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FRANZ WELSER-MÖST



21
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CLASSICAL SEASON
WEEK 5 — NOVEMBER 26 & 27
French Perspectives



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Jack, Joseph and Morton Mandel Concert Hall

Friday evening, **November 26**, 2021, at 7:30 p.m.

Saturday evening, **November 27**, 2021, at 8:00 p.m.

Gustavo Gimeno, *conductor*

MAURICE RAVEL
(1875–1937)

Suite from Mother Goose (Ma Mère l'Oye)

1. Pavane of the Sleeping Beauty
2. Tom Thumb
3. Laideronnette, Empress of the Pagodas
4. Conversations of Beauty and the Beast
5. The Enchanted Garden

BRYCE DESSNER
(b. 1976)

Concerto for Two Pianos

KATIA LABÈQUE, *piano*
MARIELLE LABÈQUE, *piano*

INTERMISSION

CÉSAR FRANCK
(1822–1890)

Symphony in D minor

1. Lento — Allegro non troppo
2. Allegretto
3. Allegro non troppo

This performance runs approximately 1 hour 45 minutes.

*Friday evening's concert is dedicated to **Barbara S. Robinson** in recognition of her extraordinary generosity in support of The Cleveland Orchestra.*

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French Perspectives

FROM GERTRUDE STEIN to modern-day Netflix influencer Emily, Paris has drawn artists, and those who admire them, to its eternally inspiring flame. All three composers featured in this weekend's concerts, conducted

by Gustavo Gimeno, found inspiration in the City of Light and distilled their creative energies into the works being performed.

Maurice Ravel moved to the French capital from the southwestern Basque area with his family as a young boy and was quickly absorbed by the teeming innovation surrounding him. While at the Conservatory, he even found himself at the center of one of its infamous *l'affaires*.

Much of Paris's cultural life was centered in the city's salons, and Ravel was close to a Polish couple, Cipa and Ida Godebski, who hosted artists such as Henri de Toulouse-Lautrec, Édouard Vuillard, and Félix Vallotton at their apartment on la rue d'Athènes. But it was the Godebski children — Mimi and Jean — who sparked Ravel to write a suite of piano duets for them named after the beloved figure Mother Goose (*Ma Mère l'Oye*). Ravel later orchestrated the piece, applying his unique ability to simultaneously exude childlike wonder through impeccably sophisticated means.

Like Ravel, Bryce Dessner also found inspiration in a Paris studio. A native Ohioan, he moved to Paris a few years ago, and a profound collaboration and friendship began with pianists Katia and Marielle Labèque, tonight's soloists. Over the course of 2017, he spent significant time with them on la rue Quincampoix on the Right Bank, composing his Concerto for Two Pianos especially for them.

This brings us to César Franck, who arrived in Paris first as an aspiring teenage pianist, and later in life as an organist and teacher. In the wake of the Franco-Prussian War of 1870–71, Franck found himself at the center of a city looking to reassert itself and its culture. He developed a circle of devoted students who were intent on promoting his stature and prodded him to compose his Symphony in D minor, a serious artistic declaration in the vein of Beethoven but with a distinctly Gallic sensibility that continues today.

— Amanda Angel



Les rues de Paris, panneaux pour Henry Bernstein (detail) by Édouard Vuillard

Suite from Mother Goose

Composed for piano duet: 1908-10; orchestrated: 1911



BY

**Maurice
RAVEL**

BORN

March 7, 1875

Ciboure,

Basses-Pyrénées, France

DIED

December 28, 1937

Paris

At a Glance

Ravel composed *Ma Mère l'Oye* (Mother Goose) as a five-movement suite for piano duet in 1908–10. He orchestrated the suite in 1911, then expanded it further as a ballet score in 1911–12 — adding two movements and reordering the original five.

The original piano duet suite was premiered in 1910 at a concert of the *Société Musicale Indépendante* in Paris by Jeanne Leleu and Geneviève Durony (six and seven years old, respectively). The ballet version was first presented in January 1912 at the *Théâtre des Arts* in Paris, conducted by Gabriel Grovlez and with choreogra-

phy by Jeanne Hugard.

