra, the Detroit Symphony Orchestra, and the National Symphony Orchestra.*

**ALISA WEILERSTEIN**, *cello*

INTERMISSION

**Symphony No. 5** in B-flat major, Opus 100

1. Andante
2. Allegro marcato
3. Adagio
4. Allegro giocoso

### DISTINGUISHED SERVICE AWARD

*The Cleveland Orchestra's Distinguished Service Award will be presented to **Joela Jones** during Thursday evening's concert. (See pages 12-13)*

### CLEVELAND ORCHESTRA RADIO BROADCASTS

*Current and past Cleveland Orchestra concerts are broadcast as part of weekly programming on ideastream/WCLV Classical 104.9 FM, on Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m.*





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CELEBRATING 20 YEARS



## Franz Welser-Möst MUSIC DIRECTOR Kelvin Smith Family Chair

Franz Welser-Möst is among today's most distinguished conductors. The 2021-22 season marks his twentieth year as music director of The Cleveland Orchestra, with the future of their acclaimed partnership extended to 2027, making him the longest-serving musical leader in the ensemble's history. *The New York Times* has declared Cleveland under Welser-Möst's direction to be "America's most brilliant orchestra," praising its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.

With Welser-Möst, The Cleveland Orchestra has been praised for its inventive programming, its ongoing support for new musical works, and for its innovative work in presenting semi-staged and staged operas. The Orchestra has also been hugely successful in building up a new and, notably, a young audience. To date, the Orchestra and Welser-Möst have been showcased around the world in nineteen international tours together. Since 2020, they launched the ensemble's own recording label and an original digital concert series, *In Focus*, that can be streamed worldwide.

As a guest conductor, Mr. Welser-Möst enjoys a close and productive relationship with the Vienna Philharmonic. He has twice led its celebrated New Year's Concert, and regularly conducts the orchestra in Vienna, as well as on tour. Highlights of recent and upcoming appearances include performances of Strauss's *Die Aegyptische Helena* at Teatro alla Scala and *Elektra* at the Vienna State Opera, and concerts with the New York Philharmonic, Leipzig Gewandhaus Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and the Royal Stockholm Philharmonic. He is a regular guest at the Salzburg Festival, where he most recently led an acclaimed production of *Elektra*.

From 2010 to 2014, Franz Welser-Möst served as general music director of the Vienna State Opera. Previously, Mr. Welser-Möst led the Zurich Opera across a decade, conducting more than forty new productions.

During the 2020 Salzburg Festival, Mr. Welser-Möst was awarded the festival ruby pin and the Salzburg Badge of Honor. In 2019, he received the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts in recognition of his impact on the international arts community. Other honors include The Cleveland Orchestra's Distinguished Service Award, a special citation from the Cleveland Arts Prize, the Vienna Philharmonic's "Ring of Honor" for his longstanding personal and artistic relationship with the ensemble, recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an Academician of the European Academy of Yuste, and the Kilenyi Medal from the Bruckner Society of America.

*Franz Welser-Möst's book From Silence: Finding Calm in a Dissonant World was published in Austria in July 2020, under the title Als ich die Stille fand, followed by an English version released worldwide in Summer 2021.*





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## INTRODUCING THE CONCERT

### *New Beginnings*

**IN WRITING THE CONCERTO** *A New Day*, co-commissioned by The Cleveland Orchestra for cellist Alisa Weilerstein, composer Joan Tower reflected on her marriage. She explains in her notes: "I realized that our long time together was getting shorter, becoming more and more precious with each new day."



TOWER

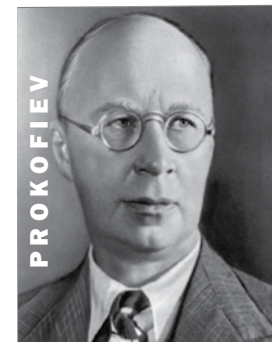
As we celebrate the start of a new season after the longest hiatus in the Orchestra's history, Tower's musings suffuse this program, appropriately titled *New Beginnings*. Things once taken for granted are now treasured, and each performance and every rehearsal, along with the special connection forged when sharing music with colleagues, friends, and family are relished anew.

