

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



21
SEASON
2

CLASSICAL SEASON
WEEK 2 — OCTOBER 21, 23
Walker and Korngold



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THE
CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST | MUSIC DIRECTOR



Jack, Joseph and Morton Mandel Concert Hall

Thursday evening, **October 21**, 2021, at 7:30 p.m.

Saturday evening, **October 23**, 2021, at 8:00 p.m.

Franz Welser-Möst, *conductor*

JOSEF STRAUSS
(1827-1870)

Heldengedichte, Opus 87
(Heroic Poem)

GEORGE WALKER
(1922-2018)

Sinfonia No. 5, "Visions"

TONY F. SIAS, *narrator*

INTERMISSION

ERICH KORNGOLD
(1897-1957)

Symphony in F-sharp, Opus 40

1. Moderato, ma energico
2. Scherzo: Allegro molto — Trio
3. Adagio: Lento
4. Finale: Allegro gaio



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. Saturday evening's performance will be broadcast live.

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Cleveland Public Theatre's
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Photo by Steve Wagner

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Walker and Korngold

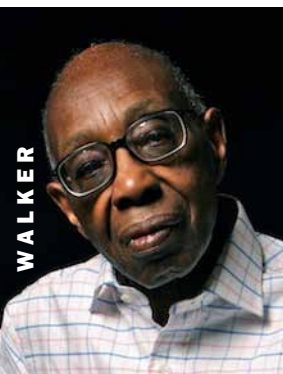
THIS EVENING, Music Director Franz Welser-Möst leads a program of firsts with all three works receiving their Cleveland Orchestra premieres. It begins with a set of waltzes by Josef Strauss, younger brother of Johann, the celebrated “Waltz King,” but at the heart of this concert lies a pairing of composers George Walker and Erich Korngold.

Both Walker’s compact and complex *Sinfonia No. 5*, “Visions,” and Erich Korngold’s lush *Symphony in F-sharp* were written at the end of careers that spanned the United States and Europe, as well as World Wars, unimaginable prejudices, and personal struggles for acceptance. However, their experiences unfolded inversely: while Walker’s recognition rose over the course of his career, Korngold found his music out of fashion in his later years.

Walker, the son of a government employee and an immigrant from the West Indies, broke down barriers throughout his life. Accepted to Oberlin Conservatory at the age of 14, he was the first Black graduate of the Curtis Institute of Music, the first Black soloist to perform at New York’s Town Hall, and the first African American composer to receive a Pulitzer Prize (1996). By the time he started weaving together the dense harmonic tapestry of *Sinfonia No. 5*, he was in his 90s and called “one of the most remarkable lives in the music of the 20th and 21st centuries,” by Tom Service in *The Guardian*.

Korngold, conversely, was born into the center of European music society. His father, a renowned music critic, gave his son the middle name Wolfgang, forcing comparisons to Mozart. Amazingly, Korngold exceeded these lofty expectations and was a sensation by his early teens. In the 1930s, his transporting Hollywood film scores made him a household name in the U.S. But the Nazi annexation of Austria effectively exiled him to Los Angeles and derailed his career in his homeland. He spent the postwar years trying to reestablish himself within an Austrian society whose tastes had moved on. With soaring themes plucked from Korngold’s movie scores, *Symphony in F-sharp* premiered in Vienna to middling reviews — it was only acknowledged as a late-Romantic masterwork posthumously.

— Amanda Angel



Heldengedichte (Heroic Poem), Opus 87

Composed: 1860



BY

**Josef
STRAUSS**

BORN

August 20, 1827
Vienna, Austria

DIED

July 22, 1870
Vienna, Austria

At a Glance

Though his brother, Johann, won worldwide acclaim as the Waltz King, Josef Strauss also composed his share of waltzes, including *Heldengedichte*. Written to commemorate the erection of a statue in honor of a Viennese war hero, it was first performed in Vienna's Volksgarten on May 25, 1860. The composer led the Strauss orchestra in the premiere.

