

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



21
SEASON
2

CLASSICAL SEASON

WEEK 4 — NOVEMBER 11, 13, & 14

Pictures at an Exhibition



The Official Health Insurer of **Everything You Love[®]**



Our Medicare Advantage plans give you everything you need, so you can spend more time doing what you love.

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR



Jack, Joseph and Morton Mandel Concert Hall

Thursday evening, **November 11**, 2021, at 7:30 p.m.

Saturday evening, **November 13**, 2021, at 8:00 p.m.

Sunday afternoon, **November 14**, 2021, at 3:00 p.m.

Thierry Fischer, *conductor*

OLIVIER MESSIAEN
(1908-1992)

MAURICE RAVEL
(1875-1937)

MODEST MUSSORGSKY
(1839-1881)

Orchestrated by
MAURICE RAVEL

Les Offrandes oubliées (The Forgotten Offerings)

Piano Concerto in G major

1. Allegramente
2. Adagio assai
3. Presto

TOM BORROW, *piano*

INTERMISSION

Pictures at an Exhibition

Promenade
Gnomus
The Old Castle
Tuleries
Bydlo
Ballet of the Unhatched Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges: The Marketplace
Catacombs
The Hut on Fowl's Legs (Baba Yaga)
The Great Gate of Kiev

This performance runs approximately 1 hour 45 minutes.

PROGRAM UPDATE — PLEASE NOTE . . .

Semyon Bychkov, who was scheduled to conduct this weekend's concerts, regrets that he has had to cancel his engagement with The Cleveland Orchestra. Thierry Fischer has graciously agreed to step in to conduct. The program has been changed to include Messiaen's Les Offrandes oubliées and Ravel's orchestration of Mussorgsky's Pictures at an Exhibition.

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

CLEVELAND ORCHESTRA RADIO BROADCASTS

Recent and past performances are broadcast on ideastream/WCLV Classical 104.9 FM Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m., as part of its weekly programming.

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.



Your Investment:
Strengthening Community

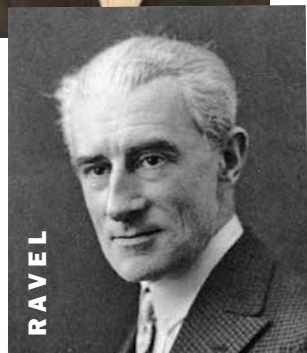
Visit cacgrants.org/impact to learn more.

Pictures at an Exhibition

MAURICE RAVEL'S brilliant orchestration of Modest Mussorgsky's suite of virtuoso pieces for solo piano is one of the great orchestral



showpieces. Mussorgsky was deeply affected by the death of his friend, the painter Viktor Hartmann. After visiting an exhibition of the artist's work, he was inspired to write a musical memorial with each movement depicting one of the artist's fanciful works, featuring such diverse subject matter as chicks in their shells, a medieval castle, an ox cart, and a French market. Ravel had great affection for Mussorgsky and this piece, which he was known to play among friends. But it was at the urging of conductor Serge Koussevitzky that he set it for orchestra in 1922.



It's serendipitous that this piece — originally written for piano by Mussorgsky and later orchestrated by Ravel — should find its way onto this program, which also includes Ravel's Piano Concerto in G major. Seven years after the wildly successful debut of his version of *Pictures at an Exhibition*, Ravel set out to write a piano concerto that would showcase his skills as a pianist. Those skills, however, were rather dusty. But luckily, the composer's shortcomings at the keyboard didn't impede his creativity. At once lyrical and dazzling, his Piano Concerto in G major draws inspiration equally from the classical purity of Mozart as from the electrifying sounds of the burgeoning Jazz Age.



The influence of Ravel had a profound impact on Olivier Messiaen, who was 22 when he wrote *Les Offrandes oubliées* at the same time the elder composer was working on his piano concerto. In this piece, Messiaen infuses impressionistic colorings into his work along with a profound spirituality instilled by his Catholic faith. As with Mussorgsky and Ravel, he used his considerable musical talents to express the inexpressible and depict the indescribable.

Objects connect.

Cuffs

18 East Orange Street
Chagrin Falls, Ohio
(440) 247-2828

Les Offrandes oubliées (The Forgotten Offerings)

Composed: 1930



BY

**Olivier
MESSIAEN**

BORN

December 10, 1908
Avignon, France

DIED

April 27, 1992
Clichy, France

At a Glance

Olivier Messiaen entered the Paris Conservatory at age 11 and wrote *Les Offrandes oubliées* shortly after graduating. It premiered at Paris's Théâtre de Champs Elysées on February 19, 1931. Just over 10 minutes long, it calls for 3 flutes, 2 oboes, english horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion

(bass drum, cymbals, and triangle), and strings.