The five-movement suite runs just over 15 minutes in performance. Ravel scored it for 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, timpani, percussion (triangle, cymbals, bass drum, tam-tam, xylophone, and glockenspiel), celesta, harp, and strings.

The Cleveland Orchestra has often played the five-movement suite from Mother Goose, including a set of concerts in 1928 under the composer's direction. It was most recently presented in February 2018 with conductor-composer Matthias Pinscher.

About the Music

MAURICE RAVEL possessed a peculiar gift for evoking what he called “the poetry of childhood.” Much as dance is a guiding thread through several of his most important compositions, themes involving childlike fantasy also recur again and again across his musical works.

Both aspects — childhood and dance — converge in the orchestral music inspired by selected fairy tales from *Ma Mère l'Oye* (Mother Goose). Ravel initially conceived this music as a piano duet for Mimi and Jean Godebski, children he had befriended. Their parents, a Polish couple who held salons that attracted a remarkable array of Parisian artists, provided a kind of alternative home for the composer.

Biographer Gerald Larner observes that the death of Ravel's father in 1908 likely predisposed him to muse on his own childhood as he entertained the Godebskis and “took refuge in fairytale and the domesticity of the piano duet.” As a result, adds Larner, “there is at least as much adult nostalgia as childish joy . . . and far more Ravel” in these pieces.

The original piano duet version of *Mother Goose*, which carries the subtitle “five children's pieces,” emanates a beguiling intimacy and ravishing sense of color quite independent of the later ballet version. Ravel wrote the piano duet as a private gift for the Godebski children to play. For the first public performance,

in 1910, however, the kids weren't up to the task — they complained it would require too much practice — and it was premiered by another pair of prodigies.

The following year, Ravel orchestrated these pieces, first as a suite. He later rearranged their order and added interludes and a new opening sequence to fashion a score for a ballet. For this, he concocted a scenario linking the famous fairy-tale stories that were the starting point of the piano pieces and which had been drawn from multiple French sources. These sources included Charles Perrault's anthology of 1697, subtitled *Tales of Mother Goose*, as well as from versions by Perrault's contemporary, Baroness d'Aulnoy, and by Jeanne-Marie Le Prince de Beaumont. The orchestral work is more often performed, as it will be in this weekend's concerts, in the form of the original suite, following the order of the five movements for piano duet.

The suite opens with **Pavane of the Sleeping Beauty** (*Pavane de la Belle au bois dormant*), which ushers us along with the princess into a state of dreamlike simplicity with its brief, stately processional and meltingly beautiful writing for woodwinds (in the final measures, their melody is given over to the strings). At the same time, the Pavane's sustained wistfulness hints at the ambivalence of Ravel's summoning of childhood — a past recaptured by the knowing adult's memory.

Tom Thumb (*Petit Poucet*) — also known as Hop-o'-My-Thumb, one of the many folk-tale variants of this story involving miniature people — recounts the episode in which the poor woodcutter's son tries to plan a way out of the woods by dropping breadcrumbs, only to discover (like Hansel and Gretel) that birds have eaten them. Tom Thumb (portrayed by the oboe) wanders in confusion, trying to find the path, while Ravel's vivid depiction of the birds near the end shows off his facility for conjuring nature.

Little people also figure in **Laideronnette, Empress of the Pagodas** (*Laideronnette, impératrice des Pagodes*). Here, a princess has been made the ugliest woman in the world by a witch's spell (*laid* in French means ugly). She finds herself transported into a magical kingdom where her miniature subjects, robed in gems, serenade her with an orchestra whose instruments (the "pagodas" in Ravel's sense) are made of the shells of walnuts and almonds. The nuanced touches from percussion enhance Ravel's enchanting use of pentatonic melody and evoke a ready-made Asian gamelan ensemble.

In **Conversations of Beauty and the Beast** (*Les entretiens de la Belle et de la Bête*), Ravel details this unlikely love story in three parts. These chart the appearance of Beauty (played by the clarinet) in a Satie-like waltz, the gruff pleas of Beast (contrabassoon), and the mixture of both in a duet. A glissando from the harp signals the Beast's transformation into a handsome prince (now represented by violin).