The work is about 10 minutes in

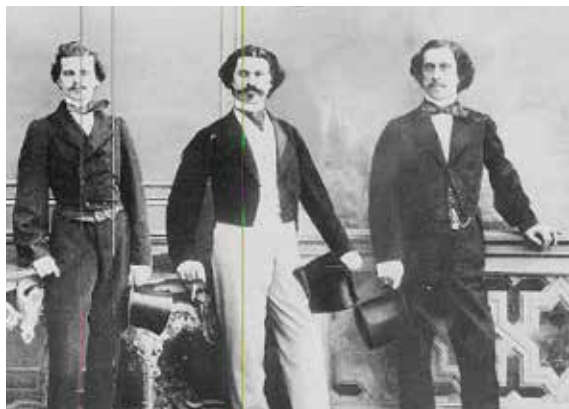
length. It is orchestrated for piccolo, flute, 2 oboes, E-flat clarinet, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, trombone, tuba, percussion (timpani, bass drum, cymbals, snare drum, triangle), and strings.

This weekend's concerts mark the first performances of Josef Strauss's *Heldengedichte* by The Cleveland Orchestra.

About the Music

THE ELDER Johann Strauss and his three sons dominated the world of Vienna's dance music from 1825, when Johann formed his first dance orchestra, until the collapse of the Austrian empire at the end of World War I. The eldest son, Johann II, composed *Die Fledermaus*, *The Blue Danube*, and most of the now familiar Strauss waltzes, and the youngest, Eduard, conducted the Strauss orchestra until his death in 1916. The middle son, Josef, who also conducted and composed uncountable numbers of waltzes and polkas, is in some ways the most interesting of the three.

Josef began his career as an engineer, in which capacity he designed a street-cleaning machine for the city of Vienna. He was persuaded by his big brother Johann to take up music, in which he had considerable facility, despite chronic mental illness. His music, almost entirely in dance forms, reveals the potential, never realized — he died at the early age of 42 — to compose in a more flexible, romantic way, with a sensitivity to other forms of expression. The facts that many of his manuscripts have vanished and that some of his pieces appeared under his elder brother's



The Strauss brothers (l-r): Eduard, Johann II, and Josef.

name have made a fair judgment of his achievement very difficult to make.

The *Heldengedichte* (Heroic Poem) set of waltzes was composed for the unveiling ceremony of a large equestrian statue depicting Archduke Karl (1771-1847) in Vienna's Heroes Square (Heldenplatz). The Archduke (often called Charles among English speakers) was the third son of Archduke Leopold II and one of Napoleon's more formidable opponents. The climax of his military career came in the defeat of Napoleon at the battle of Aspern in 1809 — a defeat rarely mentioned in French history books. In any case, the record



Statue of Archduke Karl in Vienna's Heldenplatz

was put straight a month later when Karl was defeated at the Battle of Wagram, ending his military career.

Emperor Franz Joseph commissioned the statue and scheduled its unveiling for 1859, to celebrate the fiftieth anniversary of Karl's victory. This was delayed until 1860, and the Strauss orchestra marked the occasion with two new pieces by Josef Strauss. The first was the Archduke Karl March, Opus 86, and the second, the *Heldengedichte* waltzes. The latter comprises a series of five waltzes, with an introduction not in waltz-time and a coda that brings back the first waltz. In each waltz, the familiar hallmarks of the Viennese dance form are in full view: the prominent sound of piccolo with bass drum and cymbal, the melody always in the violins, the A-B-A form of each waltz with every regular grouping of bars repeated, the off-beats usually supplied by the horns, and a string of delightful tunes.

— *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.

Sinfonia No. 5, “Visions”

Composed: 2015-2016



BY

**George
WALKER**

BORN

June 27, 1922
Washington, DC

DIED

August 23, 2018
Montclair, NJ

At a Glance

Sinfonia No. 5, “Visions,” is among George Walker’s final works. Walker started writing the piece in 2015, but was compelled to amend it in the aftermath of that year’s tragic shooting at Emanuel African Methodist Episcopal Church in Charleston, South Carolina. It was premiered posthumously in 2019 by the Seattle Symphony with Thomas Dausgaard conducting.

The work is nearly 20 minutes in length. It is scored for 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons,

contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (glockenspiel, xylophone, marimba, vibraphone, triangle, cymbals, snare drum, bass drum, wood blocks, guiro, temple blocks, chimes, glass chimes, tam-tam, anvil, castanets, jawbone), harp, piano, harpsichord, strings, and amplified solo voices.