The Cleveland Orchestra first performed this piece under then-Music Director Lorin Maazel in October 1978. It has only been performed by the Orchestra one other time, in October 2019 under the direction of Klaus Mäkelä.

About the Music

OLIVIER MESSIAEN wrote this work in 1930, at the age of 22. It was his first orchestral work to be published. Only a year later, he was appointed organist of La Trinité in Paris, and his involvement in the music of and for the Catholic Church — which continued and deepened throughout his life — only increased. For Messiaen, all of his creative work involved an aspect of representing sacred truths “with the utmost possible of emotion and sincerity.”

When *Les Offrandes oubliées* was performed in France in the 1930s, the printed programs included titles for the three sections within the music: *La Croix*, *Le Péché*, *L'Eucharistie* (the Cross, the Sin, the Eucharist). He did not include those labels in the printed score; instead, the following descriptions appear as preface:

Arms outstretched, sorrowful unto death,
on the tree of the Cross you shed your blood.
You love us, gentle Jesus, we had forgotten it.

Driven by folly and the dart of the serpent
in a race breathless, frantic, without release,
we were descending into sin as into a tomb.

Here is the table pure, the source of charity,
the banquet of the poor; here is adoring Mercy offering
the bread of Life and of Love.
You love us, gentle Jesus, we had forgotten it.



Piano Concerto in G major

Composed: 1929–31



BY
**Maurice
RAVEL**

BORN
March 7, 1875
Ciboure,
Basses-Pyrénées, France

DIED
December 28, 1937
Paris

A stylized, handwritten signature of Maurice Ravel in a dark ink.

At a Glance

Joseph Maurice Ravel composed both of his piano concertos, this one in G and the one for left hand, from 1929–31. The G-major Concerto's first performance was on January 14, 1932, at a Ravel Festival concert at the Salle Pleyel in Paris, with the composer conducting the *Lamoureux Orchestra*; the soloist was Marguerite Long, to whom the concerto was dedicated. Its first performances in North America were given concurrently on April 22, 1932, by the Boston Symphony Orchestra (conducted by Serge Koussevitzky and with pianist Jesús María Sanromá) and the Philadelphia Orchestra (with conductor Leopold Stokowski and pianist Sylvan Levin).

This concerto runs about 20 minutes in performance. Ravel scored it for flute, piccolo, oboe, english horn, E-flat (high) and B-flat (regular) clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, percussion (bass drum, snare drum, cymbals, triangle, whip, tam-tam, woodblock), harp, and strings.

The Cleveland Orchestra first performed Ravel's G-major Concerto in March 1955, with George Szell conducting and Grant Johannesen as soloist. The most recent performances were given in February and March 2019, with conductor François-Xavier Roth and pianist Javier Perianes.

About the Music

IN THE 1920S, French composer Maurice Ravel set out to write a piano concerto for his own use. In his public appearances as a concert pianist, he had for many years preferred to play relatively easy pieces, including the *Sonatine* he'd written in 1903–05. In part, he was all too conscious that his playing technique was not up to some of the other more demanding works he'd created.

But, as he began creating the new work for piano and orchestra, rather than write a piece within his own capacity, he was inspired to write a concerto of proper difficulty. And he convinced himself that he could simply acquire the required technique by practicing. Thus, his composition hours — already long and arduous compared with his earlier facility (by the end of the 1920s he was aware of the failing brain activity that cruelly silenced his last years) — were interspersed with hours devoted to practicing the piano (scales and études by Czerny and Chopin) in what ultimately was a fruitless attempt, at the age of 55, to perfect his piano skills.

It was only once the work was finished, late in 1931, with a premiere only weeks away, that Ravel abandoned his soloist's aspirations and turned to Marguerite Long, who had premiered the composer's *Le Tombeau de Couperin* in 1917, to give the first performance instead. This she did on January 14, 1932, in the

Salle Pleyel in Paris, with Ravel conducting.

But from where did his musical ideas for the concerto come? Writer and composer Gustave Samazeuilh recounted that in 1911, he and Ravel spent a holiday in the Basque region of Spain (near to where both of them had been born) and that Ravel sketched a “Basque Concerto” for piano and orchestra. Without the right idea for a central linking movement, Ravel abandoned the work, only to bring parts of it back to life twenty years later with the G-major Concerto. Meanwhile, livelier themes emerge from Ravel’s preoccupation with the brilliant percussive qualities of the piano itself and languorous melodies emerge from his gift for giving a peculiarly sophisticated edge to the “new” language of jazz.