The concluding tale, **The Enchanted Garden** (*Le jardin féerique*) does not seem to be based on any particular fairy tale. It is a celebration of the splendor of a miraculous garden, where the sun never goes down and everyone lives a blessed and happy life. The music is a single crescendo, from a soft and low string sonority to a much louder feast of sound, resplendent with harp, celesta, and glockenspiel. The suite ends with the triumphant sounds of happily ever after.

— Thomas May

Thomas May is a frequent contributor to Cleveland Orchestra program books and writes regularly about music and the arts. His books include The John Adams Reader and Decoding Wagner.

Concerto for Two Pianos

Composed: 2017



BY

**Bryce
DESSNER**

BORN

April 23, 1976
Cincinnati, OH

At a Glance

Bryce Dessner's *Concerto for Two Pianos* was written in 2017. It was co-commissioned by the London Philharmonic Orchestra, Borusan Culture Arts Centre, Dresden Philharmonie, Orquesta Nacionales de España, and Orchestre de Paris for Katia and Marielle Labèque, who performed its premiere on April 13, 2018, with John Storgårds conducting the London Philharmonic. The Labèques also presented its U.S. premiere on September 20, 2019, with the Cincinnati Symphony Orchestra conducted by Louis Langrée.

The *Concerto* is 20 minutes in

length. Dessner scored it for duo pianos, 2 flutes (second doubling piccolo), oboe, english horn, 2 clarinets (second doubling bass clarinet), bassoon, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (triangle, crotales, glockenspiel, marimba, vibraphone, xylophone, egg shaker, tambourine, wood block, metal tubes, snare drum, brake drum, tam-tam, bass drum), harp, and strings.

This weekend marks the first performances of Dessner's *Concerto for Two Pianos* by The Cleveland Orchestra.

About the Music

COMPOSER BRYCE DESSNER is a rare artist who has found success across the musical spectrum. He won a 2015 Grammy for Best Chamber Music/Small Ensemble Performance for his work *Murder Ballads* (on eighth blackbird's album *Filaments*), followed by another Grammy, three years later, for Best Alternative Music Album for his band The National. He composed the score to the Oscar-winning film *The Revenant* and has collaborated with influential artists across disciplines, including choreographer Justin Peck, art-world star Ragnar Kjartansson, as well as a diverse collection of musicians ranging from Philip Glass, Steve Reich, and Nico Muhly to Taylor Swift and Bon Iver.

Born in Cincinnati, Dessner started his musical training on the flute before switching to classical guitar as a teenager. He received his bachelor and master of music degrees from Yale University. He first received acclaim in the early 2000s as a member of The National, along with his twin brother Aaron.

Since then he has become a prolific voice in contemporary music as both a composer and a curator. He has been commissioned by organizations and ensembles such as Kronos Quartet, Carnegie Hall, Ensemble intercontemporain, Britten Sinfonia, Brooklyn Academy of Music, Los Angeles Philharmonic, and New York City Ballet, among others. Additionally, he founded the Cincinnati-based contemporary music festival MusicNOW; and is a co-curator of the festivals Sounds From a Safe Harbour (Cork, Ireland), HAVEN (Copenhagen), and PEOPLE (Berlin).

Dessner writes about his Concerto for Two Pianos:

I first met Katia and Marielle Labèque during rehearsals for a concert we shared with the Los Angeles Philharmonic and Gustavo Dudamel several years ago. The orchestra was premiering a recent work of mine, paired with Katia and Marielle performing Philip Glass's Concerto for Two Pianos. During that week in Los Angeles I became acquainted with their incredible playing and profoundly open and inspiring musical universe. I had also recently moved to Paris, and Katia and Marielle would quickly become a second family to me in France. Soon after that, we started planning our future collaboration, which materialized with my Concerto for Two Pianos.

The piece was composed for Katia, Marielle, and the London Philharmonic Orchestra throughout 2017, with a large portion of the development taking place in Katia and Marielle's piano studio on rue Quincampoix in Paris and their house on the Basque coast, where they spend most of the summer. I spent a lot of time familiarizing myself with the repertoire they have performed over the years, and doing research on the deeply personal and intertwined musical history and style that they share. I also shared the score with them several times as it developed to get their feedback and to be sure the ideas were translating well to the piano. I had previously composed a 20-minute piano duo for them in 2015 called *El Chan*, which they have toured extensively and recorded. Working on this first duo piece together was a great learning experience for me in shaping how to address the challenges of writing for two pianos.