Music Director Franz Welser-Möst leads this inauguration of the 2021-22 season, the twentieth of his acclaimed tenure. Teeming with discovery, it begins with Cleveland Orchestra premieres of two works: Richard Strauss's symphonic poem *Macbeth* and Tower's *A New Day*.



STRAUSS

For the young Strauss, *Macbeth* marked a turning point in his career. His musical adaptation of Shakespeare's drama was the first of what would be a series of tone poems that would come to define the genre. Conversely, Tower, now regarded as a "dean" of American composers, reflects on the wisdom that comes with experience: the realization that our time together is finite and should be cherished.



PROKOFIEV

The program closes with Prokofiev's Symphony No. 5, described by the composer as "a symphony of the greatness of the human spirit, a song of praise of free and happy mankind." Though his words, written under Stalin's oppressive regime, must be taken with a grain of salt, the melody propels us toward an uncertain future, but one gleaming with promise.

— Amanda Angel

## Macbeth, Opus 23, Tone Poem After Shakespeare's Tragedy

Composed: 1887-88, revised 1889



BY  
**Richard  
STRAUSS**

BORN  
June 11, 1864  
Munich, Germany

DIED  
September 8, 1949  
Bavaria, Germany

### At a Glance

Though it is a rarity on today's concert programs, Richard Strauss's *Macbeth* was among one of the composer's early successes. Based on the Shakespeare drama, it was Strauss's first distillation of a literary subject into a symphonic poem, a particularly theatrical type of composition that he would help define. *Macbeth* was first performed at the Weimer Hofkapelle in Weimar, Germany, on October 13, 1890, in a performance conducted by the composer. A second, more successful version of the piece was later premiered, with Strauss

conducting, by the Berlin Philharmonic Orchestra on February 29, 1892.

This piece is approximately 20 minutes in length. Strauss scored it for 3 flutes (third doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, bass trumpet, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tamtam, and strings.

This weekend's concerts under Music Director Franz Welser-Möst mark the first performances of *Macbeth* by The Cleveland Orchestra.

### About the Music

**RICHARD STRAUSS'S** professional career began in 1885 at the celebrated Meiningen Court Orchestra as assistant conductor to Hans von Bülow. From there he soon moved to the Munich Court Opera, where his father was principal horn. Rapidly widening his skills in orchestration, he composed *Aus Italien*, a picturesque suite of movements recalling his Italian vacation the year before.

There followed *Macbeth*, the first of Strauss's youthful series of tone poems, which includes such eternally popular pieces as *Don Juan* and *Till Eulenspiegel*. Having been brought up to compose such things as violin sonatas and string quartets in impeccably classical forms, he was turning in his twenties toward the literary potential of music following the trend set by Liszt's tone poems.

He was still unsure how far he could go in depicting characters and events in the stories he chose, which is why, while *Macbeth* is a powerful portrait of the two main players in the drama, it is not a blow-by-blow of Shakespeare's narrative. There are no witches, for example, and no ghosts. King Duncan is represented by a big, striding theme at the very beginning, which stands more for the idea of kingship than for the king himself. *Macbeth* and *Lady Macbeth* have their own themes that merge when their shared ambitions work to the same end.

A true symphonic poem, it condensed a literary source into a single orchestral movement. His model might have been

Liszt's (or Tchaikovsky's) *Hamlet* or one of the many symphonic poems coming out of Russia, Bohemia, or France. The vast expansion of his orchestral imagination shocked both von Bülow and his father. Von Bülow even advised the young composer to hold back by not concluding the work with a triumphal march for Macduff. Strauss's first revision provided a different, somber ending, and a second revision, first performed in Berlin in 1892, was wildly successful, launching Strauss on the path that led to a brilliant succession of tone poems and, eventually, operas.

