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FRANZ WELSER-MÖST

2021 SEASON 22

CLASSICAL SEASON
WEEK 11 — FEBRUARY 24–26
Mitsuko Uchida Returns

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infocus
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The Cleveland Orchestra's digital concert series, *In Focus*, returns this winter with six brand-new episodes. Available exclusively on Adella Premium (adella.live or the Adella app), each episode includes behind-the-scenes interviews, as well as features on the music and music making.

Now streaming, the first episode presents Franz Welser-Möst leading the world premiere of Hans Abrahamsen's *Vers le silence* and a thrilling performance of Brahms's Piano Concerto No. 2 with Igor Levit.

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playing together in harmony.

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THE
CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST | MUSIC DIRECTOR

Jack, Joseph and Morton Mandel Concert Hall
Thursday evening, **February 24**, 2022, at 7:30 p.m.
Friday evening, **February 25**, 2022, at 7:30 p.m.
Saturday evening, **February 26**, 2022, at 8:00 p.m.

Franz Welser-Möst, *conductor*

ARNOLD SCHOENBERG
(1874 – 1951)

Concerto for Piano and Orchestra, Opus 42

1. Andante —
2. Molto allegro —
3. Adagio —
4. Giocoso (moderato)

MITSUKO UCHIDA, *piano*

INTERMISSION

ANTON BRUCKNER
(1824 – 1896)

Symphony No. 9 in D Minor

1. Feierlich, misterioso (Solemnly, mysteriously)
2. Scherzo: Bewegt, lebhaft — Trio: Schnell (Scherzo: Animated, lively — Trio: Fast)
3. Adagio: Langsam, feierlich (Slow, solemnly)

PRE-CONCERT TALKS
Free talks about the concert are held in Reinberger Chamber Hall one hour prior to evening concerts.

This program is approximately 1 hour 40 minutes.

Thursday evening's concert is dedicated to Mrs. Alfred M. Rankin, Sr., in recognition of her extraordinary generosity in support of The Cleveland Orchestra.

Friday evening's concert is dedicated to Mr. and Mrs. Albert B. Ratner in recognition of their extraordinary generosity in support of The Cleveland Orchestra.

This weekend's concerts are sponsored by KeyBank.

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—Winston Churchill

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THE CLEVELAND ORCHESTRA

Playing by Heart

"YOU DON'T MEMORIZE IT, you know it," says tonight's soloist Mitsuko Uchida about Schoenberg's Piano Concerto. And if anyone knows this music, it's Uchida, who made her Cleveland Orchestra debut performing it with then–Music Director Christoph von Dohnányi. Among her many other presentations of this piece were a string of concerts in 2000 at Severance with Pierre Boulez, which resulted in an album release the following year.

This weekend, Uchida returns to Severance and the Schoenberg Concerto, this time with Music Director Franz Welser-Möst. Though the 12-tone composition can seem prickly at first, Uchida illuminates the poignancy simmering beneath. Schoenberg, a Jewish exile in America when he was writing the concerto, embeds elements of German and Austrian music within it, hinting at his longing for a homeland that had fallen under Nazi rule. "He was ousted out of the German-speaking countries that he adored," Uchida explains. "I consider it a mixture of a Haydn Concerto and very late Brahms. It is so nostalgic and the structure is also a Classical piano concerto."

This theme is supported by the composer's own papers, in which a sketch of the concerto outlines his own journey from a life of ease to when "hatred broke out," creating "a grave situation" before reconciling that "life goes on."

Some trace the source of Schoenberg's music to Bruckner's Ninth Symphony, which provides the second half of this weekend's program. Sixty minutes in length, the composer died having completed only three of the four intended movements. In the third, the *Adagio*, Bruckner introduces dissonance, laying the groundwork for Schoenberg's full embrace of atonality decades later.

But this is only one aspect of an expansive symphony written by a deeply religious man facing his own mortality. Said to have dedicated this symphony to God, Bruckner also expresses doubt, anguish, uncertain silences, triumphal declamations, and a "farewell to life."

