

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



21
SEASON
2

CLASSICAL SEASON

WEEK 3 — NOVEMBER 4-7

Kanneh-Mason Plays Elgar



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THE
CLEVELAND ORCHESTRA
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Jack, Joseph and Morton Mandel Concert Hall

Thursday evening, **November 4**, 2021, at 7:30 p.m.

Friday evening, **November 5**, 2021, at 7:30 p.m.

Saturday evening, **November 6**, 2021, at 8:00 p.m.

Sunday afternoon, **November 7**, 2021, at 3:00 p.m.

Jakub Hruša, *conductor*

**SAMUEL
COLERIDGE-TAYLOR**
(1875-1912)

EDWARD ELGAR
(1857-1934)

ANTONÍN DVOŘÁK
(1841-1904)

Ballade in A minor, Opus 33

Cello Concerto in E minor, Opus 85

1. Adagio — Moderato —
2. Lento — Allegro molto
3. Adagio —
4. Allegro — Moderato — Allegro, ma non-troppo — Poco più lento — Adagio

SHEKU KANNEH-MASON, *cello*

INTERMISSION

Symphony No. 6 in D major, Opus 60

1. Allegro non tanto
2. Adagio
3. Scherzo (Furiant): Presto
4. Finale: Allegro con spirito

This program is approximately 1 hour 45 minutes in length.

*Thursday evening's concert is dedicated
to **Rebecca Dunn** in recognition of her
extraordinary generosity in support of The Cleveland Orchestra.*

2021-2022 Season Sponsor: The J.M. Smucker Co.

CLEVELAND ORCHESTRA RADIO BROADCASTS

Saturday evening's performance will be broadcast live as part of weekly programming on ideastream/WCLV Classical 104.9 FM. Recent and past performances air Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m.

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Cleveland Public Theatre's
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Photo by Steve Wagner

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Kanneh-Mason Plays Elgar

AT FIRST GLANCE tonight's program, led by guest conductor Jakub Hrůša, brings together three rapturous late-romantic works: Samuel Coleridge-Taylor's dramatic *Ballade in A minor*, Edward Elgar's impassioned

Cello Concerto, and Antonín Dvořák's fiery *Symphony No. 6*. Yet, this trio of works is also linked together through a string of coincidences centered around a summer music festival in the English midlands.

For more than 300 years, the Three Choirs Festival has been rotating among the cities of Hereford, Gloucester, and Worcester, all located between two and a half to three hours west of London. Over the course of its history, it has delighted music lovers with premieres by Saint-Saëns, Delius, and Kodály, as well as native sons such as Gustav Holst, Ralph Vaughn Williams, and Elgar.

Among its significant events, the appearance by Antonín Dvořák at the 1884 festival stands out as a highlight. The composer, who was on his first tour to England, conducted his immensely popular *Symphony No. 6*, which closes this evening's concert, and his *Stabat Mater* to welcoming crowds at Three Choirs. Participating in these performances had a profound effect on a 27-year-old violin player in the festival orchestra, Edward Elgar. And six years later, Elgar would premiere one of his own compositions at the 1890 festival.

Three Choirs offered Elgar another commission for the 1898 edition; however, he was unable to take up the assignment due to a hefty workload. But Elgar did have the name of a young composer that he passed along to festival organizers: Samuel Coleridge-Taylor. The resulting work was his *Ballade in A minor*, which opens this concert and made Coleridge-Taylor an overnight sensation with its debut.

Meanwhile, Elgar returned to the festival throughout his career to direct significant performances of his own works, so it was at Three Choirs in 1921 that he conducted his Cello Concerto. This weekend the rising cellist Sheku Kanneh-Mason, who also grew up in the English midlands, makes his Cleveland Orchestra debut with this piece that he finds resonant of the rolling British countryside.

— Amanda Angel



A statue of Edward Elgar looks toward Hereford Cathedral, a venue for the Three Choirs Festival.

Ballade in A minor, Opus 33

Composed: 1898



BY
**Samuel
COLERIDGE-
TAYLOR**

BORN
August 15, 1875
London

DIED
September 1, 1912
London



At a Glance

Samuel Coleridge-Taylor's *Ballade in A minor* was commissioned by the Three Choirs Festival at the suggestion of Edward Elgar, who was too busy himself to accept the offer. The premiere marked Coleridge-Taylor's professional debut and skyrocketed his all-too-short career. Though he achieved remarkable fame in his native England and in the United States, Coleridge-Taylor died at the age of 37. His work largely disap-

peared from concert halls after World War II until a recent revival of interest.