With the theme of kingship firmly stated at the opening, and recurring throughout the work, Strauss conforms to classical sonata form in presenting his first group of themes to represent *Macbeth* himself, and a second group, starting with a theme in the upper winds, standing for *Lady Macbeth*. At this point Strauss wrote her lines in the score, beginning

*Hie thee hither,  
That I may pour my spirits in thine ear,  
And chastise with the valour of my tongue  
All that impede thee from the golden round.*

Strauss is at his unequaled best when building climaxes from a complex group of themes, and this is a repeated procedure in *Macbeth*. The intricacy of his orchestral writing and the wide range of orchestral colors at his command (he included a part for the rare bass trumpet) create superb dramatic tension. At one summit the theme of kingship is forcefully heard, announcing the arrival of King Duncan. Then, later, the music is overwhelmed by the fearful knocking that terrifies *Macbeth*:

*Wake Duncan with thy knocking;  
I would thou couldst.*

Ultimately, he is brought down by his fateful entanglement in his wife's wiles. The terrifying entry of tamtam and snare drum marks his downfall. At the end, the triumph of Macduff and the enthronement of Malcolm are alluded to, but it is the tragic fate of *Macbeth* himself that we take from the closing bars.

— Hugh Macdonald © 2021

*Hugh Macdonald is Avis H. Blewett Professor Emeritus of Music at Washington University in St. Louis. He has written books on Beethoven, Berlioz, Bizet, and Scriabin.*





# A New Day, concerto for cello

Composed: 2021



PHOTO BY LAUREN LANCASTER/THE NEW YORK TIMES/REDUX

BY  
**Joan  
TOWER**

BORN  
September 6, 1938  
New Rochelle, N.Y.

## At a Glance

*A New Day* was commissioned for cellist Alisa Weilerstein by The Cleveland Orchestra and music director Franz Welser-Möst, along with the Detroit Symphony Orchestra with music director Jader Bignamini, the National Symphony Orchestra with music director Gianandrea Noseda, and The Colorado Music Festival, where it received its world premiere this July under festival director Peter Oundjian.

Unfolding over four movements representing separate episodes in a

day, it is dedicated to Joan Tower's husband, Jeff Litfin. The concert runs about 25 minutes in length. It is scored for 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, bass trombone, timpani, percussion (vibraphone, timbales, cymbals, temple blocks), and strings.

This weekend's concerts mark the first performances of *A New Day* by The Cleveland Orchestra.

## About the Music

**JOAN TOWER'S** *A New Day* opens softly, with a sigh and a stretch. Raising itself above linen-woven strings, the cello intones a circular melody that climbs and then falls only to catch itself and begin again. Its exchanges with the orchestra suddenly grow more imperative, and the soloist momentarily concludes her discourse with a gesture reaching up and into the distance: a heavy glissando as straight as an arrow.

*A New Day* was commissioned for the cellist Alisa Weilerstein by four different orchestras. It contains a special dedication: to Tower's 94-year-old husband Jeff Litfin. "He's been my partner for 48 years," the composer explains. "And my family. I don't have any children. Suddenly, you realize that life is short. Every day is a precious day with him."

The autobiographical underpinnings of the concerto are most evident in the titles of its four movements. Tower began composing with "Daybreak," thinking about aging muscles and the evolving skill it takes to physically rise out of bed each morning. "Working Out," she says, could be "working out a relationship, working out physically, or even working out mentally at your desk." "Mostly Alone" occupies a moment that parallels the cadenzas of classical concertos, where the orchestral action ceases in order to place full attention on the soloist. It started as an observation of a typical afternoon: "Usually, I'm alone and composing, and he's elsewhere," she says. "It's time to reflect on something of your own." And "Into the Night" accounts for

their evening hours: "You can be dancing your way into the night, partying your way into the night, or having nightmares and waking up constantly as you are mulling things over."

The structure cycles through the day in, day out of their lives. But, as Tower insists, *A New Day* is not programmatic. Carefully chosen, its titles should be taken broadly rather than literally.

"This piece is about him and about us — sort of," she clarifies with characteristic good humor. "I say that hesitantly because I don't want to make too much of these connections. And because the piece has a lot of drama. I don't want people to assume we have a volatile relationship!"

Of course, the concerto is a dramatic musical form, a cousin of opera with a long history of serving as a metaphor for human relationships. True, concertos can be spectacular vehicles for virtuosity, created by composers such as Mozart and Liszt for their personal use, but the repertoire also symbolizes the role of the individual in society. As conductor and scholar Leon Botstein writes, "Mood, expression, the stirrings of the soul and even a sense of melancholy could be realized as a solo instrument worked against, resisted, displaced, led and triumphed over orchestral sound." The narratives spun in concertos could also be freer and more poetic. For example, Robert Schumann's only piano concerto explores a duality of being. Written to be performed by his beloved wife Clara, he selects pitches that represent her name in the score literally, an idealized love object encoded into the work.