This weekend’s concerts with Music Director Franz Welser-Möst mark the first performances of Sinfonia No. 5, “Visions,” by The Cleveland Orchestra.

About the Music

OFTEN CELEBRATED FOR PIONEERING “FIRSTS,” including being the first African American composer to win the Pulitzer Prize, in 1996, George Walker stands as a pivotal contributor to the rich, and often under-recognized, legacy of Black composers as well as the broader collective of contemporary American compositional voices. Among his awards and honors are two Guggenheim Fellowships, induction into the American Academy and Institute of Arts and Letters, and a number of commissions from prestigious institutions such as The Cleveland Orchestra (which premiered his *Dialogus for Cello and Orchestra* in 1976), the Koussevitzky Foundation, and the New York Philharmonic. Before becoming a composer of international acclaim, he garnered praise as a classical pianist. His performances at New York’s Town Hall and with the Philadelphia Orchestra as soloist in Rachmaninoff’s *Third Piano Concerto* in 1945 were groundbreaking for an African American concert artist at that time.

Walker’s interest in composition began earlier, during his years as a piano student at Oberlin Conservatory (1937-41) and the Curtis Institute of Music (1941-45), and he began to seriously consider the craft after studying with Nadia Boulanger at the American Conservatory in Fontainebleau in the late 1950s. The enduring *Lyric for Strings* and his first two piano sonatas were composed during those early years, between 1946 and 1956. These works not only display poignant lyricism and a penchant

for dissonant harmonic structures (among other attributes of his style), but also encapsulate the core of an aesthetic that espouses modernist tenets and reverence to past traditions while maintaining an allegiance to consummate craftsmanship.

Walker's son, violinist Gregory Walker, described his father as one who "saw himself as extension of great artists of the past, using their techniques, idioms, instruments, and aesthetics," while also "transform[ing] all of that into something that was himself." It was this individualism, this formation of one's own voice amid the persons and masterworks from previous eras that fueled George Walker's philosophy and aesthetic. Thus, recognition of him as a Black composer requires a nuanced unpacking. A thorough undertaking of such is beyond the scope of these notes, but it is worth noting that while surface-level references to Black vernacular musical culture are not typical in Walker's music, his uses of source material from that tradition are subtle, sensitive, and crafty. A contemporary palate of strident chords, post-tonal pitch collections, and luminous orchestration are distilled into a technique that affords modernist tenets to sensitively interact with sources of inspiration that are unique to Walker. Such sources include composers of the Western tradition, American popular songs, jazz, hymns, and spirituals.

Sinfonia No. 5, "Visions," sits among the final works in George Walker's sizable output. The composer admitted to arriving at titles for his pieces only after he had begun or even completed the work. Therefore, Gregory Walker's assertion of the work being "an idealistic vision" of what could be achieved with the performance forces enlisted by his father is plausible. Furthermore, the "vision" could be one of introspection and resolve for the composer. Writer Thomas May indicates that Walker began composing the piece before the Charleston church massacre in 2015, but "when he learned what had happened, he became determined to introduce a layer [to Sinfonia No. 5] that pays tribute to the victims."

The piece is scored for orchestra, amplified solo voices, and video. The Cleveland Orchestra presents a version that includes the spoken texts, written by the composer, but without the video created by his collaborator, Frank Schramm. We refer to the video for context: its images of the Atlantic Ocean near the Charleston port where slaves were traded "emphasize the mystery that this was the same ocean that brought the slaves over, and of the past, present, and future of the water, which is very dark."

Sinfonia No. 5, "Visions" **Spoken Texts**

1. Drink, drink to me!
2. Sit quietly on the pebbled shore
as waves crest high and peak
And dolphins leap and soar near reefs
Dim, dark and bleak
3. I dream
4. The sun sets deep into the sea
And ships afar glide stealthily
5. A lighthouse beams
a stream of light that
Parts the misty shroud of starless night.
6. I see the harbors and the ports
where men enslaved
Were beaten, chained, auctioned
and bought.
7. Arma virumque cano!
8. And it was so!