About 10 minutes in length, the *Ballade in A minor* is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals, and strings.

This weekend's concerts mark the first performances of the work by The Cleveland Orchestra.

About the Music

AN EXTRAORDINARY SET of circumstances would lead 23-year-old Samuel Coleridge-Taylor to England's Three Choirs Festival in 1898 and his professional debut conducting his *Ballade in A minor*. Born out of wedlock in an impoverished part of London, Coleridge-Taylor was named for the British poet Samuel Taylor Coleridge. His mother was English and his father, a medical student from Sierra Leone, returned to his country of birth as he was unable to find work in London.

In spite, or perhaps because of, these perceived disadvantages Coleridge-Taylor seems to have benefitted from a string of good fortune and Samaritans invested in his success. The woman who raised him, Alice Martin (there is some question as to whether she was his biological mother), married a kind railroad worker, George Evans, and the family slipped into a working-class lifestyle in south London. At the age of five, young Samuel received a violin along with music lessons from a family member. His talents then caught the ear of Colonel Herbert A. Walters, a merchant and amateur musician. Walters took interest in Samuel and arranged an interview between the 15-year-old and the head of the Royal College of Music, Charles Grove (who was also editor and publisher of the eponymous *Encyclopedia of Music*). The meeting must have impressed Grove, as Coleridge-Taylor was offered a scholarship to the Royal College. He first studied violin before concentrating on composition under the esteemed composer Charles Villiers Stanford.

Unlike artists who often toil away in obscurity for years, Coleridge-Taylor's talents were recognized almost immediately.

The Cleveland Orchestra

One person who took notice was August Jaeger, head of the music publishing firm Novello & Co. Jaeger was also a dear friend to Edward Elgar, and would be immortalized as the inspiration for “Nimrod,” the most famous segment of Elgar’s *Enigma Variations*.

Elgar was months away from starting composition on his *Enigma Variations* when he was offered a commission for the 1898 Three Choirs Festival. He declined, but suggested the name of a promising composer that Jaeger held in high regard: Samuel Coleridge-Taylor.

Elgar’s endorsement stated: “He still wants recognition & is far away the cleverest fellow going amongst the young men,” according to Coleridge-Taylor’s daughter, Avril. Festival organizers followed Elgar’s advice, setting the stage for Coleridge-Taylor’s unveiling.

The Ballade in A minor is steeped in Romantic traditions of Tchaikovsky and particularly Dvořák, who was a great influence on the composer. It commands the audience’s attention with an immediate strike to the timpani, trilling flutes, swirling strings, and a driving theme that builds into a furious tempest. This music is punctuated with more timpani and cymbal crashes. But before long, the furor subsides and segues into a lyrical melody carried in the strings. This tender theme swells and intensifies into an achingly romantic motif.

The drama of the first theme returns midway through the piece — sounding first in the woodwinds and rippling through the brass — and melts again as plush strings intone the passionate secondary theme. But the initial music comes back a third time, carrying us along this hero’s journey to its climatic and dramatic end.

The premiere at Three Choirs Festival was an unqualified success, and Coleridge-Taylor cemented his status as the most promising musical talent in the country overnight. The highly anticipated premiere of his cantata *Hiawatha’s Wedding Feast* followed that year. It was such a sensation it spun off two sequels, though neither equaled the acclaim of the first piece.

While his reception in London cooled somewhat, Coleridge-Taylor remained immensely popular in the United States, where he was celebrated as “the Black Mahler.” He toured the country three times, drawing sellout crowds, and was received by President Theodore Roosevelt in the White House in 1904. The Cleveland Orchestra’s founding music director Nikolai Sokoloff conducted the ensemble in *Hiawatha’s Wedding Feast* during the Orchestra’s inaugural season. In turn, Coleridge-Taylor found inspiration in African American culture. He read the writings of Booker T. Washington and W.E.B. Du Bois and readily incorporated Black spirituals into his music.