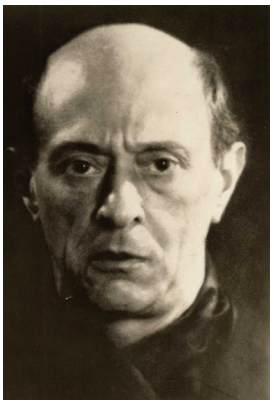
"We all, sooner or later, have to face the question, how do we want to end our lives? And Bruckner is, I think, a very good guide there," Franz Welser-Möst says. "In Bruckner Nine, the way he ends is with what we call *exclamatio*. [It] means that you approach the Lord, you call the Lord to help you, and in the end, his answer to all his questions is love. That's what the meaning of this piece is."

— *Amanda Angel*

Mitsuko Uchida's performance is generously sponsored by Dr. and Mrs. Hiroyuki Fujita.

Concerto for Piano and Orchestra, Opus 42

Composed: 1942



BY
Arnold SCHOENBERG

BORN
September 13, 1874
Vienna

DIED
July 13, 1951
Los Angeles

At a Glance

Arnold Schoenberg sketched his Piano Concerto during July 1942, completing the full score by the end of the year. It was first performed on February 6, 1944, by the NBC Symphony Orchestra conducted by Leopold Stokowski, with Eduard Steuermann as soloist.

This concerto runs about 20 minutes in performance. Schoenberg scored it for 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (xylophone, bells, bass drum, cymbals, tam-tam, snare drum), and strings, plus solo piano.

The Cleveland Orchestra first performed Schoenberg's Piano Concerto in November 1959 at a pair of subscription concerts conducted by Louis Lane, with Glenn Gould as soloist. This weekend's soloist, Mitsuko Uchida, made her Cleveland Orchestra debut in February 1990, performing this piece with then–Music Director Christoph von Dohnányi, and performed it again at Severance in May 2000 with Pierre Boulez. It was most recently performed by the Orchestra with soloist Kirill Gerstein and conductor James Gaffigan in January 2017.

About the Music

SCHOENBERG'S METHOD OF COMPOSITION "with twelve tones, related only to one another" (rather than to one central, privileged tone) is often thought of pejoratively as "cerebral" in the popular press. Intense preoccupation with that technique can, however, result in an underestimation of other strongly expressive aspects of his music. In fact, Schoenberg devoted a brilliant essay — "Heart and Brain in Music" — to demonstrating that the two were not only inseparable, but utterly interdependent. Nor is it easy to see how it could be otherwise, since human beings are equipped with both intellectual and emotional faculties.

The greatness of Schoenberg's Piano Concerto lies precisely in that it is inspired in equal measure by the heart and the brain. The rationality of the 12-tone method serves to give a new physiognomy to a concerto concept originating in Romantic music — and, conversely, traditional form serves to emphasize the natural link between Schoenberg's innovations and the musical past.

By the time he immigrated to the United States in 1934, the 60-year-old Schoenberg had reached a point in his life where synthesis between old and new stylistic elements had become more important than ever. The urge to bring these extremes together came from a much deeper place than the desire to please American audiences, as has sometimes been alleged. Rather, Schoenberg never forgot that his artistic roots were in Brahms

(as well as Wagner and Mahler), and as he grew older, these roots became much more visible than they had been in the 1920s.

Schoenberg's Piano Concerto was initially commissioned by composer-pianist Oscar Levant (1906–72), who had studied with Schoenberg and was on friendly terms with him. He also played a great deal of jazz and was close to George Gershwin (Levant was even responsible for bringing Schoenberg and Gershwin together; the two not only became regular tennis partners, but also thought highly of each other's music). In the end, however, Levant withdrew the commission, apparently because Schoenberg demanded a fee of $1,000, which seemed exorbitant to the pianist. The concerto was eventually dedicated to another American student of Schoenberg's, Henry Clay Shriver.