Sinfonia No. 5 can be likened to a hand-crafted, musical tapestry unfolding over time. With slightly jagged edges, angular melodic figures meet at and diverge from various instrument groups within the ensemble. Other gestures, such as pizzicato, or plucked, bass lines, sporadic tutti fanfares in the brass, and meandering ascents in the strings provide momentum and an impulse that both guide and surprise the listener. Shimmering punctuations by multiple instrument families, almost always intensified with percussion and/or keyboard instruments, occur at varying dynamic levels, complementing and unifying the elements that in and of themselves might seem disparate. Indeed, a clarity emerges as rhythmic characters associated with the tutti brass recur throughout.

Walker's skillful weaving of these ideas offers a soundscape upon which he interpolates searching texts that add ambiguity and, yet, focus

“ Walker is an intellectual and emotional composer . . . I am eager to further my understanding of the depth and complexities of his musical language.”

— Franz Welser-Möst

Welser-Möst will also conduct Walker's *Lilacs* (May 27, 2022) and *Sinfonia No. 4, "Strands,"* (May 28, 2022) at *Severance*.

attention to musical ideas that may relate. These text settings are occasionally foreshadowed and accompanied by Walker's adroit quotations of preexisting tunes. Quotations of tune fragments from the English folk song "Drink to Me Only with Thine Eyes," the American popular song "Jeanie with the Light Brown Hair," the hymn "Rock of Ages," and the spiritual "Swing Low, Sweet Chariot" are, again, subtle. The fragments are sometimes presented with a quasi-pointillistic technique, where pitches in the melody are sustained after they are sounded and are occasionally interspersed throughout the ensemble. This resulting effect creates sonorities and effects that are similar to some of the strident chords and tone clusters that appear throughout the piece, but have no such reference. In addition, the melodic profiles of the fragments

that Walker employs sound nearly analogous at times, perhaps signaling that there is more that unites humanity than we perceive — even amid discord, we may hear a piece of ourselves in this tapestry. The final vocal utterance, "And it was so!" leaves more questions than answers. The last identifiable quotation hearkens back to the spiritual and the desolation and tensions from which those original utterings sprang — from within and without the piece, while the concluding gesture entrusts us to reflect on matters and meanings of resolution, repose, resolve, aspiration, and hope.

— Dr. Horace J. Maxile, Jr.

Dr. Horace J. Maxile, Jr., is associate professor of music theory at Baylor University's School of Music. He has served as Editor of the Black Music Research Journal, chair of the Society for Music Theory Committee on Diversity, and as a member of the American Musicological Society Council.

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Symphony in F-sharp, Opus 40

Composed: 1915-1916



BY

**Erich Wolfgang
KORNGOLD**

BORN

May 29, 1897
Brno, Moravia

DIED

November 29, 1957
Los Angeles, CA

At a Glance

Erich Korngold's *Symphony in F-sharp* — his only symphony — was written following the composer's return to his Austrian homeland in the wake of World War II. A child prodigy, Korngold, who was Jewish, was essentially forced to leave Vienna after the Anschluss. He returned to the city several times after the war, seeking the affirmation of the Austrian establishment.

The *Symphony in F-sharp* was premiered by the Vienna Symphony Orchestra in 1954 with conductor

Harold Byrns. It is just under an hour in length, and is orchestrated for 3 flutes (third doubling piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, percussion (bass drum, cymbals, gong, glockenspiel, marimba, xylophone), harp, piano (doubling celesta), and strings.

This weekend's concerts, led by Franz Welser-Möst, mark the first performances of this piece by The Cleveland Orchestra.


About the Music

IN 1938, directly after the Nazi Anschluss, the exiled Jewish-Austrian composer Erich Korngold publicly vowed not to return to "his own [art] music" until "Hitler was dead or overthrown." He made this pledge from his new adopted homeland in the United States, where he had found success as a film composer and would soon receive an Oscar for his work on *The Adventures of Robin Hood* (1938). But during that time, he never forgot his homeland — the country that had watched him develop from a remarkable eleven-year-old child prodigy into a highly regarded opera composer and conductor at the tender age of only twenty-three.

In 1949, after the end of World War II and an eleven-year absence, Korngold and his wife, Luzi, finally returned to their beloved Austria. As he explained in an expectant note written before his departure: "To be back in Vienna, back home again, after almost twelve years! It is... a 'dream of returning'."