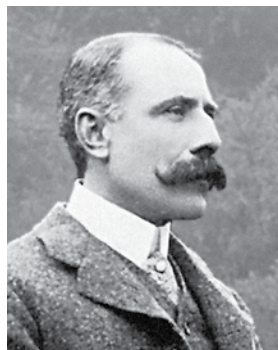
However this promising career was cut too short when the composer collapsed at a West Croyden train station in August 1912. He died days later at the age of 37, from a combination of exhaustion and pneumonia. By the 1940s, Coleridge-Taylor’s music had largely disappeared from public performance — caused in part by assumed racism as well as shifting tastes. But recent scholarship and advocacy have laid the path toward discovering the depth and beauty of his work anew.

— Amanda Angel



Cello Concerto in E minor, Opus 85

Composed: 1918-19



BY

**Edward
ELGAR**

BORN

June 2, 1857
Broadheath, England

DIED

February 23, 1934
Worcester, England

At a Glance

Elgar wrote his Cello Concerto between September 1918 and June 1919. The first performance took place in London on October 26, 1919, with the composer conducting and Felix Salmond as the soloist.

This concerto runs about 30 minutes in length. Elgar scored it for 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba,

timpani, and strings.

The Cleveland Orchestra first presented Elgar's Cello Concerto during a weekend of concerts in February 1967 under Louis Lane's direction, with Jacqueline du Pré as soloist. It was most recently performed as part of the 2014-15 season, conducted by Giancarlo Guerrero with Alisa Weilerstein as soloist.

About the Music

ONLY FOR TWENTY of his seventy-six years did Elgar enjoy the simultaneous benefits of fame and creative abundance. He achieved that fame at the age of 42 with the premiere of his immensely popular *Enigma Variations*. The work that closed this two-decade period of high creativity was the Cello Concerto, completed in the summer of 1919. A year later, with the death of his beloved wife, Alice, Elgar withdrew more and more from public life and wrote no more masterpieces.

Edward Elgar did not match the English people's notion of a typical composer — expected in those days to be urbane, an aesthete, someone who clearly recognized and understood the beauty of art and could expound about it in the manner of Oscar Wilde, or at least a foreigner. Elgar was largely self-taught and grew up far from the cultural hub of London. A friend who had played under Elgar's direction described him as "a very distinguished-looking English country gentleman, tall, with a large and somewhat aggressive moustache, a prominent but shapely nose and rather deep-set but piercing eyes. It was his eyes perhaps that gave the clue to his real personality: they sparkled with humour, or became grave or gay, bright or misty as each mood in the music revealed itself. He looked upstanding, and had an almost military bearing. He was practical to a degree, he wasted no time. The orchestra, it is almost needless to say, adored him."

Until the success of his *Enigma Variations* in London in 1899, Elgar was regarded as a provincial composer, which indeed he was, composing mostly for regional festivals that flourished

across the countryside in late Victorian England. Then the great works appeared in steady succession — *Dream of Gerontius*, *Sea Pictures*, the *Pomp and Circumstance* marches, *In the South*, *Introduction and Allegro* for strings, the First Symphony, the Violin Concerto, the Second Symphony, *Falstaff*, as well as three chamber works composed toward the end of the war: the Violin Sonata, the String Quartet, and the Piano Quintet. These last three works were composed at Brinkwells, the house in Sussex where the Elgars moved in 1917. This house brought him respite from the constant anxieties of World War I and is readily associated with the leaner, more reflective musical style encompassed by the Cello Concerto. A letter written at this time describes his routine:

“ I rise about seven work till 8-15 — then dress, breakfast — pipe (I smoke again all day!) work till 12-30 lunch (pipe) — rest an hour — work till tea (pipe) — then work till 7-30 — change, dinner at 8. Bed at 10 — every day practically goes thus . . . We go for lovely walks . . . the woods are full of flowers, wonderful . . . ”

On September 26, 1918, with the war still being waged, Alice Elgar's diary recorded “wonderful new music, real wood sounds & other lament wh. shd. be in a war symphony.” But this was to be a concerto, not a symphony, and as it neared completion the following summer, Elgar described it as “a real large work & I think good & alive.”