It is striking that the sound of this concerto differs markedly from that of its sibling, the Concerto for Left Hand, composed at the same time, well beyond the doubling of digits on the keyboard. Here, Ravel concentrated the fingers’ activity in the upper reaches of the keyboard. He also utilized a smaller orchestra, more an ensemble of soloists than a *grand tutti* (full) orchestra, which may account for Ravel’s assertion that he composed the G-major Concerto in the spirit of Mozart and Camille Saint-Saëns, two composers of impeccably classical pedigree.

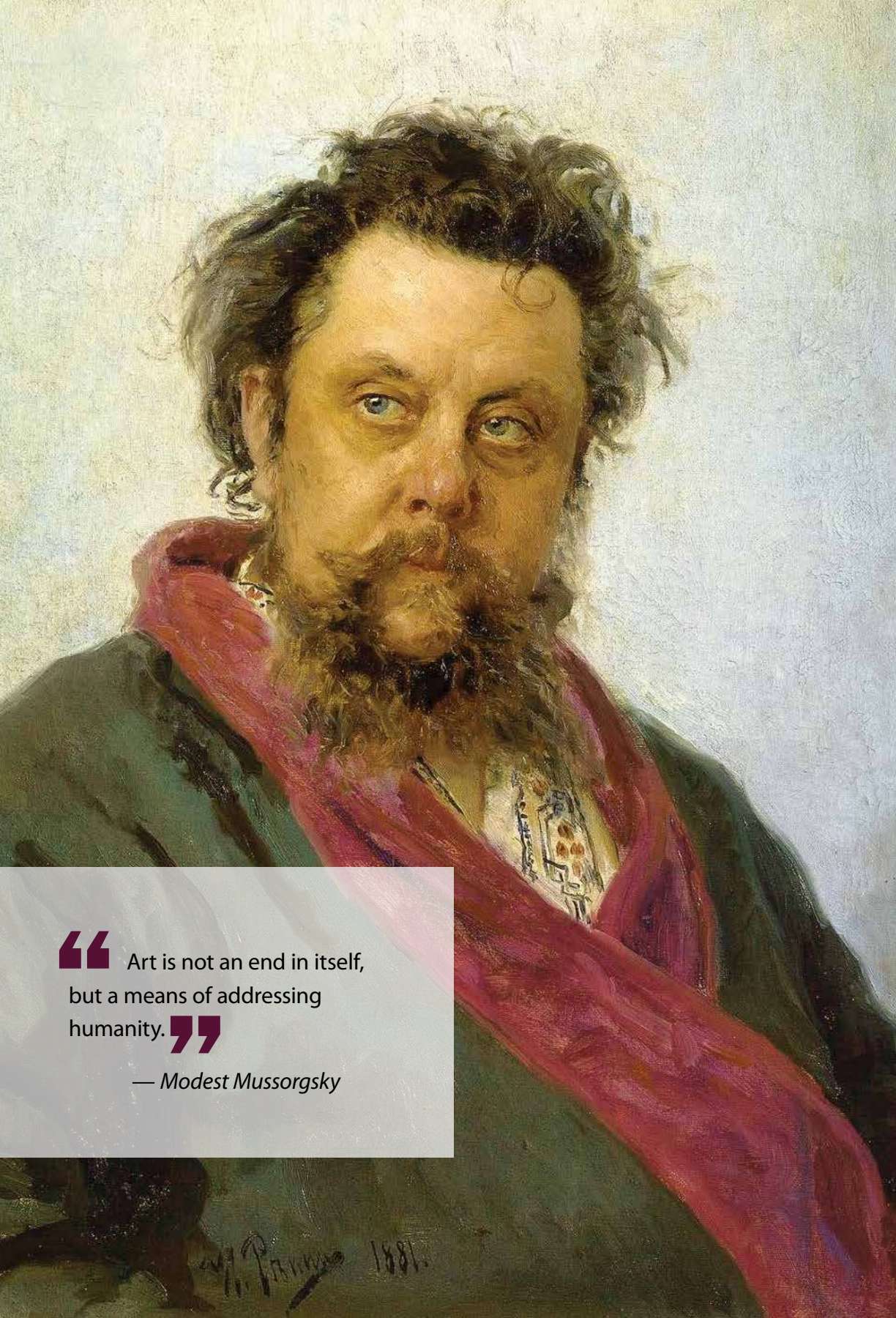
The three movements are accordingly laid out on the classical plan, with two quick movements embracing a slow middle one. The **first movement** offers both quick and slow sections, the latter being the occasion for some virtuoso melodic flights for solo instruments, notably the bassoon in the first half, the harp and the horn in the second, while the piano is often required to be sweet in one hand and pungent in the other at the same time. (The “flattened” scale often associated with the music of George Gershwin, whom Ravel had met in 1924, is much in evidence.)