My Concerto is a tribute to two great musicians who I am honored to work with and who I am even luckier to call my friends.

The **first movement** bursts out of the gate with virtuosic runs up and down the keyboard. But it soon dissolves into a meditative reverie. A four-note motif is introduced by the keyboards, then echoed by the horns, woodwinds, and strings in turn. The piano parts continue in a stream of consciousness, flowing through a forest of musical colorations, as sections of the orchestra come in and out of focus. At the end of the movement, the four notes return along with an echo in the horns.

A soft ostinato like a ticking clock opens the **second movement**, while a wandering thread in the upper piano register builds an atmospheric mood with eerie dissonances. The rhythm builds doggedly, joined by the marimba and vibraphone, leading straight into the third movement.

A snare drum with a "light touch" takes over the driving rhythm in the **final movement**, and the bass trombone adds punctuated barks underneath the restless piano parts. A wide array of percussion instruments — muted metal pipes, the tuned metal disks of the crotales, a tin can, shaking bells — layer various textures. But as in the opening movement, the music melts into a "dream-like" interlude that recalls Satie's ethereal *Gymnopédies*, with delicate chords at first falling like leaves and growing into more magisterial declarations. Dessner's four-chord motif is heard once more before the pianos and the orchestra join in the boisterous but unresolved ending.

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Symphony in D minor

Composed: 1887-88



BY

**CÉSAR
FRANCK**

BORN

December 10, 1822
Liège, Belgium

DIED

November 8, 1890
Paris

At a Glance

César Franck completed his only symphony in 1888 and dedicated it to composer Henri Duparc, a friend and former student. The first performance was given on February 17, 1889, by the Orchestra de la Société des concerts du Conservatoire, conducted by Jules Garcin. The symphony was introduced to the United States on April 14, 1899, by Wilhelm Gericke and the Boston Symphony Orchestra.

This symphony runs about 40

minutes in performance. Franck scored it for 2 flutes, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, harp, and strings.

The Cleveland Orchestra first performed this symphony in January 1920 with founding Music Director Nikolai Sokoloff. Most recently, Marek Janowski led a weekend of performances at Severance in October 2013.

About the Music

THE IMAGE OF César Franck has become enshrined in cliché and caricature, for his name is never mentioned without reference to the organ (his main instrument), to his disciples (his students), and to cyclic form (which he did not invent and did not exclusively apply). The image of a saintly man leading a school of young composers clings to the mythology of French music in the second half of the 19th century. Yet one can easily listen to his great Symphony in D minor without awareness that its composer was an organist or a teacher or the bearer of saintly moral qualities. The last attribute is, in any case, open to doubt because he, like any other man, was prone to human failings.

That Franck was the object of hagiography stemmed from his leading student, Vincent d'Indy, a man not given to half-measures. D'Indy was commendably determined to raise his teacher's reputation to a level of sanctity in the manner so successfully adopted by Germanic disciples of Richard Wagner.

Before he was lifted to such eminence, Franck, as a young man, was introduced to the world as a virtuoso pianist — he even met Franz Liszt. But much of his life passed in relative obscurity; he was forty years old before he emerged as a composer above the ordinary run. He later became known as an organist and a teacher, which hindered any recognition of his very real aspirations to write operas. This handicap was also encountered by both Lalo and Saint-Saëns who, having earned early reputations as “symphonists,” faced prejudice among the French theater establishment intent on protecting the elite exclusivity of the “scène lyrique.”

Following France's political humiliations during the Franco-Prussian War (1870–71), Franck played a part in the great resurgence of the country's music. Organist at the church of Sainte-Clotilde since 1858,



César Franck at the Console,
by Jeanne Rongier

he led an organ class, which was a composition class in all but name, at the Paris Conservatoire for many years. Most of his best-known works belong to the last ten years of his life, a decade of astonishing productivity. In addition to a heavy load of teaching and the huge body of new works he was writing (organ music, chamber music, two operas, and the oratorio *Les Béatitudes*), he also ran the Société Nationale de Musique from 1886 to his death, having taken over from Saint-Saëns.

