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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR

Jack, Joseph and Morton Mandel Concert Hall

Thursday evening, **April 7, 2022**, at 7:30 p.m.

Saturday evening, **April 9, 2022**, at 8:00 p.m.

Sunday afternoon, **April 10, 2022**, at 3:00 p.m.

Alan Gilbert, *conductor*

LILI BOULANGER
(1893–1918)

FRÉDÉRIC CHOPIN
(1810–1849)

UNSUK CHIN
(B. 1961)

CLAUDE DEBUSSY
(1862–1918)

D'un matin de printemps (On a spring morning)

Piano Concerto No. 2 in F minor, Opus 21

1. Maestoso
2. Larghetto
3. Allegro vivace

EMANUEL AX, *piano*

INTERMISSION

Rocaná (for orchestra)

La mer (The sea)

1. De l'aube à midi sur la mer (From dawn to noon on the sea)
2. Jeux des vagues (Play of the waves)
3. Dialogue du vent et de la mer (Dialogue of wind and sea)

PRE-CONCERT TALKS

Francesca Brittan of Case Western Reserve University will discuss "Profiles of the Romantic Virtuoso" one hour prior to each concert in Reinberger Chamber Hall.

This program is approximately 1 hour 50 minutes.

Thursday's concert is dedicated to James and Donna Reid in recognition of their extraordinary generosity in support of The Cleveland Orchestra.*

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Saturday's concert is dedicated to Mr. and Mrs. William Winfield Baker in recognition of their extraordinary generosity in support of The Cleveland Orchestra.

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CLEVELAND ORCHESTRA RADIO BROADCASTS

Saturday's concert will be broadcast live as part of weekly programming on ideastream/WCLV Classical 90.3 FM, on Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m.



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INTRODUCING THE CONCERT

Impressions in Sound

THE ESPRIT OF FRENCH art and literature and its influence on music courses through this weekend's program, led by guest conductor Alan Gilbert. Bookended by works from two masters of Impressionist composition, it cycles back to the height of the Romantic Era and also charges forward into contemporary conceptual realms.

The concert opens with Lili Boulanger's atmospheric *D'un matin de printemps* (*On a spring morning*). Completed in 1918, at the end of her short life, it is about beginnings — the start of a new day, the emergence of life after a long winter — and, as the program's beginning, it also sets a fitting tone for the pieces that follow.

Frédéric Chopin was the nineteenth century's great poet of the keyboard. In his romantic Piano Concerto No. 2, performed this weekend by the inimitable Emanuel Ax, Chopin unlocks the emotional potential of the instrument. None other than the era's towering piano virtuoso Franz Liszt praised this work as, "a perfection almost ideal its expression now radiant with light, now full of tender pathos."

On the surface, Unsuk Chin's *Rocaná* for orchestra seems to have little in common with the three other pieces on this program. However, her works invoke the cultural output of previous eras. A clue is planted in the title: the word "rocaná" is Sanskrit for "room of light." Here, then, Chin is translating light into sound, mirroring the Pointillist techniques of Georges Seurat in the orchestra.

With Debussy's *La mer* (*The sea*), the program comes full circle to the height of Impressionism. As with Monet's water lilies and haystacks, Debussy's series of three symphonic sketches captures the mutability of its subject, the capacity to transform and be transformed over time through the movements of light, and wind, and our own perceptions.

— Caroline Godard

Caroline Godard grew up in Northeast Ohio and is currently a PhD student in French literature at University of California, Berkeley.



Impression
Sunrise
(1872) by
Claude Monet

D'un matin de printemps (On a spring morning)

Composed: 1917–18



BY
**Lili
BOULANGER**

BORN
August 21, 1893
Paris

DIED
March 15, 1918
Mézy-sur-Seine,
France

At a Glance

Along with *D'un soir triste* (On a sad evening), Lili Boulanger's work for orchestra, *D'un matin de printemps* (On a spring morning), was the last work she completed in her own hand before her death at the age of 24.

Boulanger wrote two previous versions of this work — one a duet for violin or flute and piano and another, a trio for violin, cello, and piano — before adapting it to full orchestra. The orchestral version premiered on March 13, 1921, with Rhené-Baton conducting the orchestra of the Concerts Pasde-

loup at the Paris Conservatory, which Boulanger had attended.