Ravel cryptically spoke of writing the **slow middle movement** “one bar at a time.” He also referred to Mozart’s Clarinet Quintet as a basis (which is scarcely less mysterious, except that the idea of melody-with-accompaniment is prominent in both works). The music itself is pure, both in the simplicity of the piano style and the absence of chromatics. There is also a constant suggestion of wrong notes (not unlike the manner of Erik Satie), the wrongness in Ravel’s case being supremely calculated and proving to be exactly right. Simplicity gives way to complexity, and the melody returns on the english horn as the piano’s exquisite tracery continues to the end.

The **last movement** is an unstoppable cascade, with the orchestra again tested to the limit, not just the soloist. The movement is neatly framed, with its opening clustered discords returning as a signing-off at the end.

— 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.



“ Art is not an end in itself,
but a means of addressing
humanity. ”

— Modest Mussorgsky

Pictures at an Exhibition

Composed for piano: 1874; orchestrated: 1922



BY

**MODEST
MUSSORGSKY**

BORN

March 21, 1839

Karevo, Pskov, Russia

DIED

March 28, 1881

St. Petersburg

Orchestrated by

**MAURICE
RAVEL**

At a Glance

Modest Mussorgsky composed *Kartinki s vystavki* (Pictures at an Exhibition) as a set of solo piano pieces in June 1874. The cycle was inspired by a posthumous exhibition of paintings by Viktor Hartmann (1834–1873), a friend of the composer.

Ravel orchestrated Mussorgsky's *Pictures at an Exhibition* in 1922. This version was first performed on October 19, 1922, in Paris, conducted by Serge Koussevitzky. It was published in 1929. *Pictures at an Exhibition* runs about 35 minutes in performance. Ravel's orchestration calls for 3 flutes (one doubling piccolo), 3 oboes (one

doubling english horn), 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, side drum, triangle, tam-tam, whip, xylophone, glockenspiel, rattle, tubular bells), celesta, 2 harps, and strings.

The Cleveland Orchestra first performed Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* in October 1931, under the direction of Nikolai Sokoloff. It has been presented regularly since that time, most recently under the direction of Jakub Hrůša, at Severance in January 2015.

About the Music

“WHAT A TERRIBLE BLOW!” Mussorgsky exclaimed in a letter to the critic Vladimir Stasov in 1874. He then proceeded to paraphrase a famous passage from Shakespeare's *King Lear*: “Why should a dog, a horse, a rat, live on, when creatures like Hartmann must die?” Viktor Hartmann, a gifted architect and painter and a close friend of Mussorgsky's, had recently died at age 39. A commemorative exhibit of his paintings inspired Mussorgsky to pay musical tribute to his friend — a piano suite based on his own impressions of the paintings. The suite was not performed or published during the composer's lifetime, and it did not become universally known until Maurice Ravel orchestrated it in 1922. What's more, originally written for piano, *Pictures at an Exhibition* did not become a regular part of the piano repertoire until the middle of the twentieth century, after it had already been popularized by symphony orchestras.

From the beginning, the original piece cried out for orchestration, partly because its piano writing was not idiomatic — Mussorgsky did not have the gift that composers such as Schumann, Chopin, or Liszt had for creating music that fits the instrument so perfectly — and partly because of the sharply profiled and contrasted musical characteristics that could be underscored to great effect when divided out among the sections of a full

orchestra. Other composers had already orchestrated it, but in Ravel's 1922 version, *Pictures at an Exhibition* conquered the world.

It is understandable that Ravel was enthusiastic about Mussorgsky's piece. Ravel had often translated visual images into his own music. He had also known *Pictures at an Exhibition* as a piano work since at least 1900, having played it through with his friends at informal musical evenings. He and fellow French composer Claude Debussy agreed that Mussorgsky was one of the most important composers from recent generations.

In his piano cycle, Mussorgsky composed musical illustrations of ten of Hartmann's pictures. The pictures are separated — in the first half of the work at any rate — by a melody called "Promenade" depicts a visitor strolling through the gallery, from picture to picture. With each passing image, this melody changes as if the impression left by the last picture lingers musically as the visitor proceeds to the next painting.