In his sketches for the concerto, Schoenberg jotted down brief programmatic descriptions of each movement:

1. "Life was so easy."
2. "Suddenly hatred broke out."
3. "A grave situation was created."
4. "But life goes on."

These descriptions have an obvious autobiographical ring to them — Schoenberg's life in Austria and Germany had been disrupted by the rise of Nazism, and his "life went on" after his move to the United States. Yet it is significant that Schoenberg never shared this program with anyone. He once teased Levant in a letter: "There is a program . . . a few words only, but I do not know yet whether I will add it, though you would like it. . . ." Schoenberg must have realized that, while the program was an accurate record of his thoughts and feelings during the work of composition, it could not help but trivialize the piece if published. And indeed, the concerto can in no way be reduced to those four simple sentences, which are more like seeds from which the work grew, rather than actual descriptions of its contents.

The Piano Concerto's **first movement** opens with what sounds almost like a modified Brahms intermezzo, moving gracefully along in a symmetrical waltz meter, though the melody is clearly not in any traditional key. The tension inherent in this old/new opening feeds the entire movement as the graceful waltz-intermezzo gradually gathers

momentum and finally erupts in a stormy fortissimo. The tempo then speeds up to ***Molto allegro*** — the second of the work's four interconnected movements — which carries on the tempestuous mood from the preceding section.

The high drama and intense rhythmic activity is a contrast to the subsequent ***Adagio***, an atonal song of many melodic layers and great emotional intensity, replete with overlapping lyrical woodwind solos. The culmination point is a majestic piano cadenza consisting of full-bodied chords and arpeggios. The final section of the *Adagio* alludes to the march rhythms of the *Molto allegro*.

The **last section, *Moderato*,** recaptures the graceful flow of the opening. The model this time is a classical rondo — perhaps by Haydn or Mozart, though realized once more with melodies that no classical key could hold. There is a fair amount of motivic development and no shortage of dramatic moments — as earlier, the classical and modern elements combine to create a unique mixture of musical moods.

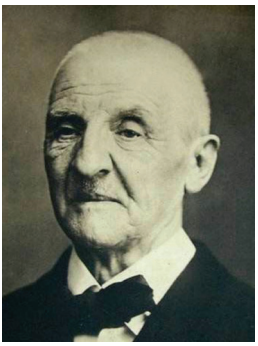
— Peter Laki

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

Portrait of Arnold Schoenberg by Richard Gerstl (1905).

Symphony No. 9 in D Minor

Composed: 1887–94, with only three movements completed



BY
Anton BRUCKNER

BORN
September 4, 1824
Ansfelden, on the outskirts of Linz, Upper Austria

DIED
October 11, 1896
Vienna

At a Glance

Bruckner began sketching ideas for his Ninth Symphony in February 1887. He had completed the first three movements by November 1894, but continued working on sketches for the intended fourth movement finale up until the day of his death, nearly two years later.

The Ninth Symphony was first performed posthumously in Vienna on February 11, 1903, in a heavily edited and distorted version by Bruckner's pupil Ferdinand Löwe. At a special concert in 1932, this version was compared with Bruckner's original scoring, allowing the invited audience to hear the differences and helping to spark interest in new critical editions of the composer's scores. The Cleveland Orchestra is using Bruckner's original scoring.

This symphony runs just over one hour in performance. Bruckner scored it for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 8 horns (4 doubling on Wagner tubas), 3 trumpets, 3 trombones, contrabass tuba, timpani, and strings.

The Cleveland Orchestra first played Bruckner's Ninth Symphony in April 1952 under the direction of George Szell. In 2007 and 2008, Franz Welser-Möst conducted it at Severance Hall, at Blossom, and across Europe, including recording it for DVD at Vienna's Musikverein. Welser-Möst also led the Orchestra's most recent performances of Bruckner's Ninth at Blossom and Lincoln Center in July 2011.