She scored it for 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (triangle, cymbals, snare drum, castanets), harp, celeste, and strings. It runs a little more than 5 minutes in performance.

This weekend's presentations, led by conductor Alan Gilbert, mark the first performances of *D'un matin de printemps* by The Cleveland Orchestra.

About the Music

LILI BOULANGER WAS BORN into a family of musicians in late nineteenth-century France. Her father, Ernest Boulanger, was a composer who won the prestigious Prix de Rome; her mother, Raïssa, was a singer who studied with Ernest; and her sister, Nadia, six years her senior, was a composer who became one of the most celebrated teachers of musical composition in the twentieth century.

So it was no surprise that Lili's musical talents were apparent from an early age. But she was also plagued by ill health from the age of 2, when she contracted a severe case of bronchial pneumonia. She continued to suffer from ailments, most likely due to Crohn's Disease, which caused her severe intestinal distress leading to her untimely death. Despite these physical limitations, Lili was able to pursue composition studies through family connections and proximity to Paris's top musical minds, even when her body failed her. Paul Vidal, who taught a highly regarded composition class at the Paris Conservatory, lived in her apartment building and provided her with private classes, and Gabriel Fauré, a mentor to Nadia, checked up on the younger sister as well.

In 1903, the French government allowed women to enter the competition for the Grand Prix de Rome, which Ernest Boulanger won in 1835 and remained the highest honor in the

country for aspiring composers. Its prize was a four-year residency at the Villa Médici in Rome. Nadia Boulanger entered the competition four times, making it to the final round in 1907, but never won.

Lili watched her sister's repeated attempts, and at the age of 16, told her mother that she would dedicate herself to winning the prize that eluded her sister. Lili made her first attempt in 1912, but withdrew due to health issues. The following year, she redoubled her efforts and became the first woman to win the prestigious prize. Along with her cantata *Faust et Hélène*, her "frail grace" — notably contrasted against Nadia's more commanding demeanor, threatening preconceived notions of femininity — moved the jury.

Lili's subsequent arrival in Rome was delayed several times due to her health, and her residency at the Villa Médici was cut short due to World War I. Perhaps more importantly than the residency, the Prix de Rome prompted the prominent publisher Ricordi to offer Lili a contract, guaranteeing a platform for her work.

D'un matin de printemps was one of the last works Boulanger wrote in her own hand. (She dictated her final composition, *Pie Jesu*, to Nadia.) At least two iterations of the piece preceded this orchestral version, one for violin or flute and piano and another for piano trio.

The French title can be translated to either *On* or *Of a spring morning*, suggesting Lili's Impressionistic leanings; the experiences of the composer and listener are infused into this work. Its delicate beginning, with the initial melody carried by the flutes, evokes a crisp wind after a rainstorm; it's calm at first, but then begins to pick up life and speed, filled with shimmering orchestral colors from the woodwinds, celesta, and triangle, as if the world is waking up.

A sense of melancholy enters in the middle section that features a plaintive air voiced by solo violin, a poignant reminder that with life also comes suffering — a truth of which Lili Boulanger was intimately aware. But this interlude does not last long and the piece grows in vitality toward a rousing end. *D'un matin de printemps* is, above all, about beginnings — the start of a new day, the emergence of life after a long winter of hibernations, and the promise of what lies ahead.

— Caroline Godard and Amanda Angel



Portrait of Lili Boulanger in 1913 by Henri Manuel.

Piano Concerto No. 2 in F minor, Opus 21

Composed: 1829–30



BY
**Frédéric
CHOPIN**

BORN
March 1, 1810
Zelazowa Wola,
Poland

DIED
October 17, 1849
Paris

At a Glance

Chopin wrote his F-minor Piano Concerto in 1829–30. He played the solo part at the private premiere performance, on March 4, 1830, in Warsaw, conducted by Karol Kurpiński. A public performance was given two weeks later, on March 17, at the Warsaw National Theater as part of Chopin's "debut" concert in the capital. The concerto was designated as "No. 2" at the time of its publication. (Chopin's piano concerto, in E minor, written later in 1830, was published first, as "No. 1.")

This concerto runs about 30 minutes in performance. Chopin scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, bass trombone, timpani, and strings.

The Cleveland Orchestra first presented this concerto in December 1932, conducted by Nikolai Sokoloff and with Josef Hofmann as soloist. It has been performed occasionally since, most recently in April 2016, with soloist Jan Lisiecki and conductor Antoni Wit.