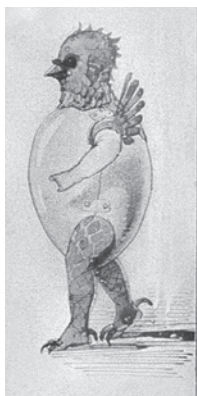
The first picture, "Gnomus," represents a toy nutcracker in the shape of a dwarf. The strange and unpredictable movements of this creature are depicted vividly. Then we hear the "Promenade" and are ushered into "Il vecchio castello" ("The Old Castle"), where a troubadour is voicing a wistful song in a medieval court. In Ravel's orchestration, this haunting melody is played by the alto saxophone.

The next picture — preceded again by the "Promenade" — is evocatively titled in French: "Tuileries (Dispute d'enfants après jeux)" ("Tuileries: Dispute between Children at Play") and shows rowdy children fooling around in Paris's famous gardens. It is followed immediately — with no interlude — by "Bydlo," the Polish oxcart, slowly approaching and then driving away as its ponderous melody crescendos before fading out.

A more lyrical but shorter "Promenade" leads into the first Russian-titled movement, "Balet nevyilupivshikhsya ptentsov" ("Ballet of the Unhatched Chicks"). It is based on Hartmann's designs for the ballet *Trilby* at the Mariinsky Theater in St. Petersburg. In the ballet, a group of children appeared dressed as canaries; others were said to have been "enclosed in eggs as in suits of armor," with their legs sticking out of the eggshells.

The next picture is titled "'Samuel' Goldenberg und 'Schmuyle'."

Hartmann had painted a number of characters from the Jewish ghetto in Sandomierz, Poland, including a rich man in a fur hat and a poor one sitting with his head bent. This movement is traditionally believed to represent an argument between the two men. The rich man, Goldenberg, is represented by a slow-moving unison melody stressing the interval of the augmented second (which is frequently used in certain forms of Jewish chant and folk music, with which Mussorgsky was familiar). The poor man, Schmuyle, is characterized by a plaintive theme whose repeated notes seem to choke up with emotion. When the two themes are played simultaneously in Ravel's orchestration, Goldenberg's commands the entire string section, while Schmuyle's is intoned by a single muted trumpet.



"Limoges le marché (La grande nouvelle)" ("Limoges, the Market: The Big News") portrays the hustle and bustle of an open-air market in France where people are busy gossiping and quarrelling. Mussorgsky's original manuscript contained a more detailed program which, although crossed out by the composer, provides amusing context: "The big news: Monsieur de Puissanceot has just recovered his cow 'Fugitive.' But the good wives of Limoges are not interested in this incident because Madame de Remboursac has acquired very fine porcelain dentures, while Monsieur de Panta-Pantaléon is still troubled by his obtrusive nose that remains as red as a peony."

What a contrast to go from this bustling market immediately to the "Catacombs." Hartmann's watercolor shows the artist, a friend, and their guide, holding a lantern, as together they examine the underground burial chambers of Paris. On the right, one can see a large pile of skulls which, in Mussorgsky's imagination, suddenly begin to glow. When the "Promenade" theme appears next, it is completely transfigured, and an inscription in the score reads: "*Cum mortuis in lingua mortua*" ("With the dead in a dead language," though Mussorgsky mistook the Latin 'com' with the Italian 'cum').

The next section, "Izbushka na kuryikh nozhkakh (Baba-Yaga)" ("The Hut on Fowl's Legs: Baba Yaga"), evokes the witch of Russian folktales. According to legend, Baba Yaga lures children into her hut before eating them. According to one retelling of the story, she "crushes their bones in the giant mortar in which she rides through the woods propelling herself with the pestle and covering her tracks with a broomstick." Hartmann designed a clock in the form of the famous hut; it survives only as a sketch. Mussorgsky's movement — whose rhythm has something of the ticking of a giant clock — has a mysterious-sounding middle section, after which the wilder and louder first material returns.

The "witch music" continues directly into the grand finale, "Bogatyrskie vorotá (vo stolnom gorode vo Kieve)" ("The Knight's Gate in the Ancient Capital, Kiev" but most often known simply as "The Great Gate of Kiev"), inspired by an ambitious design that was submitted for a competition but never realized. For this immense architectural structure, Mussorgsky provided a grandiose melody resembling a church hymn and presented in rich harmonies. This theme alternates with a more subdued second melody, harmonized like a chorale. Near the end, the "Promenade" theme is heard, leading directly into the magnificent final climax that symbolizes, in many ways, the grandeur of old Russia.

— Peter Laki

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



Top: Paris Catacombs; bottom: Plan for a City Gate in Kiev; and left: Sketch for Ballet of the Unhatched Chicks (detail) all by Viktor Hartmann



@OHIOARTSCOUNCIL | #ARTSOHIO | OAC.OHIO.GOV

EXPERIENCE ENGAGE TRANSFORM

State and federal dollars through the Ohio Arts Council
supported your arts experience today.