The Cello Concerto was completed in July 1919 and premiered on October 26 in the Queen's Hall, London, with Felix Salmond as the soloist and Elgar conducting the London Symphony Orchestra. (In the cello section of the orchestra was future conductor John Barbiroli, then age 19, who would conduct a historic recording of the work with Jacqueline du Pré.) That first night was marred by too little rehearsal time. Music critic Ernest Newman reported that the orchestra “made a lamentable public exhibition of itself.” The work later came to be recognized as one of the supreme concertos for cello.

A sentiment of resignation and even of despair in the Cello Concerto may be generated both internally by a strong vein of melancholy that is an inescapable element of Elgar's music and externally by the desolating impact of the Great War. But the work is not an elegy, nor even, so far as we can tell, a deliberately planned swan song. It is reflective, playful, tearful, and energetic by turns, like all Elgar's best music.

Unlike the traditional concerto, this one has four movements, not three. Brahms's Second Piano Concerto had expanded the form to four

movements with mighty symphonic proportions, but Elgar here uses the extra movement for diversity and contrast. The movements are all concise, especially when compared with the expansive landscape of each of the three movements in Elgar's Violin Concerto. The two central movements, a Scherzo and a slow movement, offer a complete contrast in momentum and temper. The declamatory opening of the work recurs, though truncated, at the beginning of the Scherzo and in full, with marvelously valedictory effect, at the end of the Finale. After a dramatic entrance for the soloist, the **first movement's** gentle lilt is far removed from any pomp or circumstance. Over the meandering first theme Elgar wrote in his sketchbook: "very full, sweet and sonorous," and although the whole orchestra tries to give it breadth, it ends as it began, bleak and bare.

The **Scherzo second movement** that follows is in 4/4 time with bustling sixteenths reminiscent of Elgar's *Introduction and Allegro* for strings of many years earlier. There is a brief expressive phrase offered here and there in contrast, but lightness prevails.

For the work's **third, slow movement**, Elgar indulges unashamedly in the yearning phrases and sliding harmony that breathe nostalgia and tranquility. This is not a lament but a private world of sweetness so direct and complete that it requires no development or expansion. For all its heartrending beauty, the movement is short, and its half-close leads directly into the **Finale fourth movement**.

Here, after another declamatory start, the music settles into a sturdy rhythm that proceeds in a businesslike and oddly impersonal fashion right through to the closing pages. Then, as if yielding to some fatal destiny, Elgar adds an epilogue in slow tempo as passionate as anything he ever wrote, full of drooping phrases and desperate gestures, like a dying man reaching up for help. There is asperity too, in the harmony, and the music slides inevitably into a brief memory of the slow movement, followed by the work's opening statement and a brief energetic (and surely ironic in intention) close.

— Hugh Macdonald



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.

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Symphony No. 6 in D major, Opus 60

Composed: 1880



BY

**Antonín
DVOŘÁK**

BORN

September 8, 1841
Nelahozeves, Bohemia

DIED

May 1, 1904
Prague

At a Glance

Dvořák wrote his Sixth Symphony in 1880. The first performance took place in Prague on March 25, 1881, with Adolf Čech conducting. It was the first of Dvořák's symphonies to be published, in Berlin in 1882, and was thus issued as "Symphony No. 1." The printed score was dedicated to conductor Hans Richter. Dvořák's symphonies were renumbered in the chronological order of their composition in the 1950s.

This symphony runs about 40 min-

utes in performance. Dvořák scored it for 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

The Cleveland Orchestra first presented Dvořák's Symphony No. 6 in January 1946 in concerts conducted by Erich Leinsdorf. The most recent performances at Severance were led by Music Director Franz Welser-Möst in April 2013.

About the Music

AFTER CONDUCTING a highly successful performance of Dvořák's *Third Slavonic Rhapsody* (Opus 45/3) in Vienna, Hans Richter asked the 38-year-old Dvořák late in 1879 to write a symphony for him and the Vienna Philharmonic. Dvořák began working on August 27 of the next year, and the composition was ready by October 15. After playing through the symphony (on the piano) for Richter, Dvořák was able to report to a friend on November 23: "Richter likes the Symphony immensely and embraced me after each movement, and the first performance will be on the 26th [of December]."