About the Music

CHOPIN'S TWO PIANO CONCERTOS are both early works, composed before he left Warsaw for a journey that would bring him to his permanent home, Paris. He was just twenty, with considerable ambitions as a composer and as a virtuoso pianist, and his French father, Nicolas Chopin, was far from the obstructive parent that great artists often battle against. He made it clear to his son that to succeed at the highest level in music he needed to experience the wider world and to find out for himself how music was cultivated in the great capitals of Europe: Vienna, Berlin, and Paris.

The concerts Chopin gave in Warsaw before leaving his hometown in 1830 put his immense talents on display and labeled him a genius, from at least some members of the press.

Concerts in that era were entirely different from the events we know today. They lasted three hours or more, and often included a number of soloists, among them always at least one singer, preferably a famous soprano. Solo pieces alternated with orchestral music. There was generally a chorus on hand, and the music tended to get lighter as the evening proceeded.

From the late eighteenth to early nineteenth century, the piano had enjoyed the fruits of rapid industrial advance. It was stronger, heavier, larger, and louder. It was in those days still always brown, never black, and it was equipped with a variety of pedals for special effects. Its sound could fill ever larger halls. By the time Chopin appeared on the scene it also had an upper

register that added more than an octave to the range of the instruments that Mozart had played. This high register had a tinkly brilliance that pianists and composers rushed to exploit. Finger virtuosity was the goal of every aspiring pianist, and the études and variations that poured from the presses offered even modest pianists the chance to impress their listeners with cascades of notes that sound more difficult than they are.

At the highest level, pianist-composers had to develop a truly formidable finger technique, the most celebrated exponent of which was the young Franz Liszt. Chopin was among the young virtuosos of this order, although he did not meet Liszt until reaching Paris. His models were Johann Nepomuk Hummel, Friedrich Kalkbrenner, and Ignaz Moscheles — well established touring pianists and successful composers, all of whom wrote concertos that combine great virtuosity with solid craftsmanship.

Chopin probably did not know Mozart's or Beethoven's concertos in his teenage years, so it is not surprising that he modeled his first attempt at a full-scale concerto on Hummel. Having studied with Mozart as a boy, Hummel went on to a brilliant career. He visited Warsaw in 1828 and met young Chopin, who regarded his virtuosic concertos with enormous admiration. Chopin's first attempt is this Concerto in F minor, known as his Concerto No. 2; however, it was written before the Concerto in E minor now known as "No. 1". The numbering refers to the order in which the two works were published, regardless of the sequence in which they flowed from the composer's pen.

Chopin performed the F-minor Concerto in Warsaw in March 1830 to rapturous acclaim from the press. He was greeted as a national hero: "How beautifully he plays! What fluency! What evenness! There could be no more perfect concord between the two



Chopin in the salon of Prince Antoni Radziwiłł in 1829 (1887) by painter Henryk Siemiradzki.

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hands. He plays with such certainty, so cleanly that his concerto might be compared to the life of a just man: no ambiguity, nothing false. He plays with the good manners of a well-bred person who may indeed be aware of his own significance but has no pretensions, knowing that, if he chose, anything might be permitted to him. His music is full of expressive feeling and song, and puts the listener into a state of subtle rapture, bringing back to his memory all the happy moments he has known.”

Chopin's playing, in fact, was always noted for its high breeding and lack of showy display, yet his music, especially his concertos, calls for great precision and brilliant polish. The work was repeated shortly thereafter to even greater applause.

Chopin already had a second concerto, No. 1, in E minor, in the works. The composer performed it in October 1930 to another enthusiastic audience. “The bravos were deafening,” Chopin reported, although there was little response in the press. A few weeks later he left Warsaw, never to return.

Chopin's concertos have been criticized for the minor role allotted to the orchestra, and French composer Hector Berlioz disapproved of their unadventurous instrumentation. Yet their melodic richness, their warmly colored harmony, and their highly crafted piano writing all ensure their place in the repertory.

Chopin himself played the Second Concerto only twice more, during his early years in Paris. He would not have regarded it as approaching the peak of his creative genius, but as a vehicle for a young pianist-composer, it served him well.