About the Music

BRUCKNER IS OFTEN portrayed as a simple, pure conduit of sonic grandeur, another Romantic prophet unheeded by his contemporaries. Yet Bruckner wasn't really a Romantic composer in the usual sense. According to commentator Robert Simpson (author of perhaps the best overview of the composer, *The Essence of Bruckner*), one vital key to understanding Bruckner is realizing how profoundly anti-Romantic his music actually is.

Romantic storylines play on a pattern of expectation, a great longing for fulfillment. Their characteristic manner is one of nervous excitement that leads, as Simpson puts it, to "some all-embracing emotional climax." The essence of Bruckner's music, by contrast, with its "calm fire," is "a search for pacification." Bruckner the composer has a "tendency to remove, one by one, disrupting or distracting elements," so that what is eventually revealed is a final layer "of calm contemplative thought."

Bruckner's devout Catholic faith informed many aspects of his music. And the Ninth Symphony, in particular, is a work of imposing courage. It involves, on one level, an inner journey in which terrifying moments of doubt and agony are faced head on. This is music written by a man who, long obsessed with death, was deeply aware that his own was approaching. Bruckner's health

— both physical and mental — deteriorated as he struggled to complete this symphony. In the end, he left us with only three finished movements, lasting just over one hour.

In the last two years of his life, Bruckner wrote substantial sketches for a fourth-movement finale for his Ninth Symphony. As it stands, however, Bruckner's Ninth remains one of the great "unfinished" works of history. When its three completed movements are performed, it comes across, not as a fragmentary torso, but as complete and whole on its own terms.

> *"There are so many more sides to Bruckner than people realize. It can be a surprising way to think of him, but Bruckner really was a Minimalist. It's so apparent, out of these little elements he builds something much larger and extremely powerful."*
>
> *— Franz Welser-Möst*

The opening minutes of the **first movement** provide one of the great passages of brooding, Brucknerian genesis. Just when it seems he's settling down to his main musical motif, new fragments and ideas are spun out until, summoning a burst of energy, an even more gigantic theme rings out. It spans widely, and its emphasis on the octave and the half-step above the tonic D will have great consequences throughout the symphony. But this is music in which isolating themes and "subject groups" (there are two more to come that take up more than a third of the movement's length) seem but a distraction from the cosmic landscape Bruckner is exploring.

The rest of the movement reconfigures and retraces this abundance of musical ideas. Bruckner's scoring has the austerity of a fresco compared with the kind of richly painted textures that Richard Strauss used. Even the most directly lyrical music (from the second subject group), with its decorating inner lines, is purged of excess. Bruckner's juxtapositions and silences point ahead to the spatial experimentation of composers in the 20th century.

Bruckner's **second-movement *Scherzo***, also in D minor, continues this pivotal use of dissonance — lingering chords with clinging neighbor tones are heard in the opening measures. In the massive repetitions within the main theme's rhythm, some commentators have found a dance of death. But its primal energy is still of the elemental cosmic world from the first movement. Its insistent rhythmic barbarity also brings to mind the ambiguous forces within Stravinsky's *The Rite of Spring*, an intertwining of creative and destructive impulses together.

In the **third-movement *Adagio***, the objective and subjective worlds of this symphony at last come together in remarkable balance. This is one of Bruckner's most transporting movements. The sense of the universe's mysteries from the first movement are here matched by a kind of individual anguish, a perspective of uncertain yearning. It's no coincidence that Bruckner's stretchings of tonality in the opening theme foreshadow Mahler and Schoenberg (the entire theme actually makes use of all twelve tones of the chromatic scale).

Bruckner counters the gaping leap of the theme's opening with a concluding rising figure. This directly alludes to the Grail motif from Wagner's opera *Parsifal* and comes to rest on the tonic E major (a reference to Parsifal's Spear motif is also included). Beyond this musical cueing of religious faith, these references further introduce a subjective dimension to the symphony.