The Symphony in D minor was written speedily in the middle of this prolific period. Urged to compose a symphony by his students, the real prod toward its writing most likely came from the premieres of three symphonies by Franck's contemporaries in early 1887: Lalo's Symphony in G minor; d'Indy's *Symphonie sur un chant montagnard français* (Symphony on a French Mountain Air); and Saint-Saëns's Symphony No. 3.

Despite, or perhaps because of, an energetic campaign on behalf of the composer launched by his students, Franck's work had a mixed reception when it was performed. Franck had wanted Charles Lamoureux to conduct his work — he was unaware that Lamoureux had turned against his music. Instead the Symphony made its debut in February 1889 at the inferior Société des Concerts, which had always aroused contrary opinions. While Debussy described the Symphony as "*ébouriffante*," which might be translated as "stunning," Ravel took exception to its orchestration, especially the "awkward" double basses and the "screaming" trumpets. The British writer Donald Tovey classed it as a "wonderful and most lovable" symphony. Yet at its first performance in Boston in 1899, the *Boston Herald* declared: "One yearns for something that suggests joyousness of spirit, for something that uplifts if only for a moment to vary the sense of depression that fills the listener."

Franck was not aiming for the jollity Boston's critic desired, but instead more for a serious exploration of symphonic thought. And, certainly others have found "uplift" in the Symphony in D minor as with all serious symphonies since Beethoven's. Set in three movements, rather than the usual four, Franck's Symphony, at forty minutes, can be classed as a compact and compelling work. The composer uses a method of integrating themes that he learned from Schubert and Liszt, and which

Saint-Saëns deployed with success in his Third Symphony. The music proceeds in the manner of finely judged rhetoric, with Franck building on these themes throughout. This accumulation increases in intensity up to the finale, where all the threads of the argument come together. The listener is left with a sense of wholeness matched by relatively few late 19th-century symphonies with their sprawling dimensions.

From the beginning of the **first movement**, the music begins to shift from key to key. D minor is firmly established at the start of both the opening *Lento* section and the *Allegro* to which it quickly leads. But other keys intervene, and the whole opening sequence from slow to fast is soon repeated a minor third higher, in F minor. F minor leads to F major, the relative major of D minor, so that a skeleton of firm tonality underpins the flesh of shifting keys. However far and however capriciously the music seems to wander, the sense of homecoming at the end of the movement (and at the end of the work) is overwhelmingly strong.

The **middle movement** is neither a slow movement, nor is it a scherzo, two of the more common central sections. It is, instead, a plaintive song for english horn accompanied by harp and pizzicato strings. Franck regarded this as one of his finest inspirations. The realization of this concept ripple throughout, and it breeds a wispy triplet figure in the strings that gives a magical delicacy to the work. Even in the **finale**, the influence of the middle movement is felt, for its themes are not yet spent, and the buoyant step that opens the last movement blends imperceptibly with the steady tread of the english horn's melody and recurrence of the main themes from the first movement. Symphonic integration had never been so skillfully achieved.

—Hugh Macdonald



Monument to César Franck in Square Samuel Rousseau, Paris

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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Gustavo Gimeno, conductor



The opening of the 2021–22 season sees Gustavo Gimeno engaging with live audiences on both sides of the Atlantic: at Orchestre Philharmonique de Luxembourg (OPL), where he has been music director since 2015, and with Toronto Symphony Orchestra (TSO), where he has held the same position since 2020–21.

During his first season in Toronto, Mr. Gimeno and the TSO recorded and streamed a range of digital performances, and this season, they celebrate the TSO's centenary. Over the past six years, he has toured internationally with OPL,

visiting prestigious concert halls in Europe and South America with soloists such as Daniel Barenboim, Gautier Capuçon, Anja Harteros, Leonidas Kavakos, Bryn Terfel, Yuja Wang, and Frank Peter Zimmermann.