WHERE WILL THE ARTS TAKE YOU NEXT?
VISIT ARTSINOHIO.COM



Thierry Fischer, *conductor*



Thierry Fischer is music director of the São Paulo Symphony. He has held the same post with the Utah Symphony since 2009 and will become music director emeritus there in summer 2023. In recent seasons he has conducted orchestras including The Cleveland Orchestra; Boston, Atlanta, and Cincinnati symphonies; London Philharmonic, Royal Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, Maggio Musicale Firenze, Salzburg Mozarteumorchester, Orchestre de la Suisse Romande; and leading chamber orchestras such as Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment, Swedish Chamber, Ensemble Intercontemporain, and London Sinfonietta.

Mr. Fischer has been active throughout the pandemic, conducting concerts for live and virtual audiences during his inaugural season in São Paulo. Other highlights of the 2020–21 season included the London Philharmonic at the Royal Festival Hall and on Marquee TV, Mendelssohn's *Elijah* with the Netherlands Radio Philharmonic Orchestra and Chorus, and visits to the Bournemouth Symphony and Brussels Philharmonic orchestras.

During his tenure in Utah, Mr. Fischer led the orchestra's first appearance at Carnegie Hall in 40 years. He recorded for Reference Records a CD of newly commissioned works by Nico Muhly, Andrew Norman, and Augusta Read Thomas. Most recently Hyperion Records released the complete Saint-Saëns symphonies, with Mr. Fischer and the Utah Symphony, to critical acclaim. A recording of Messiaen's, *Des Canyons aux étoiles*, performed by the Utah Symphony in the awe-inspiring canyons of Utah where it was composed, is also planned.

Mr. Fischer appeared every year at the BBC Proms during his tenure as principal conductor of the BBC National Orchestra of Wales (2006–12). In 2012 he won the ICMA Award for his Hyperion CD of Frank Martin's *Der Sturm* with the Netherlands Radio Philharmonic Orchestra and Chorus. In 2014 he released a Beethoven disc with the London Philharmonic on the Aparte label. He was principal conductor and artistic advisor of the Ulster Orchestra (2001–06), principal guest of the Seoul Philharmonic (2017–2020), and chief conductor of the Nagoya Philharmonic (2008–11).

Tom Borrow

piano



In January 2019, Tom Borrow was called on to replace renowned pianist Khatia Buniatishvili in a series of 12 concerts with the Israel Philharmonic Orchestra. With only 36 hours' notice, he performed Ravel's Piano Concerto in G major, the piece with which he makes his Cleveland Orchestra debut this weekend. Yossi Schiffmann of the Israel Broadcasting Corporation hailed his performance as "brilliant ... outstanding," and concluded, "Tom Borrow is already a star and we will all surely hear more about him." Mr. Borrow has since performed with the IPO

in gala concerts held in London and Mexico City and subscription concerts during the 2020-21 season. He has been called 'One to Watch' in *International Piano* magazine and by *Gramophone*. In 2021, he was named a BBC New Generation Artist 2021–23.

Born in Tel Aviv in 2000, Tom Borrow began studying piano at age 5 with Michal Tal at the Givatayim Music Conservatory, and currently studies with Tomer Lev at the Buchmann-Mehta School of Music at Tel Aviv University. In addition, Mr. Borrow has been mentored by Murray Perahia.

In Israel, Mr. Borrow has performed with all major orchestras in the country and has won every national piano competition, including first prize at the Israeli Radio & Jerusalem Symphony Young Artist Competition in Jerusalem. In 2018, he won the prestigious Maurice M. Clairmont award, given to a single promising artist once every two years by the America-Israel Cultural Foundation and Tel Aviv University.

After his Israel Philharmonic success, Mr. Borrow has been engaged by major orchestras around the world, including the London Philharmonic, Santa Cecilia Orchestra, Czech Philharmonic, Sao Paulo Symphony Orchestra, BBC Symphony Orchestra, and others. He has also toured Eastern Europe with the Jerusalem Symphony Orchestra and South Korea with the Tel Aviv Soloists.

Equally in demand as a chamber musician, Mr. Borrow made his Verbier Festival recital debut in 2021; other engagements include Wigmore Hall, Vancouver Recital Society, Seattle Chamber Music Society, Festival Piano aux Jacobins (Toulouse), Bellerive Festival (Geneva), the Oxford Piano Festival, Tel Hai International Piano Masterclasses (Israel), and Music Fest Perugia.