The **first movement** of Chopin's concerto is based on themes that start off simply but are quickly subjected to fanciful elaborations of every kind. The **second movement** is a marvel of elegance and filigreed decoration, the orchestra giving patient support throughout. And the **finale** has the character of a lively Polish tune, part mazurka, part krakowiak folk dance, in 3/4 time. Toward the end, the horn sounds the signal for a turn to the major key and a coda driven by cascades of notes ranging from one end of the piano to the other.

— 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.

Rocaná (for orchestra)

Composed 2008



BY
**Unsuk
CHIN**

BORN
July 14, 1961
Seoul,
South Korea

At a Glance

Unsuk Chin wrote *Rocaná* for orchestra in 2008. It was premiered in March of that year by the Montreal Symphony Orchestra under the direction of Kent Nagano, to whom the work is dedicated.

Chin conceived it as one 20-minute-long movement and scored it for 3 flutes (first doubling alto flute, third doubling piccolo), 3 oboes (third doubling english horn), 3 clarinets (second doubling E-flat clarinet, third doubling bass clarinet), 3 bassoons (third doubling contrabassoon), 6 horns, 4 trumpets (second doubling

E-flat trumpet), trombone, 2 bass trombones, tuba, timpani, percussion (2 anvils, bass drum, bass marimba, cencerros, crotales, cymbal, 2 dobachi, glass wind chimes, glockenspiel, lithophone, maracas, marimba, mark tree, 4 metal blocks, sandbox, 3 snare drums, 3 tam-tams, 2 triangles, tubular bells, vibraphone, whip, xylophone, 5 Javanese gongs), harp, piano (doubling celesta), and strings.

This weekend's concerts, conducted by Alan Gilbert, mark the first performances of *Rocaná* by The Cleveland Orchestra.

About the Music

IN 2003, ICELANDIC-DANISH artist Ólafur Eliásson created a nearly 90-foot-wide artificial sun in the cavernous Turbine Hall of London's Tate Modern. Titled *The Weather Project*, it drew more than two million visitors to the museum to bathe in the rays of the artificial, man-made atmosphere and climate. Two years later, Eliásson was invited to create another immersive installation at Museum Boijmans Van Beuningen in Rotterdam. This one, called *Notion Motion*, invited visitors to participate in the artistic process — as they walked through the galleries, their movements were visualized into wave patterns that were projected onto the museum walls.

Both of these exhibitions proved influential to Korean-born, Berlin-based composer Unsuk Chin as she began writing *Rocaná* (pronounced ro-CHA-na). As with Eliásson, Chin did not set out to merely describe light, but translate its oscillating waves into sound, depicting their density, texture, and spatial composition. Extending the metaphor with art, she calls the one-movement work a "tonal sculpture."

Largely self-taught, Chin learned to read music from her father, a Presbyterian minister in Seoul, and began playing piano and organ for his congregation. Her first lessons in composition came through studying scores of composers such as Tchaikovsky. Though she was encouraged to pursue music by teachers, her for-

mal training only began as a teenager, after winning admission to the Seoul National University. There she studied with the eminent composer Sukhi Kang, who had honed his craft in both Europe and South Korea.

In the 1980s, Chin moved to Europe to study with the pioneering Hungarian composer György Ligeti. His insistence that she find her own voice and not adopt the styles of others was critical to her development as a composer. Her breakthrough came with the 1991 premiere of *Acrostic-Wordplay* (for soprano and ensemble), which was revised in 1993 and has been performed in more than twenty countries. In 2004, Chin won the prestigious Grawemeyer Award for her Violin Concerto.

Chin's inventiveness and singular voice shine in all her mature works, drawing on influences from east and west, past and present. She explains that because of her cultural background she has, "a certain aversion to the sound world produced by traditional symphony orchestras rooted in nineteenth-century aesthetics, and I feel a great deal of affinity for non-European musical cultures. That is why I always try to introduce a completely different color into my compositions based on my experience of non-European music."

Calling for Javanese gongs, Japanese temple bells, and other eastern instruments, Chin expands the orchestral palette to include a broader conception of aesthetics and color in *Rocaná*. Meaning "room of light" in Sanskrit, this work explores the "behavior of beams of light — their distortion, refraction, reflections, and undulations."

From the outset of the piece, Chin paints a pointillist landscape filled with shimmering bells, spectral strings, and blaring horns. They float in and out of focus, sometimes in slow-motion pulses or sudden eruptions that dissipate into air. While structures and rhythms recur, they do not repeat, finding new contexts and interactions. This palpable energy collects throughout the work leading to its brilliant and explosive end.