In *A New Day*, Tower's musical protagonist, the solo cellist, relates to its orchestral counterpart in ways that are neither heroic nor particularly romantic, communicating instead a fundamentally feminist perspective. "It is like a marriage between two strong personalities, who have had to learn how to be with each other, who have had to learn how to make a life together," offers Alisa Weilerstein.

The relationship reveals itself in episodic bursts, some that feel emotionally fraught. At times, the cello is consumed by activity, but is it purposefully engaged, or simply occupied by the hustle and bother of every day, denying the impending solitude when death do us part? It sings most freely when it is alone, perhaps a necessity of orchestration, but also raising deeper questions: Do we find the space we need in our relationships to be who we really are? How do we find it?

What together means is different in every partnership. It evolves and shifts as we approach the limits placed by our mortality, like the glissando that appears first in "Daybreak," and then returns in different guises throughout the piece. Weilerstein describes it as "reaching for something unattainable, yearning for closeness, for permanence, even though we know that nothing is forever."

Reaching, longing, fading unwillingly into the night. In its final moments, the cello disappears like a hand waving in the distance.

"It ends very quietly," reflects Tower. "That means I'm thanking whoever for a new day."

— Lara Pellegrinelli

Lara Pellegrinelli is an arts journalist and scholar. She received her Ph.D. in ethnomusicology from Harvard University and is a contributor to National Public Radio.



PHOTO BY HILARY BOVAY



## The Cleveland Orchestra Distinguished Service Award

The Musical Arts Association is proud to honor **Joela Jones** as the 2021-22 recipient of the Distinguished Service Award, recognizing extraordinary service to The Cleveland Orchestra.

### Distinguished Service Award Committee

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Watch a video about **Joela's** incredible career and listen to a selection of her memorable performances at [CLEVELANDORCHESTRA.COM/JOELA](https://CLEVELANDORCHESTRA.COM/JOELA)

### PREVIOUS RECIPIENTS

**Cleveland Orchestra Chorus** 2019-20

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**Christoph von Dohnányi** 1999-2000

**Ward Smith** 1998-99

**David Zauder** 1997-98

**Dorothy Humel Hovorka** 1996-97

## Presented to **Joela Jones**

Presented by Richard K. Smucker during the concert of October 14, 2021

**JOELA JONES** first appeared as a concerto soloist with musicians of The Cleveland Orchestra for a Summer Pops concert in 1966. The world premiere of a new concerto with George Szell came the following year, after which he asked her to join his world-renowned group as keyboardist. Her name first appeared on the ensemble's printed roster with Blossom Music Center's inaugural season in 1968, and in 1972 she was officially designated as the Orchestra's Principal Keyboard player. She has held the Rudolf Serkin Endowed Chair since its creation in 1977.

This fall, after more than a half-century of service, Joela retires as The Cleveland Orchestra's longest-serving principal player of any section. Her versatility, musicality, and artistry — not just on piano, but including organ, celesta, synthesizer, and her personal favorite, accordion — have been demonstrated in over 250 performances of more than 50 concertos or works featuring a solo keyboard role. In addition, she has played thousands of further performances — of prominent (and challenging) keyboard parts from across the orchestral repertoire, as well as playing in countless education programs and ably performing many chamber music pieces with colleagues.

Born in Florida, Joela was encouraged to pursue varied interests by her educator parents. She explored the skills given her and a wide range of subjects, but piano was always at the forefront, with music in the center. She was declared a prodigy by age 10. Told to pursue her dreams, she did. Her mother moved to Rochester for Joela to study at Eastman School of Music while still in high school. Further studies brought her to Cleveland, where she found her musical home. Here, she also found love, creating her own family while at the same time becoming an indispensable member of Cleveland's Orchestra family.