And here we begin to sense how the Ninth also functions as a kind of *summa* for Bruckner, encoding the musical monuments that were integral to his experience. There is the Beethoven Ninth Symphony, which left its imprint on so many Brucknerian beginnings, as it does in this opening movement; the powerful metamorphosis of folk dance into something larger than life in the *Scherzo*; and actual musical quotes within the *Adagio*, including references from Bruckner's own works.

Here, too, are extraordinary contrasts. Consider the triumphal outbursts from full orchestra that dissolve into dissonances, followed by a poignant descent in the horns — labeled by the composer a "farewell to life" — as the triumphal rhythm quietly but repeatedly plays in the background.

This *Adagio*, the last symphonic movement that Bruckner completed, lays out its materials under different lights and in different shapes. But before the Brucknerian "calm" can be fully imparted, a harrowing climax builds. In place of triumphal chords, Bruckner unleashes a violent, brass-powered dissonance taken from the movement's beginning. Even more terrifying is the long silence that follows, filling the abyss just glimpsed.

What follows in the coda is the true "farewell to life," music of ineffable return and composure. Here, quotations from the Eighth and Seventh Symphonies (voiced in a quartet of Wagner tubas) look back to two of Bruckner's great achievements. So that even though this symphony remained unfinished, it comes to rest with a finality that encapsulates the composer at his most visionary.

— Thomas May

Thomas May writes and lectures about music and theater.
He is the author of Decoding Wagner *and* The John Adams Reader.

Cuffs

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Franz Welser-Möst

MUSIC DIRECTOR
Kelvin Smith Family Chair

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

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

As a guest conductor, Mr. Welser-Möst enjoys a close and productive relationship with the Vienna Philharmonic. He regularly conducts the orchestra in Vienna as well as on tour, and in January 2023, he will lead its celebrated New Year's Concert for the third time. Highlights of recent and upcoming appearances include performances of Strauss's *Die Aegyptische Helena* at Teatro alla Scala and *Elektra* at the Vienna State Opera, and concerts with the New York Philharmonic, Leipzig Gewandhaus Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and the Royal Stockholm Philharmonic. He is a regular guest at the Salzburg Festival, where he most recently led an acclaimed production of *Elektra*.

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

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

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

PHOTO BY JUSTIN PUMFREY

Mitsuko Uchida *piano*

Mitsuko Uchida is a performer who brings deep insight into the music she plays through her own search for truth and beauty. She is particularly noted for her peerless interpretations of the works of Mozart, Beethoven, Schumann, and Schubert, both in the concert hall and on recordings, and has also illuminated the music of Alban Berg, Arnold Schoenberg, Anton Webern, and György Kurtág for new generations of listeners.

Ms. Uchida made her Cleveland Orchestra debut in February 1990, and since that time, she has performed frequently with the Orchestra at Severance, Blossom, and on tour in Europe and Japan. She made her Cleveland Orchestra conducting debut in 1998 and subsequently led performances from the keyboard of all of Mozart's piano concertos as artist-in-residence for five seasons (2002–07). She celebrated her 100th performance with the Orchestra in 2019.

She also has enjoyed close relationships with many other renowned orchestras across the world, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Bavarian Radio Symphony, London Symphony Orchestra, London Philharmonic Orchestra, and the Chicago Symphony. In 2016, she was appointed an artistic partner to the Mahler Chamber Orchestra and began a five-year series of concerts directing Mozart concertos from the keyboard with the ensemble, which included tours of major venues in Europe and Japan.

Mitsuko Uchida records exclusively for Decca, and her extensive discography includes the complete Mozart and Schubert piano sonatas. Her recording of Schoenberg's Piano Concerto with Pierre Boulez and The Cleveland Orchestra won four awards, including one from *Gramophone* for best concerto recording. She is the recipient of two Grammy® Awards — for her recording of Mozart's Piano Concertos No. 23 & 24 with The Cleveland Orchestra and for an album of lieder with Dorothea Röschmann.