— Caroline Godard and Amanda Angel



Notion Motion (2005) by Ólafur Eliásson.

La mer (The sea)

Composed: 1903–05



BY
**Claude
DEBUSSY**

BORN
August 22, 1862
St. Germain-en-Laye,
France

DIED
March 25, 1918
Paris

At a Glance

Debussy composed *La mer* between the summer of 1903 and early March 1905. The first performance was given in the Concerts Lamoureux series in Paris on October 15, 1905, conducted by Camille Chevillard. *La mer* was first played in the United States on March 1, 1907, by Karl Muck and the Boston Symphony Orchestra. The score was published that year and reissued with some corrections and revisions in 1909.

La mer runs a little more than 20 minutes in performance. Debussy scored it for piccolo, 2 flutes, 2 oboes, english horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani,

percussion (cymbals, glockenspiel, tam-tam, triangle, and bass drum), 2 harps, and strings.

The Cleveland Orchestra first performed *La mer* in April 1927, under the direction of Nikolai Sokoloff. It has been programmed frequently since that time and recorded six times, with Artur Rodziński (1940, not released; 1941), George Szell (1963), Lorin Maazel (1977), Vladimir Ashkenazy (1986), and Pierre Boulez (1993), the last of which received a 1995 Grammy Award. The Orchestra most recently performed it with conductor Thierry Fischer in July 2019 during the Blossom Music Festival.

About the Music

WHEN IT COMES TO ROOTS, origins, sources, and influences, Debussy is one of the most complex of composers. He was so sensitive to experiences of all kinds — and so absorbent of images and ideas — that we may well envy his capacity to select and marshal artistic impressions of many kinds and then fashion them into new works of art.

Both the outer and inner world contributed to this storehouse of expression, which implies, in the case of *La mer* that he was not only affected by his own image of the sea and his own contact with it, but that he was also stirred into creating a musical portrait of the sea by other artists' attempts to do so in other media, especially painting.

His actual contact with the sea was no more varied than that of other reasonably well-to-do Frenchmen of his generation. He spent holidays in Cannes and Arcachon and took advantage of a nearby seacoast during his time at the Villa Medici in Rome. In 1889, he suffered an alarming voyage in a small boat off of Saint-Lunaire, in Brittany.

Visits to London in 1902 and 1903 not only involved Channel crossings, they also allowed him to see a selection of paintings by J.M.W. Turner, whose work he knew and admired but only then was able to study in depth. That prompted Debussy

to begin working on *La mer* in summer 1903, completing and performing the work two years later.

It was not only Turner whose vivid treatment of such subjects touched Debussy. The Impressionists had always appealed profoundly to him, and his work is in many ways a musical counterpart to theirs, *La mer* especially. The Japanese artist Hokusai, whose woodblocks inspired Monet, Degas, and Cassatt, also attracted the composer; his famous woodblock print, *Under the Wave off Kanagawa*, appeared on the cover of the full score at Debussy's request.

"I have loved the ocean and listened to it passionately," Debussy wrote, as the music instantly confirms. The surge and flow of the sea, the tiniest drops of spray and its whole broad sweep are vividly portrayed. At the same time the three movements, while only claiming to be symphonic "sketches," add up to a more than passable imitation of a traditional symphony — the outer movements (themselves connected by cyclic recall of earlier themes) enclosing a brisk and breezy scherzo.

The **first movement**, evoking the sun rising to its full splendor over the ocean, is the furthest from inherited ideas of formal rigor or musical structure, as it expands and progresses without ever going over its earlier material. Some striking ideas are heard many times, notably the abrupt little rhythm of two notes with which the cellos begin, and the rising and falling melody given out very early by the trumpet and english horn in octaves. As the movement gathers momentum, the wave-like phrases are more recognizable, and a striking episode for sixteen cellos stands out.

In the **second movement**, illustrating the intricate play of waves, Debussy's delicate orchestral skill is on display, although there are episodes of disturbing force among the tracery of lighter textures. The **third movement** portrays the wind in dialogue with the sea, with clear evocations of the first movement. A broad new theme, not unlike those written by Debussy's compatriot César Franck, recurs in various guises; two cornets join the brass section, and the themes tumble over each other as the work reaches its shimmering conclusion.