However, it soon turned out that there were unexpected difficulties in the way of the performance. Richter had to postpone the premiere several times, citing illnesses in his family and other problems. Dvořák later found out that the real reason was the presence of strong anti-Czech feelings in Vienna. There were powerful voices at the Philharmonic Society that objected to a Czech composer's works being performed in two successive seasons, and the symphony was turned down in spite of Richter's enthusiastic advocacy. So Dvořák offered the new symphony to his good friend Adolf Čech, who conducted the first performance in Prague on March 25, 1881. Within the next two years, the symphony was heard in Leipzig, Graz, Budapest, New York, Frankfurt, Cologne, Amsterdam, and London. In London, Hans Richter was at last able to conduct the symphony, leading an encore presentation just three weeks after August Manns had given the Lon-

don premiere. As for Vienna, the first performance there was at a concert of the Gesellschaft der Musikfreunde, conducted by Wilhelm Gericke on February 18, 1883 — two seasons later than originally promised.

The Sixth Symphony is a milestone in Dvořák's artistic development. The first of his symphonies to be published and to become an international success, it is one of his finest achievements. Despite some striking reminiscences of Beethoven and Brahms, the symphony speaks a language that is truly Dvořák's own from beginning to end.

Through the use of a specific device called "horn fifths," the symphony's opening motif evokes associations with nature, more specifically, the forest as seen by Romantic artists. All the melodic material of the **first movement** is in some way related to this opening. The movement is in regular sonata form, with distinct development and recapitulation sections, but instead of modulating to the dominant key of A major, the exposition chooses a softer-sounding tonality — B minor — as its goal. Throughout the movement, idyllic lyrical sections alternate with more agitated and grandiose passages. Dvořák leads us to believe that he will close the movement in the lyrical mode in a quiet *pianissimo* when suddenly, four measures of noisy *forte* break in and provide a very different kind of ending.

The **second-movement Adagio** is based on a soulful theme, first played by the violins with a counterpoint on the oboe. Time and again, the music becomes more dramatic, but the main theme never stays away very long and returns to close the movement in a special instrumentation (wind instruments only).

The **third-movement Scherzo** has the subtitle "Furiant," a Czech folk dance characterized by an alternation of double and triple meter. Dvořák's immediate model was probably from Smetana's opera *The Bartered Bride*, in which three groups of two beats each are followed by two groups of three beats each. Dvořák's Furiant combines this rhythmic idea with highly chromatic harmonic writing; the symbiosis of these two disparate elements gives the movement its unique character. A central Trio section is much plainer in both harmony and rhythm; here the melody is given to the solo piccolo.

Like the opening Allegro, the **fourth-movement Finale** is an example of how a long and complex movement can be built from a single melodic idea. Upon examination, the movement's two main themes are closely related. The movement has an irresistible drive that never lets up.

There is a dazzling presto section at the end. In it, the rushing eighth-notes of the violins serve as counterpoint to the main theme, whose notes, in a gesture almost like laughter, are separated by rests. Finally, the brass transforms the theme into a kind of hymn, and the symphony ends with a climax, radiant and grandiose.

—Peter Laki

Peter Laki is a musicologist and frequent lecturer on classical music. He is a visiting associate professor at Bard College.



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Jakub Hrůša

CONDUCTOR



Born in the Czech Republic, Jakub Hrůša is chief conductor of the Bamberg Symphony, principal guest conductor of the Czech Philharmonic, and principal guest conductor of the Orchestra dell'Accademia Nazionale di Santa Cecilia. He was also formerly principal guest conductor of the Philharmonia Orchestra.

He is a frequent guest with The Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, and Boston Symphony Orchestra in the United States,

as well as the Vienna Philharmonic, Berlin Philharmonic, Bavarian Radio Symphony, Munich Philharmonic, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Tonhalle Orchester Zürich, Lucerne Festival Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, NHK Symphony, and the Mahler Chamber Orchestra worldwide.

As a conductor of opera, he has led productions for the Vienna State Opera, Royal Opera House (Covent Garden), Opéra National de Paris, and Zurich Opera. The 2021-22 season sees him return to the Royal Opera House for Wagner's *Lohengrin*. He has also been a regular guest at the Glyndebourne Festival and served as music director of Glyndebourne On Tour for three years.