Highlights with the OPL include performances of the complete Beethoven Piano Concertos with Krystian Zimerman and the 2020 world premiere of Francisco Coll's Violin Concerto, written for Patricia Kopatchinskaja. The latter was recorded and released by Pentatone in 2021 as part of a Coll monograph.

Mr. Gimeno and OPL's catalogue on Pentatone also includes Shostakovich's Symphony No. 1 and Bruckner's Symphony No. 1, Ravel's *Daphnis et Chloé*, Mahler's Symphony No. 4, Stravinsky's *The Rite of Spring*, Rossini's *Petite Messe solennelle*, and César Franck's Symphony in D minor.

As an opera conductor, he has been invited to conduct with the Liceu Opera (Barcelona), Opernhaus (Zürich), Palau de les Arts Reina Sofia (Valencia), and Teatro Real (Madrid), where he conducts Calixto Bieito's production of Prokofiev's *Fiery Angel* in 2022.

A sought-after guest conductor, he makes his debuts with Berlin Philharmonic and San Francisco Symphony this season. Highlights of past seasons include concerts with Symphonieorchester des Bayerischen Rundfunks, Munich Philharmoniker, Leipzig Gewandhaus, Wiener Symphoniker, Orchestre National de France, Swedish Radio Symphony Orchestra, London Philharmonic Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, Boston and Chicago Symphony Orchestras, Washington's National Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, and Royal Concertgebouw Amsterdam. Born in Valencia, Mr. Gimeno began his international conducting career in 2012 under the mentorship of Mariss Jansons and benefited from the support and influence of Bernard Haitink and Claudio Abbado.

Katia & Marielle Labèque

piano duo



Katia and Marielle Labèque are regular guests with The Cleveland Orchestra, along with the Berlin Philharmonic, Bayerischer Rundfunk, Chicago Symphony Orchestra, Leipzig Gewandhaus, London Symphony Orchestra, London Philharmonic, Los Angeles Philharmonic, Orchestre de Paris, Dresden Staatskapelle, Royal Concertgebouw Amsterdam, and Vienna Philharmonic. They have collaborated with conductors Marin Alsop, Semyon Bychkov, Gustavo Dudamel, Gustavo Gimeno, Mirga Gražinytė-Tyla, Pietari Inkinen,

Louis Langrée, Zubin Mehta, Andrés Orozco-Estrada, Seiji Ozawa, Antonio Pappano, Matthias Pintscher, Georges Prêtre, Sir Simon Rattle, Santtu-Matias Rouvali, Esa-Pekka Salonen, Michael Tilson Thomas, and Jaap van Zweden.

They have had the privilege of working with many composers, including Thomas Adès, Louis Andriessen, Luciano Berio, Pierre Boulez, Bryce Dessner, Philip Glass, Osvaldo Golijov, György Ligeti, and Olivier Messiaen. At Walt Disney Concert Hall in Los Angeles, they presented the world premiere of Glass's Double Concerto for Two Pianos and Orchestra with the Los Angeles Philharmonic Orchestra under the direction of Dudamel in 2015. More recently, they performed the world premiere of Dessner's Concerto for Two Pianos at Royal Festival Hall with the London Philharmonic Orchestra and John Storgårds in spring 2019.

Previous highlights include a 2005 gala concert with the Berlin Philharmonic and Sir Simon Rattle at Berlin's Waldbühne that drew an audience of more than 33,000, and the 2016 Vienna Summer Night Concert that attracted more than 100,000 attendees and over 1.5 million viewers worldwide.

In 2019, the Philharmonie de Paris invited the duo to present a special weekend that focused on their recordings *Amoria*, *Invocations*, and a new project for two guitars, played by David Chalmin and Bryce Dessner, and two pianos. This last project featured a piece written for them by Radiohead's Thom Yorke, who joined as a special guest.

They presented the world premiere of a new concerto by Nico Muhly, *In Certain Circles*, with Orchestre de Paris in July 2021 and will perform the piece with the New York Philharmonic in 2022.



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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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

ASSOCIATE 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

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Released October 2020

1-DISC DELUXE ALBUM

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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

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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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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.

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REVEALING
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MOTHERHOOD
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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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