Across 54 years as a member, Joela has worked under five of The Cleveland Orchestra's musical leaders, along with countless guest conductors and assistants. Her musicality has been tested and featured across music of many different genres, styles, and eras — from Baroque to Modern, Mozart to MacDowell, Beethoven to Boulez, and Tchaikovsky to Contemporary. Throughout, she has always exemplified the unique collaborative traits and mindset for which The Cleveland Orchestra is acclaimed around the world, blending a keen sense of artistry with an understanding of ensemblework and balance — to shine as an individual when her role requires, or to humbly blend together in service to each composer's soundworld.

In recognition of her many contributions and talents, the Musical Arts Association is pleased to recognize her extraordinary artistic achievements and dedicated service to music, to The Cleveland Orchestra and to the Greater Cleveland community, by bestowing on Joela Jones our highest award for distinguished service.





“ In my view, the composer, just like the poet, the sculptor, or painter, is duty bound to serve humanity. He must beautify life and defend it. He must be a citizen first and foremost, so that his art can consciously extol human life. ”

—Sergei Prokofiev

## Symphony No. 5 in B-flat major, Opus 100

Composed: 1944



BY

**Sergei  
PROKOFIEV**

BORN

April 23, 1891  
Sontsivka, Ukraine

DIED

March 5, 1953  
Moscow

### At a Glance

Sergei Prokofiev wrote his Fifth Symphony in the final months of World War II, as the tide was turning in the allies' favor. In spite of the weight of the historical moment, the symphony is a more personal reflection, showcasing the composer's facility with melody and rhythmic invention. Prokofiev conducted its first performance at the Moscow Conservatoire on January 13, 1945, by the USSR State Symphony Orchestra.

The symphony is about 45 minutes in length. It is scored for 2 flutes, 2

oboes, English horn, E-flat clarinet, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, snare drum, woodblock, bass drum, cymbals, tambourine, tamtam, harp, piano, and strings.

The Cleveland Orchestra last performed this work during the 2018 Blossom Music Festival, conducted by Vasily Petrenko. Andrey Boreyko led the most recent performances at Severance in February 2011.

### About the Music

**PROKOFIEV'S SEVEN SYMPHONIES** represent nearly every phase of his diversely active life. The momentous events experienced by all Russians in the first half of the twentieth century coincided with his own half-century as a composer, yet, oddly enough, not one of his seven symphonies stands out as distinctly Russian in the way that Tchaikovsky's or Rachmaninoff's symphonies do.

His First Symphony, the Classical Symphony, was deliberately different from anything written in Russia (or anywhere else) at that time, exploring a modern take on a Haydn symphony and anticipating Stravinsky's radical neo-classicism. The Second took its cue from the craze for noisy machine music popular in Italy and France. The Third and Fourth Symphonies were salvaged from stage works that had not found success on the stage: the opera *Fiery Angel* and the ballet *The Prodigal Son*. The first of these evoked the world of spirits and demons; the second, the biblical parable.

Perhaps it was because his melodic invention was so rich that he felt no need to draw on Russian folk song in his symphonic works. The last three symphonies are immediately recognizable as his work, with the Fifth particularly prized for its tunefulness and athletic energy. It was composed in 1944, but it is not a war-torn work. It is a purely symphonic work, reflective and introspective at times, but primarily a vehicle for the composer's exultant delight in his own work.





*Sergei Prokofiev*

Prokofiev accepts the classical pattern of four contrasted movements, and within those movements, draws on classical sonata and rondo forms (first and last movements) and ternary A-B-A form (second and third movements). Themes from the first movement are heard from time to time later in the symphony, sometimes modified or disguised. The abundance of melody is self-evident, with the composer's fondness for themes that reach upward in aspiration and promise, and for presenting themes at two levels, an octave apart, or, as in the slow movement, two octaves apart. This can be heard on clarinet with bass clarinet, on violins with cello support, or on other combinations.

The first and third movements move at a stately pace, broad in design and expression, while the second and fourth movements remind us of Prokofiev's great gift as a composer of ballet. Spiky rhythms and spicy harmonies suggest dance and, often, a sly sense of humor. The composer calls for a large orchestra for this symphony, used with constant virtuosity. The piano supplies rhythmic accents, supported by judicious percussion. The trumpets blare out strong melody. A special moment comes at the beginning of the last movement when, in a gradual disengagement from the slow movement, the tempo is still unhurried. Cellos divided into four sections quietly recall the opening theme of the symphony before a wily clarinet presents the main rondo theme of the finale.