— Hugh Macdonald



Under the Wave off Kanagawa
(ca. 1830–32) by Katsushika
Hokusai

lighthearted

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GUEST CONDUCTOR

Alan Gilbert

Grammy Award-winning conductor Alan Gilbert has been chief conductor of Hamburg's NDR Elbphilharmonie Orchestra since fall 2019 — after serving for more than a decade as principal guest conductor of Hamburg's NDR



PHOTO BY PETER HUNDERT

Symphony Orchestra, as the German ensemble was formerly known — and music director of The Royal Swedish Opera since spring 2021. He also holds positions as principal guest conductor of the Tokyo Metropolitan Symphony and conductor laureate of the Royal Stockholm Philharmonic Orchestra.

Previously he served an eight-year tenure as music director of the New York Philharmonic. The first native New Yorker to hold the post, he

succeeded not only in making “an indelible mark on the orchestra’s history and that of the city itself” (*The New Yorker*), but also in “building a legacy that matters and ... helping to change the template for what an American orchestra can be” (*The New York Times*). He has led productions at LA Opera, the Metropolitan Opera, Santa Fe Opera (where he served as the first appointed music director), and Zürich Opera.

In addition to these appointments, Mr. Gilbert maintains a major international presence, making guest appearances with orchestras including Amsterdam’s Royal Concertgebouw Orchestra, the Berlin Philharmonic, Boston Symphony Orchestra, Dresden Staatskapelle, Leipzig Gewandhaus Orchestra, London Symphony Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, Philadelphia Orchestra, and The Cleveland Orchestra, where he was an assistant conductor from 1995 to 1997.

In 2021–22, he opened the season of the NDR Elbphilharmonie Orchestra with a program featuring Yo-Yo Ma and the world premiere of a new NDR co-commission from Mark-Anthony Turnage. Over the following months Mr. Gilbert and the orchestra have collaborated with Joshua Bell, Kirill Gerstein, and Renée Fleming, and performed symphonies by Beethoven, Bruckner, and Schumann. Mr. Gilbert will conduct the Boston Symphony Orchestra in April, The Royal Swedish Opera in June, and South Korea’s KBS Symphony Orchestra in July.



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Emanuel Ax, *piano*

Pianist Emanuel Ax was born in Lviv, Ukraine, and moved to Winnipeg, Canada, with his family as a young boy. He was a student of Mieczyslaw Munz at The Juilliard School and completed his graduate work at Columbia University. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, and in 1979, when he won the coveted Avery Fisher Prize.

Mr. Ax performs in recital and with major symphony orchestras around the world. He has appeared regularly at the BBC Proms, Blossom Music Festival, Edinburgh Festival, Hollywood Bowl, Mostly Mozart Festival, Ravinia Festival, and Tanglewood, among others.

As a frequent and committed partner for chamber music, he has worked regularly with artists such as Young-Uck Kim, Jaime Laredo, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, and Isaac Stern. He is a proponent of contemporary composers and has had works written for him by John Adams, Samuel Adams, HK Gruber, Krzysztof Penderecki, Christopher Rouse, and Melinda Wagner, among others.

He recorded more than 20 albums for RCA Records and has been an exclusive Sony Classical recording artist since 1987. Mr. Ax has won seven Grammys, including awards for his second and third volumes of Haydn piano sonatas, as well as a series of recordings of Beethoven and Brahms cello sonatas with Yo-Yo Ma. Other recordings include an album of tangos by Astor Piazzolla, Liszt and Schoenberg concertos, solo works by Brahms, and the world premiere of John Adams's *Century Rolls* with The Cleveland Orchestra.

Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. He is a fellow of the American Academy of Arts and Sciences and holds honorary music doctorates from Columbia University, Skidmore College, and Yale University.



PHOTO BY SUSSIE AHLBURG

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THE GILMORE

piano festival

in KALAMAZOO, MICHIGAN
 APRIL 24 — MAY 15

YUJA WANG © JULIA WEELY

MORE THAN 40 PIANISTS, INCLUDING:

YUJA WANG	IGOR LEVIT,
EMANUEL AX	2018 GILMORE ARTIST
DANIIL TRIFONOV	MICHELLE CANN
KIRILL GERSTEIN,	SERGEI BABAYAN
2010 GILMORE ARTIST	

IN-PERSON and VIRTUAL EVENTS
 LEARN MORE at THEGILMORE.ORG



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.