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 . . .



facebook.com/clevelandorchestra



[twitter: @CleveOrchestra](https://twitter.com/CleveOrchestra)



[instagram: @CleveOrch](https://instagram.com/CleveOrch)

THE CLEVELAND

FRANZ WELSER-MÖST

MUSIC DIRECTOR

Kelvin Smith Family Chair

FIRST VIOLINS

Peter Otto

FIRST ASSOCIATE CONCERTMASTER
Virginia M. Lindseth, PhD, Chair

Jung-Min Amy Lee

ASSOCIATE CONCERTMASTER
*Gretchen D. and
Ward Smith Chair*

Jessica Lee

ASSISTANT CONCERTMASTER
*Clara G. and George P.
Bickford Chair*

Stephen Tavani

ASSISTANT CONCERTMASTER

Takako Masame

Paul and Lucille Jones Chair

Wei-Fang Gu

*Drs. Paul M. and Renate H.
Duchesneau Chair*

Kim Gomez

*Elizabeth and Leslie
Kondorossy Chair*

Chul-In Park

*Harriet T. and David L.
Simon Chair*

Miho Hashizume

Theodore Rautenberg Chair

Jeanne Preucil Rose

*Dr. Larry J.B. and
Barbara S. Robinson Chair*

Alicia Koelz

*Oswald and Phyllis Lerner
Gilroy Chair*

Yu Yuan

Patty and John Collinson Chair

Isabel Trautwein

Trevor and Jennie Jones Chair

Katherine Bormann

Analísé Denise Kukelhan Zhan Shu

SECOND VIOLINS

Stephen Rose*

*Alfred M. and
Clara T. Rankin Chair*

Emilio Llinás²

James and Donna Reid Chair

Eli Matthews¹

*Patricia M. Kozarefski and
Richard J. Bogomolny Chair*

Sonja Braaten Molloy

Carolyn Gadiel Warner

Elayna Duitman

Ioana Missits

Jeffrey Zehngut

Vladimir Deninzon

Sae Shiragami

Scott Weber

Kathleen Collins

Beth Woodside

Emma Shook

*Dr. Jeanette Grasselli Brown
and Dr. Glenn R. Brown Chair*

Yun-Ting Lee

Jiah Chung Chapdelaine

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

Lisa Boyko

Richard and Nancy Sneed Chair

Richard Waugh

Lembi Veskimets

The Morgan Sisters Chair

Eliesha Nelson

Joanna Patterson Zakany

William Bender

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 Mayhew[§]

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

§ 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*

Available now!

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 includes 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

Also available from our growing catalog . . .

A NEW CENTURY

Catalog Number: TCO-0001
Released June 2020
3-DISC DELUXE BOX SET
150-PAGE BOOK
FREE HD DOWNLOAD
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 CLEVLANDORCHESTRA.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.*