Mr. Hrůša has received numerous awards and nominations for his discography. His recording of Martinů and Bartók Violin Concertos with Bamberg Symphony and Frank Peter Zimmermann (BIS) was nominated for a 2021 Gramophone Award, and his recording of the Dvořák Violin Concerto with the Bavarian Radio Symphony and Augustin Hadelich was nominated for a Grammy Award in the same year. In 2020, two of his recordings — Dvořák and Martinů Piano Concertos with Ivo Kahánek and the Bamberg Symphony (Supraphon), and *Vanessa* from Glyndebourne (Opus Arte) — won *BBC Music Magazine Awards*.

Mr. Hrůša studied conducting at the Academy of Performing Arts in Prague, where his teachers included Jiří Bělohlávek. He is currently president of the International Martinů Circle and The Dvořák Society. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 was awarded both the Antonín Dvořák Prize by the Czech Republic's Academy of Classical Music, and — together with Bamberg Symphony — the Bavarian State Prize for Music.

Sheku Kanneh-Mason

cello



Sheku Kanneh-Mason makes his Cleveland Orchestra debut with this weekend's concerts. He became a household name in 2018 after performing at the wedding of the Duke and Duchess of Sussex at Windsor Castle, a performance watched by nearly two billion people globally. He initially garnered renown as the winner of the 2016 BBC Young Musician competition, the first Black musician to take the title. He has released two chart-topping albums on the Decca Classics label, *Inspiration* in 2018 and *Elgar* in 2020.

Mr. Kanneh-Mason has made debuts with orchestras including the Seattle Symphony, Orchestre Philharmonique de Radio France, NDR Elbphilharmonie Orchestra, Atlanta Symphony, Japan Philharmonic, BBC Symphony, London Philharmonic, and Baltimore Symphony. In addition to his collaboration with The Cleveland Orchestra, highlights this season include performances with the Orchestre de Paris, New York Philharmonic, and London Philharmonic.

In recital, he has performed at venues from Wigmore Hall in London to Carnegie Hall in New York. Current and future seasons include appearances at Barbican Hall (London), Berlin Philharmonic, Concertgebouw (Amsterdam), Suntory Hall (Tokyo), and tours of North America, Italy, South Korea, and China.

During the Covid-19 lockdown in spring 2020, he and his siblings performed in twice-weekly livestreams from their family home in Nottingham to audiences of hundreds of thousands around the globe.

Sheku Kanneh-Mason began learning the cello at the age of six and now continues his studies with Hannah Roberts at the Royal Academy of Music in London as a Bicentenary Fellow. He was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List. He plays a Matteo Goffriller cello from 1700 which is on indefinite loan to him.



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.

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VIOLAS

Wesley Collins*

*Chaillé H. and
Richard B. Tullis Chair*

Lynne Ramsey¹

*Charles M. and
Janet G. Kimball Chair*

Stanley Konopka²**Mark Jackobs**

Jean Wall Bennett Chair

Richard Waugh**Lisa Boyko**

Richard and Nancy Sneed Chair

Lembi Veskimets

The Morgan Sisters Chair

Eliesha Nelson**Joanna Patterson Zakany**

CELLOS

Mark Kosower*

Louis D. Beaumont Chair

Richard Weiss¹

The GAR Foundation Chair

Charles Bernard²

Helen Weil Ross Chair

Bryan Dumm

Muriel and Noah Butkin Chair

Tanya Ell

*Thomas J. and
Judith Fay Gruber Chair*

Ralph Curry**Brian Thornton**

William P. Blair III Chair

David Alan Harrell**Martha Baldwin****Dane Johansen****Paul Kushious**

BASSES

Maximilian Dimoff*

Clarence T. Reinberger Chair

Derek Zadinsky²**Scott Haigh¹**

*Mary E. and F. Joseph
Callahan Chair*

Mark Atherton**Thomas Sperl****Henry Peyrebrune**

Charles Barr Memorial Chair

Charles Carleton**Scott Dixon**

HARP

Trina Struble*

Alice Chalifoux Chair

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.

Listing as of November 2021.