But reality was starker than he was emotionally prepared to handle. In the beautiful Salzkammergut region, where the family had a country estate, they arrived to find "forty Displaced Persons (DPs) living in our [house]—poor, exiled, homeless people." As Luzi would describe in her memoir, there were "catatonic families in every room." All the furniture and useful materials had been looted. Even the front door had been ripped from its hinges and most likely burned for warmth.

Further shock followed in Vienna, where the family was



forced to live in a hotel while they took up legal actions to reclaim their city residence. Opening their hotel window, they peered with “excitement and curiosity” at the city before them, but the moment quickly turned sober. “Before us stood the façade of the Vienna State Opera,” Luzi reported. Its interiors had been burned. “Erich, whose heart hung heavy on the old opera house, turned away from it, shaking his head and with tears in his eyes.”

The overall sensation during their stay was that of a “ghostly return.” “It was a ‘dead city,’” Luzi recalled. “All of our relatives and nearly all of our friends had left or been killed.” Absent also was the supportive circle that Korngold had enjoyed as a young prodigy. In a meeting with his publishers, he quickly realized their lack of interest in his current work and worried it was motivated by anti-Semitism. “In the coming decades, I will no doubt be entirely erased from memory,” he lamented to a friend in 1950. “One cannot fill a theater with the forgotten, the impoverished, and the emigrants.”

During this stressful visit, Korngold sketched some of the earliest portions of his Symphony in F-sharp, but it was only in the relative peace of Hollywood that he found the time to complete it. Korngold sought to distance the work from any wartime associations, but the symphony’s musical inferences ultimately present reminders of the war (and Korngold’s own exile) through recognizable references to Jewish persecution, transnational dislocations, and the American victory over fascism.

The **first movement (Moderato)** opens with a highly chromatic theme that many reviewers associated with the modernist experiments of the 1920s. Some described it in Schoenbergian terms as a twelve-tone melody (despite the fact that it was not), while others spoke more generally about Korngold’s “endeavor to achieve a modernist character” and his assimilation of “elements from the modern harmonic language.”

That some Viennese critics would have heard these allusions as unsettling seems possible, given their own uncomfortable role in dismantling the career of the Jewish composer Arnold Schoenberg in the early 1930s. According to musicologist Joy Calico, even postwar performances of Schoenberg’s works became controversial political affairs in Vienna by reminding audiences how this “Jewish native son [had been] shunned by his hometown and his music banned under the Third Reich” due to its supposed “degeneracy.”

Korngold had relocated to Los Angeles in 1934, where he frequently socialized with other German-speaking émigrés, including Schoenberg, while establishing his predominance within the field of Hollywood film music. The Symphony in F-sharp references his sizeable achievements through several citations in the second and third movements. In the **second movement (Scherzo)**, a frenetic theme is lushly interrupted by a citation from Korngold’s majestic score for *Juaréz* (1939), its heroic lyricism sweeping over the orchestra from the horns. An eerie descending theme that Korngold himself described as a “ghostly lullaby”



provides contrast in the trio, but this eerie peacefulness gives way to a reprise of the bold opening material. The **third movement (Adagio)** also borrows heavily from his scores for *Anthony Adverse* (1936), *Captain Blood* (1935), and *The Private Lives of Elizabeth and Essex* (1939) and demonstrates Korngold's technical sophistication in creating effective montages. In the Adagio, the citations do not appear as discrete or simplistic musical blocks. Rather, Korngold allows the excerpts to overlap and revises them to create new musical effects from the original material.

Such cinematic interpolations unsettled the earliest Viennese critics of the symphony, who awkwardly sidestepped the Adagio's Hollywood heritage and instead contextualized the work within a less controversial version of Austrian music history, highlighting its heritage to Viennese composers such as Anton Bruckner and Gustav Mahler.