Mitsuko Uchida has demonstrated a long-standing commitment to aiding the development of young musicians and is a trustee of the Borletti-Buitoni Trust. She is also artistic director of the Marlboro Music Festival in Vermont. In June 2009, she was made a Dame Commander of the Order of the British Empire.

The Cleveland Orchestra

Now in 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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THE CLEVELAND

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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 February 2022.

ORCHESTRA

2021 SEASON 22

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Mary Kay Fink

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Mary Kay Fink
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OBOES
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Edith S. Taplin Chair
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Sharon and Yoash Wiener Chair
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Everett D. and Eugenia S. McCurdy Chair
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Blossom-Lee Chair
Sunshine Chair
Gilbert W. and Louise I. Humphrey Chair
Rudolf Serkin Chair

* *Principal*
§ *Associate Principal*
1 *First Assistant Principal*
2 *Assistant Principal*

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MUSIC DIRECTOR LAUREATE

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ASSOCIATE CONDUCTOR
Elizabeth Ring and William Gwinn Mather Chair

Lisa Wong
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Frances P. and Chester C. Bolton Chair

LATE SEATING
As a courtesy to the audience members and musicians in the hall, late-arriving patrons are asked to wait quietly until the first convenient break in the program, when ushers will help you to your seats. These seating breaks are at the discretion of the House Manager in consultation with the performing artists.

PAGERS, CELL PHONES, AND WRISTWATCH ALARMS
Please silence any alarms or ringers on pagers, cell phones, or wristwatches prior to the start of the concert.

PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING
Audio recording, photography, and videography are prohibited during performances at Severance. Photographs of the hall and selfies can be taken when the performance is not in progress. As a courtesy to others, please turn off any phone/device that makes noise or emits light.

IN THE EVENT OF AN EMERGENCY
Contact an usher or a member of house staff if you require medical assistance. Emergency exits are clearly marked throughout the building. Ushers and house staff will provide instructions in the event of an emergency.

HEARING AIDS AND OTHER HEALTH-ASSISTIVE DEVICES
For the comfort of those around you, please reduce the volume on hearing aids and other devices that may produce a noise that would detract from the program. Infrared Assistive-Listening Devices are available. Please see the House Manager or Head Usher for more details.

AGE RESTRICTIONS
Regardless of age, each person must have a ticket and be able to sit quietly in a seat throughout the performance. Classical season subscription concerts are not recommended for children under the age of 8. However, there are several age-appropriate series designed specifically for children and youth, including Music Explorers (recommended for children 3 to 6 years old) and Family Concerts (for ages 7 and older).

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

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PROOF OF VACCINATION

Everyone who enters Severance Music Center for concerts and events will be required to show proof of full Covid-19 vaccination (two doses, **plus a booster**, per CDC guidelines) of a World Health Organization (WHO) or U.S. Food and Drug Administration (FDA) approved or authorized vaccine along with a photo ID. Guests who are unable to be vaccinated or have not received their booster dose will be required to provide proof of a negative Covid test, along with a photo ID.

Audience members ages 3 and older who cannot be vaccinated may provide proof of a negative test result received from a completed lab-certified antigen COVID-19 test within 24 hours prior to entering Severance, or a negative test result received from a completed PCR COVID-19 test within 72 hours prior to entering Severance.

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.*

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.

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.

Lose yourself. Find yourself.

FEATURED EXHIBITIONS

Through March 13, 2022
Picturing Motherhood Now

Through May 8, 2022
Migrations of Memory—
The Poetry and Power of Music

Through May 29, 2022
Derrick Adams: LOOKS

Through June 19, 2022
Women in Print: Recent Acquisitions

Through June 26, 2022
Currents and Constellations: Black Art in Focus

Through August 14, 2022
Medieval Treasures from Münster Cathedral

Through February 19, 2023
Cycles of Life: The Four Seasons Tapestries

Opens March 12, 2022
Alberto Giacometti: Toward the Ultimate Figure
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Opens May 8, 2022
The New Black Vanguard: Photography between Art and Fashion

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Photo: Scott Shaw Photography

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