ORCHESTRA

21 SEASON 22

FLUTES

Joshua Smith*

*Elizabeth M. and
William C. Treuhaft Chair*

Saeran St. Christopher

Jessica Sindell²

Austin B. and Ellen W. Chinn Chair

Mary Kay Fink

PICCOLO

Mary Kay Fink

Anne M. and M. Roger Clapp Chair

OBOES

Frank Rosenwein*

Edith S. Taplin Chair

Corbin Stair

Sharon and Yoash Wiener Chair

Jeffrey Rathbun²

*Everett D. and
Eugenia S. McCurdy Chair*

Robert Walters

ENGLISH HORN

Robert Walters

*Samuel C. and
Bernette K. Jaffe Chair*

CLARINETS

Afendi Yusuf*

Robert Marcellus Chair

Robert Woolfrey

*Victoire G. and
Alfred M. Rankin, Jr. Chair*

Daniel McKelway²

Robert R. and Vilma L. Kohn Chair

Amy Zoloto

E-FLAT CLARINET

Daniel McKelway

Stanley L. and Eloise M. Morgan Chair

BASS CLARINET

Amy Zoloto

Myrna and James Spira Chair

BASSOONS

John Clouser*

Louise Harkness Ingalls Chair

Gareth Thomas

Barrick Stees²

Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON

Jonathan Sherwin

HORNS

Nathaniel Silberschlag*

George Szell Memorial Chair

Michael Mayhew⁵

Knight Foundation Chair

Jesse McCormick

Robert B. Benyo Chair

Hans Clebsch

Richard King

Alan DeMattia

TRUMPETS

Michael Sachs*

*Robert and Eunice Podis
Weiskopf Chair*

Jack Sutte

Lyle Steelman²

*James P. and Dolores D.
Storer Chair*

Michael Miller

CORNETS

Michael Sachs*

*Mary Elizabeth and
G. Robert Klein Chair*

Michael Miller

TROMBONES

Shachar Israel²

Richard Stout

*Alexander and
Marianna C. McAfee Chair*

EUPHONIUM AND BASS TRUMPET

Richard Stout

TUBA

Yasuhito Sugiyama*

*Nathalie C. Spence and
Nathalie S. Boswell Chair*

TIMPANI

Paul Yancich*

Otto G. and Corinne T. Voss Chair

Tom Freer²

*Mr. and Mrs. Richard K.
Smucker Chair*

PERCUSSION

Marc Damoulakis*

Margaret Allen Ireland Chair

Donald Miller

Tom Freer

Thomas Sherwood

KEYBOARD INSTRUMENTS

Carolyn Gadiel Warner

*Marjory and Marc L.
Swartzbaugh Chair*

LIBRARIANS

Michael Ferraguto

Joe and Marlene Toot Chair

Robert O'Brien

Donald Miller

ENDOWED CHAIRS CURRENTLY UNOCCUPIED

Sidney and Doris Dworkin Chair

Blossom-Lee Chair

Gladys B. Goetz Chair

Rudolf Serkin Chair

Sunshine Chair

Gilbert W. and Louise I. Humphrey Chair

* Principal

5 Associate Principal

1 First Assistant Principal

2 Assistant Principal

CONDUCTORS

Christoph von Dohnányi

MUSIC DIRECTOR LAUREATE

Vinay Parameswaran

ASSISTANT CONDUCTOR

*Elizabeth Ring and
William Gwinn Mather Chair*

Lisa Wong

DIRECTOR OF CHORUSES

*Frances P. and Chester C.
Bolton Chair*

New recording
out Friday, 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.

\$25 one disc, deluxe album

clevelandorchestra.com/store

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A NEW CENTURY

Catalog Number: TCO-0001

Released June 2020

3-DISC DELUXE BOX SET

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Musical selections by
Beethoven, Strauss,
Varèse, Prokofiev,
Staud, and Deutsch



SCHUBERT AND KŘENEK

Catalog Number: TCO-0002

Released October 2020

1-DISC DELUXE ALBUM

32-PAGE BOOKLET

FREE HD DOWNLOAD

Musical selections by
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).