The symphony was well received at its first performance in 1945, as was also the mellower Sixth Symphony in 1947. But Prokofiev's health deteriorated soon after, and any euphoria the composer might have felt at the time was thrown to the winds when, in February 1948, the Central Committee of the Soviet Communist Party issued a warning to musicians against "formalist and antipopular tendencies," singling out Shostakovich, Prokofiev, Khachaturian, and several others for writing music that was "antidemocratic and foreign to the Soviet people and its artistic tastes."

For the rest of his life (which ended, as fate would have it, on the same day as Stalin's), Prokofiev worked under the shadow of official disapproval, the hardship it caused, and his failing health. Nevertheless he produced a Seventh Symphony in 1952, full of nostalgia and melancholy, but lacking the personal conviction and the sense of joy that propels the Fifth Symphony.

— *Hugh Macdonald*



## Alisa Weilerstein

### Cellist

Alisa Weilerstein is one of the foremost cellists of our time. Since making her professional debut with The Cleveland Orchestra in 1995 at the age of 13, followed by her Carnegie Hall debut two years later, she has been in high demand as a solo recitalist, chamber musician, and concerto soloist with leading orchestras worldwide. She was recognized with a MacArthur Fellowship in 2011.

An authority on Bach's music for unaccompanied cello, Weilerstein recently released a best-selling recording of his solo suites on the Pentatone label, streamed them in her innovative #36DaysOfBach project, and deconstructed his beloved G-major Prelude in a Vox.com video, which was viewed almost 1.5 million times. Her discography also includes chart-topping albums and the winner of BBC Music's "Recording of the Year" award. As artistic partner of the Trondheim Soloists, she regularly tours and records with the Norwegian orchestra. She is an ardent champion of contemporary music and has premiered and championed important new works by composers including Pascal Dusapin, Osvaldo Golijov, and Matthias Pintscher. Other career milestones include a performance at the White House for President and Mrs. Obama.

Diagnosed with type 1 diabetes at nine years old, Weilerstein is a staunch advocate for the T1D community. She lives with her husband, Venezuelan conductor Rafael Payare, and their young child. For more information visit [alisaweilerstein.com](http://alisaweilerstein.com).



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.

# THE CLEVELAND ORCHESTRA

## FRANZ WELSER-MÖST

MUSIC DIRECTOR  
Kelvin Smith Family Chair

21<sup>ST</sup> SEASON 22

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2 Assistant Principal

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## The Cleveland Orchestra

Now entering its second century, The Cleveland Orchestra, under the leadership of Franz Welser-Möst since 2002, remains one of the most sought-after performing ensembles in the world. Year after year the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. In recent years, *The New York Times* has called Cleveland “the best in America” for its virtuosity, elegance of sound, variety of color and chamber-like musical cohesion, “virtually flawless,” and “one of the finest ensembles in the country (if not the world).”

Founded by Adella Prentiss Hughes, The Orchestra performed its inaugural concert in December 1918. By the middle of the century, decades of growth and sustained support had turned the ensemble into one of the most admired around the world.

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra’s legendary sound and committed programming. More recently the Orchestra launched several bold digital projects, including the streaming broadcast series *In Focus*, the podcast *On A Personal Note*, and its own recording label.

The 2021-22 season marks Franz Welser-Möst’s 20th year as music director, a period in which The Cleveland Orchestra earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra. The Orchestra’s 100th season in 2017-18 featured two international tours, concluding with the presentation of Welser-Möst’s *Prometheus Project*, featuring works by Beethoven, on three continents.

Its acclaimed opera presentations, including Strauss’s *Ariadne auf Naxos* (2019), Debussy’s *Pelléas et Mélisande* (May 2017), Bartók’s *Miraculous Mandarin* and *Bluebeard’s Castle* (April 2016), and Janáček’s *The Cunning Little Vixen* (2014 and 2017), have showcased the ensemble’s unique artistry and collaborative work ethic.