Harder to ignore was an explicit reference in the **final movement (Allegro)** to the popular American wartime song "Over There," written in 1917 by George M. Cohan and popularized in the 1942 film *Yankee Doodle Dandy*. The saturation of the movement with this lively tune could be read as Korngold's attempt to create a sense of optimism at the conclusion of the work, and bring about a vision of the future filled with "pleasure and exaltation, dedication and happiness." But the contrast between his vivacious realization and the historical context of the original song (referencing the American mobilization into both wars) complicates such easy reconciliations

Coupled with the symphony's dedication to Franklin Delano Roosevelt, its universal optimism presents itself as somewhat of a historical fiction, given the specific political provocations signaled by such references: national resentment over the American bombing of Vienna and the ensuing Allied occupation of Austria (1945-55), the harsh emotional and physical aftermath of the war years, and the moral difficulty of "coming to terms" with Austrian complicity in Nazi fascism and the Holocaust. Perhaps it was for these reasons, and not merely stylistic ones, that the premiere by the Vienna Symphony Orchestra in 1954, under the direction of Harold Byrns, was universally panned by Viennese critics. It was a rejection that haunted Korngold until his death in 1957, two years before the conductor Dimitri Mitropoulos would ultimately redeem the symphony by declaring it "the perfect modern work."

— Amy Lynn Wlodarski, PhD



Amy Lynn Wlodarski is associate professor of music at Dickinson College, where she teaches music history and conducts the college's choir. She is the author of Musical Witness and Holocaust Representation (Cambridge, 2015).

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Michael Miller

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Michael Sachs*

*Mary Elizabeth and
G. Robert Klein Chair*

Michael Miller

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.

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Franz Welser-Möst

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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.



Tony F. Sias

narrator

Tony F. Sias is the President and CEO of Karamu House, Inc., America's oldest Black producing theater. Under Mr. Sias, Cleveland-based Karamu stabilized finances, raised over \$7 million for restoration, and increased attendance. As a creative, Mr. Sias has produced, directed, and performed in over 100 productions. He most recently received critical acclaim for directing Karamu's production of *Freedom on Juneteenth*. His work has been highlighted nationally in *The New York Times*, *American Theatre Magazine*, and on NBC's Today Show with Al Roker, among other outlets.

Mr. Sias served as a delegate from the U.S. Department of State in Istanbul, Turkey, representing the Council of International Programs in the Youth Arts for Peace Project. In 2018, he was inducted into The HistoryMakers, the largest African American oral history archive collection in the United States. In 2019, Mr. Sias was named the Cleveland Arts Prize's Barbara S. Robinson award winner. He is a fellow of the National Arts Strategies Chief Executive Program, presented in partnership with Harvard Business School. Mr. Sias serves as a national board member for the League of Historic American Theatres. He is a board member of the Cleveland School of the Arts and the Assembly for the Arts. He earned a bachelor of science degree in dramatic art from Jackson State University and a master of fine arts in acting from The Ohio University.



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



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.

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



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New recording
coming November 5th . . .

SCHNITTKE AND PROKOFIEV

The third release for The Cleveland Orchestra's own recording label will again showcase the pairing of an older and newer work led by Music Director Franz Welser-Möst. This album, available worldwide in November 2021 on disc (Hybrid SACD) or digitally via on-line streaming or download purchase, features Alfred Schnittke's Concerto for Piano and Strings (1979) along with Prokofiev's Second Symphony (1925).

The Schnittke was recorded in October 2020 at Cleveland's Severance Music Center during the Covid-19 pandemic. It features pianist Yefim Bronfman with the Orchestra's strings and was part of The Cleveland Orchestra's new *In Focus* digital broadcast series.

The Prokofiev was recorded in January 2020, on tour in Miami in Knight Concert Hall at the Adrienne Arsht



Center for the Performing Arts of Miami-Dade County. It features a pre-pandemic full orchestra ensemble in this work inspired by the early 20th century's fascination with mechanics and industry.

The deluxe album disc release features a 40-page booklet featuring an essay by Franz Welser-Möst about musical discovery along with program notes about each piece and an overview by André Gremillet, the Orchestra's President & CEO, about using lessons learned during the pandemic to continue charting an ambitious course forward.

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Released October 2020

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Křenek and Schubert





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).



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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

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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-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

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

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Still You Bloom in This Land of No Gardens (detail), 2020. Njideka Akunyili Crosby (Nigerian, American, b. 1983). Acrylic, photographic transfers, colored pencil, and collage on paper; 243.8 x 274.3 cm. © Njideka Akunyili Crosby. Courtesy the artist, Victoria Miro, and David Zwirner

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.

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