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



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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST MUSIC DIRECTOR

Kelvin Smith Family Chair

21
SEASON
22

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

*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 Kukulhan

Gladys B. Goetz Chair

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

Gareth Zehngut

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 Eli

*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

Charles Paul

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.

FLUTES

Joshua Smith*

*Elizabeth M. and
William C. Treuhaft Chair*

Saeran St. Christopher

Jessica Sindell²

Austin B. and Ellen W. Chinn Chair

Mary Kay Fink

PICCOLO

Mary Kay Fink

Anne M. and M. Roger Clapp Chair

OBOES

Frank Rosenwein*

Edith S. Taplin Chair

Corbin Stair

Sharon and Yoash Wiener Chair

Jeffrey Rathbun²

*Everett D. and
Eugenia S. McCurdy Chair*

Robert Walters

ENGLISH HORN

Robert Walters

*Samuel C. and
Bernette K. Jaffe Chair*

CLARINETS

Afendi Yusuf*

Robert Marcellus Chair

Robert Woolfrey

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

Daniel McKelway²

Robert R. and Vilma L. Kohn Chair

Amy Zoloto

E-FLAT CLARINET

Daniel McKelway

Stanley L. and Eloise M. Morgan Chair

BASS CLARINET

Amy Zoloto

Myrna and James Spira Chair

BASSOONS

John Clouser*

Louise Harkness Ingalls Chair

Gareth Thomas

Barrick Stees²

Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON

Jonathan Sherwin

HORNS

Nathaniel Silberschlag*

George Szell Memorial Chair

Michael Mayhew⁵

Knight Foundation Chair

Jesse McCormick

Robert B. Benyo Chair

Hans Clebsch

Richard King

Alan DeMattia

TRUMPETS

Michael Sachs*

*Robert and Eunice Podis
Weiskopf Chair*

Jack Sutte

Lyle Steelman²

*James P. and Dolores D.
Storer Chair*

Michael Miller

CORNETS

Michael Sachs*

*Mary Elizabeth and
G. Robert Klein Chair*

Michael Miller

TROMBONES

Shachar Israel²

Richard Stout

*Alexander and
Marianna C. McAfee Chair*

EUPHONIUM AND BASS TRUMPET

Richard Stout

TUBA

Yasuhito Sugiyama*

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

TIMPANI

Paul Yancich*

Otto G. and Corinne T. Voss Chair

Tom Freer²

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

PERCUSSION

Marc Damoulakis*

Margaret Allen Ireland Chair

Donald Miller

Tom Freer

Thomas Sherwood

KEYBOARD INSTRUMENTS

Carolyn Gadiel Warner

*Marjory and Marc L.
Swartzbaugh Chair*

LIBRARIANS

Michael Ferraguto

Joe and Marlene Toot Chair

Donald Miller

ENDOWED CHAIRS

CURRENTLY UNOCCUPIED

Sidney and Doris Dworkin Chair

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

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

Listing as of April 2022.

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. Infra-red 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).

HEALTH AND SAFETY

For details and the most up-to-date health and safety information, visit CLEVELANDORCHESTRA.COM/HEALTHINFO

NEW FREE MOBILE APP



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



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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.

STRETCH YOUR MIND



Alberto GIACOMETTI TOWARD THE ULTIMATE FIGURE



Be among the first to experience the iconic, elongated masterworks of Alberto Giacometti, one of the most important artists of the 20th century. This national touring exhibition debuts in Cleveland.

THROUGH JUNE 12

cma.org



Walking Man I, 1960. Alberto Giacometti (Swiss, 1901-1966). Bronze; 180.5 x 27 x 97 cm. Fondation Giacometti.
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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. A conductor stands in the center foreground, facing the orchestra. The stage is set against a large, dark blue curtain. The hall's architecture features high ceilings with intricate patterns and large wooden side panels.

A SYMPHONY OF *success*

We believe that all Cleveland youth should have access to high-quality arts education. Through the generosity of our donors, we have invested more than \$9 million since 2016 to scale up neighborhood-based programs that now serve 3,000 youth year-round in music, dance, theater, photography, literary arts and curatorial mastery. ***That's a symphony of success. Find your passion, and partner with the Cleveland Foundation to make your greatest charitable impact.***

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