Since 1918, seven music directors — Nikolai Sokoloff, Artur Rodziński, Erich Leinsdorf, George Szell, Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst — have guided and shaped the ensemble’s growth and sound. Through concerts at home and on tour, broadcasts, and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a growing group of fans around the world. For more information, visit [clevelandorchestra.com](http://clevelandorchestra.com).

Share your memories of the performance and join the conversation online...



[facebook.com/clevelandorchestra](https://facebook.com/clevelandorchestra)



twitter: @CleveOrchestra



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Listing as of October 2021.

This roster lists the fulltime members of The Cleveland Orchestra. The number and seating of musicians onstage varies depending on the piece being performed.

Seating within string sections rotates on a periodic basis.



# Dreams can come true



Cleveland Public Theatre's  
STEP Education Program  
Photo by Steve Wagner

## ... WITH INVESTMENT BY CUYAHOGA ARTS & CULTURE

Cuyahoga Arts & Culture (CAC) uses public dollars approved by you to bring arts and culture to every corner of our County. From grade schools to senior centers to large public events and investments to small neighborhood art projects and educational outreach, we are leveraging your investment for everyone to experience.



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Visit [cacgrants.org/impact](http://cacgrants.org/impact) to learn more.



### 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.

### IN THE EVENT OF AN EMERGENCY

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).



### NEW FREE MOBILE APP

Get instant access to your tickets for Cleveland Orchestra concerts at Blossom Music Center and Severance by using the Ticket Wallet App. More information is at [CLEVELANDORCHESTRA.COM/TICKETWALLET](http://CLEVELANDORCHESTRA.COM/TICKETWALLET)



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](http://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-to-date health and safety information, visit

**CLEVELANDORCHESTRA.COM/HEALTHINFO**

*The Cleveland Orchestra extends special thanks to **Cleveland Clinic** for their 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.*



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Amanda Angel, Managing Editor of Content

E-MAIL: [aangel@clevelandorchestra.com](mailto:aangel@clevelandorchestra.com)

Program books for Cleveland Orchestra concerts are produced by The Cleveland Orchestra and are distributed free to attending audience members.

Program book advertising is sold through Live Publishing Company at 216-721-1800.

The Cleveland Orchestra is proud of its long-term partnership with Kent State University, made possible in part through generous funding from the State of Ohio.

The Cleveland Orchestra is proud to have its home, Severance Music Center, located on the campus of Case Western Reserve University, with whom it has a long history of collaboration and partnership.

## Windows to the world.

### FEATURED EXHIBITIONS

Through Nov 7, 2021  
**A New York Minute: Street Photography, 1920-1950**

Through Dec 26, 2021  
**Ashcan School Prints and the American City, 1900-1940**

Through Jan 9, 2022  
**Fashioning Identity: Mola Textiles of Panamá**

Through Jan 23, 2022  
**Collecting Dreams: Odilon Redon**

Through Apr 3, 2022  
**Stories in Japanese Art**

Through May 31, 2022  
**Art of the Islamic World**

Through Aug 14, 2022  
**Medieval Treasures from Münster Cathedral**

Opens Oct 16, 2021  
**Picturing Motherhood Now**

Opens Oct 29, 2021  
**Popular Art from Early Modern Korea**

Opens Nov 14, 2021  
**Revealing Krishna: Journey to Cambodia's Sacred Mountain**



A wide-angle photograph of a large youth orchestra performing on a stage in a grand, ornate hall. The musicians, mostly young people, are dressed in white shirts and dark pants, some with red accents. They are playing various instruments including violins, violas, cellos, and double basses. The stage is lit with warm spotlights, and the background is a large, dark blue curtain. The hall's architecture features high ceilings with intricate carvings and large windows on the sides.

# A SYMPHONY OF *success*

We believe that all Cleveland youth should have access to high-quality arts education. Through the generosity of our donors, we have invested more than \$9 million since 2016 to scale up neighborhood-based programs that now serve 3,000 youth year-round in music, dance, theater, photography, literary arts and curatorial mastery. ***That's a symphony of success. Find your passion, and partner with the Cleveland Foundation to make your greatest charitable impact.***

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