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

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-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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Cover photo by Roger Mastroianni

Amanda Angel, Managing Editor of Content

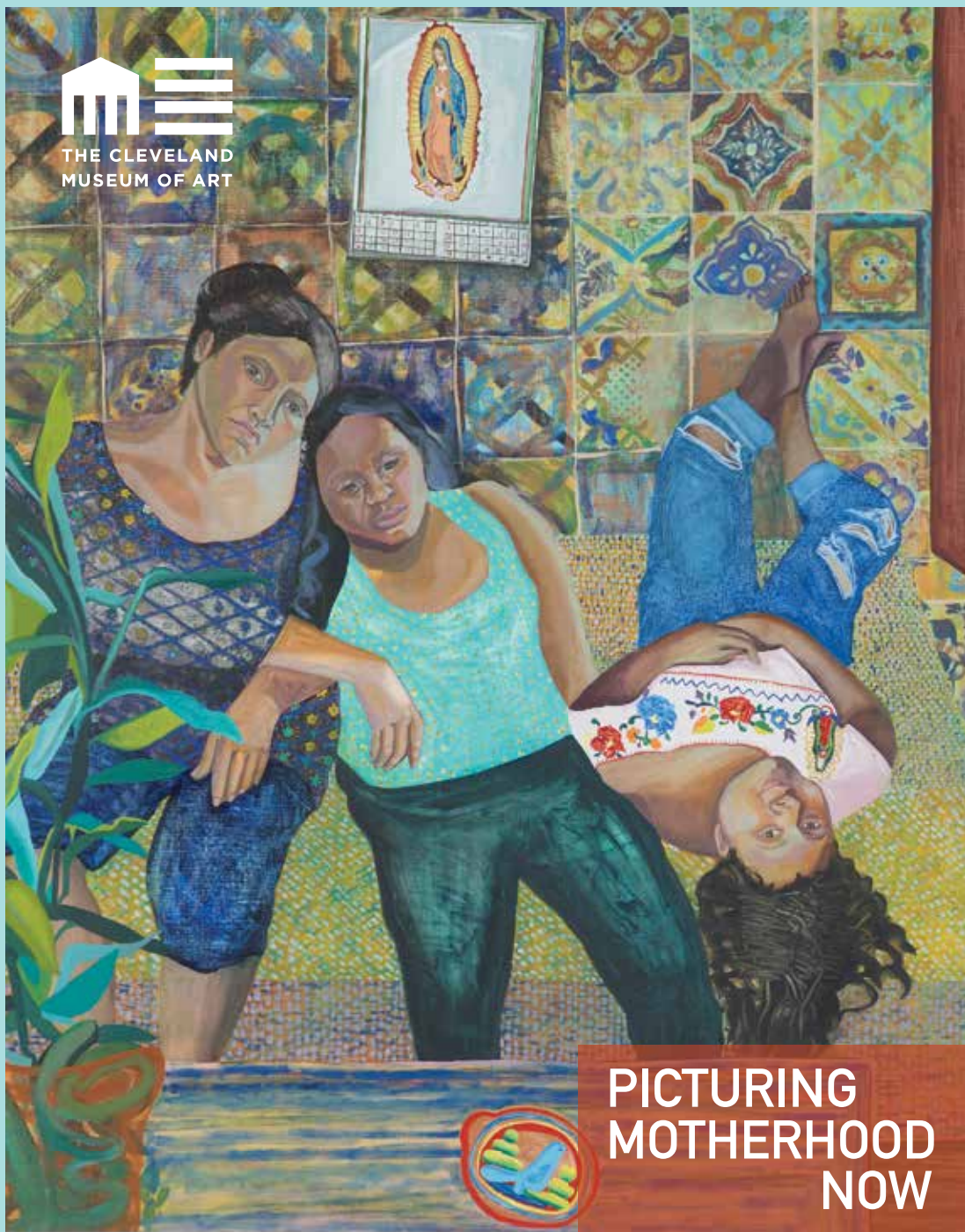
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Program books for Cleveland Orchestra concerts are produced by The Cleveland Orchestra and are distributed free to attending audience members.

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.



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Major support is provided in memory of Myrlin von Glahn. Additional support is provided by Cathy Lincoln. Generous support is provided by the Cleveland Society for Contemporary Art, and Joanne Cohen and Morris Wheeler. This project is supported in part by the National Endowment for the Arts.

Las Talaveritas (detail), 2015. Aliza Nisenbaum (American, b. 1977). Oil on linen; 162.6 x 144.8 cm. Valeria and Gregorio Napoleone Collection. © Aliza Nisenbaum. Photo courtesy the artist and Anton Kern Gallery, New York

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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