Copyright © 2021 by The Cleveland Orchestra
and Musical Arts Association

Cover photo by Roger Mastroianni

Amanda Angel, Managing Editor of Content

E-MAIL: aangel@clevelandorchestra.com

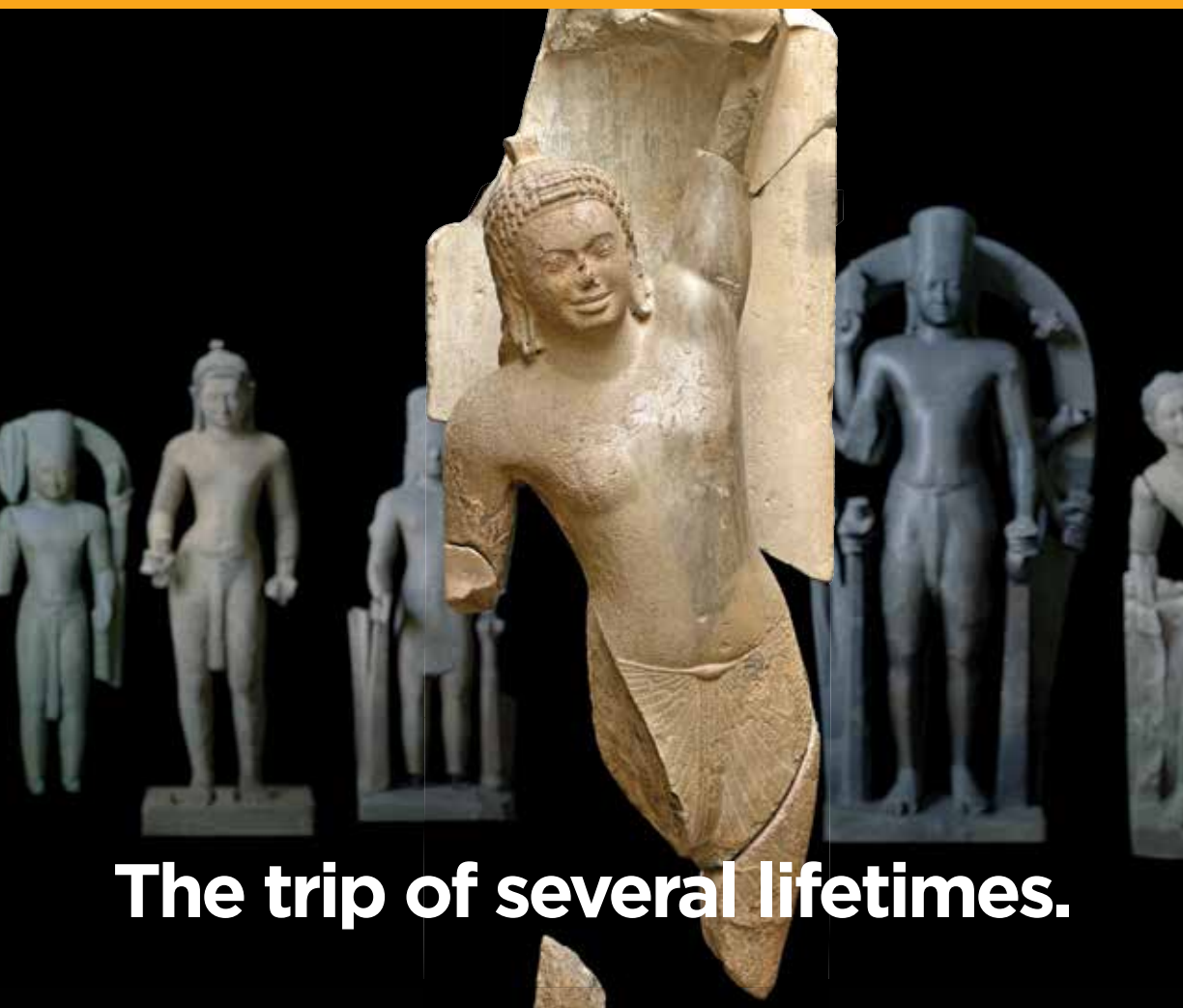
Program books for Cleveland Orchestra concerts are produced by The Cleveland Orchestra and are distributed free to attending audience members.

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.

OPENS THIS WEEKEND | TICKETS ARE SELLING FAST



The trip of several lifetimes.

REVEALING KRISHNA

JOURNEY TO CAMBODIA'S
SACRED MOUNTAIN

Immerse yourself in the epic
story of this 1,500-year-old
Cambodian masterpiece.
Don't miss this first-of-its-kind
exhibition that blends art,
technology, and
experiential design.

Nov 14-Jan 30
MEMBERS FREE



SCAN HERE TO VIEW
THE EXHIBITION VIDEO

cma.org

Krishna Lifting Mount Govardhan (detail), c. 600. Southern Cambodia, Takeo Province, Phnom Da. Sandstone;
2031 x 68 x 55.5 cm. The Cleveland Museum of Art, John L. Severance Fund, 1973.106. Photo and digital
rendering courtesy of the Cleveland Museum of Art

The exhibition is organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia and in collaboration with the National Museum of Cambodia, the Ecole française d'Extrême-Orient, and the Musée national des arts asiatiques-Guimet.



Principal support is provided by Rebecca and Irad Carmi, Mary Lynn Durham and William Roj, and the Rajadhyaksha Family and DLZ Corporation. Major support is provided by Raj and Karen Aggarwal, the E. Rhodes and Leona B. Carpenter Foundation, and the Eugene V. and Clare E. Thaw Charitable Trust. Additional support is provided by DLR Group | Westlake Reed Leskosky, Carl T. Jagatch, the John D. Proctor Foundation, Mr. and Mrs. Paul E. Westlake Jr., and in memory of Dr. Norman Zaworski, MD. Generous support is provided by Dr. Michael and Mrs. Catherine Keith. We recognize Dr. Gregory M. Videtic and Mr. Christopher R. McCann, who are graciously linked to this exhibition through the Leadership Circle.



The Official Technology
Partner is Microsoft.



This exhibition is
supported in part
by the National
Endowment for
the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Generous annual support is provided by Dr. Ben H. and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, Anne H. Weil, and the Womens Council of the Cleveland Museum of Art.

Major support for the restoration of *Krishna Lifting Mount Govardhan* is provided by Bank of America.



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.***

(877) 554-5054

www.ClevelandFoundation.org

