

THE  
**CLEVELAND  
ORCHESTRA**  
FRANZ WELSER-MÖST



21  
SEASON  
22

CLASSICAL SEASON  
WEEK 10 — FEBRUARY 17–19  
**Mahler's Titan**





# The Official Health Insurer of **Everything You Love®**



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

**5 out of 5**  
STARS FOR 2022



MEDICARE'S HIGHEST RATING  
MEDMUTUAL ADVANTAGE PPO

**MedMutual.com/Medicare | 1-877-583-3182 (TTY: 711)**

## FRANZWELSER-MÖST THE CLEVELAND ORCHESTRA

Season Two Available Now!



### MORE THAN A CONCERT



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.

Upcoming episodes feature classical music stars John Adams, Herbert Blomstedt, Imogen Cooper, Jeremy Denk, Jane Glover, and Latonia Moore, among others.



**STREAMING SERVICE AND APP**

**\$15/mo. Or \$120/yr.**

[clevelandorchestra.com/adella](https://clevelandorchestra.com/adella)



*In Focus* is made possible by a generous grant from the Jack, Joseph and Morton Mandel Foundation.

SEASON PRESENTING SPONSOR: The J.M. Smucker Co.

PRESENTING SPONSOR: Hyster-Yale Materials Handling, Inc.

DIGITAL & SEASON SPONSORS: Ohio CAT, Jones Day Foundation, and Medical Mutual

DIGITAL SPONSORS: Dr. M. Lee Pearce Foundation and Mr. Yuval Brisker





**HELPING OUR CUSTOMERS  
BUILD A BETTER WORLD  
SINCE 1945.**



EQUIPMENT SALES, RENTAL, PARTS, AND SERVICE

WWW.OHIOCAT.COM

© 2022 Ohio Cat. All rights reserved. CAT, CATERPILLAR, their respective logos, "Caterpillar yellow," as well as corporate and product identity are trademarks of Caterpillar and may not be used without permission.

# THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR

2122  
SEASON

*Jack, Joseph and Morton Mandel Concert Hall*

Thursday evening, **February 17, 2022**, at 7:30 p.m.

Friday morning, **February 18, 2022**, at 11:00 a.m.\*

Saturday evening, **February 19, 2022**, at 8:00 p.m.

**Stéphane Denève**, *conductor*

**GUILLAUME CONNESSON**  
(B. 1970)

**MAURICE RAVEL**  
(1875 – 1937)

**GUSTAV MAHLER**  
(1860 – 1911)

**Flammenschrift** (Flame Writing)

**Shéhérazade\***

1. "Asie" ("Asia")
2. "La flûte enchantée" ("The Magic Flute")
3. "L'indifférent" ("The Indifferent One")

**FATMA SAID**, *soprano*

*INTERMISSION*

**Symphony No. 1** ("Titan") in D major

1. Langsam, schleppend: wie ein Naturlaut  
(Slow, dragging: as if spoken by nature)
2. Kräftig bewegt, doch nicht zu schnell  
(With powerful movement, but not too fast)
3. Feierlich und gemessen, ohne zu schleppen — Sehr einfach und  
schlicht wie eine Volksweise (Solemn and measured, without  
dragging — Very simple, like a folk tune)
4. Stürmisch bewegt — Energisch (Agitated in storm — Energetic)

**PRE-CONCERT TALKS**

*Free talks about the concert are held in Reinberger Chamber Hall one hour  
prior to evening concert.*

*Thursday and Saturday's concerts are approximately 1 hour 45 minutes.*

*This weekend's concerts are sponsored by Ohio CAT.*

*\*Friday morning's performance will not include Ravel's Shéhérazade, and  
will be performed without an intermission.*

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

2021-2022 Season

**Program: Week 10**

**5**

# You'll love this convenient way to keep the music playing year-round

## Stand Partners are a group of music-loving friends who donate monthly to the Orchestra.

It's an easy, convenient way to support the music: Just set up your gift, and you'll keep the music playing year-round.

Just like the musicians onstage who share a stand with a partner, monthly givers are a key part of the team that makes the music happen.

Plus, becoming a Stand Partner unlocks **one-of-a-kind gifts** just for you!

## Stand up for music today!

- Visit [clevelandorchestra.com/standpartner](https://clevelandorchestra.com/standpartner)
- Call Donor Services at 216-456-8400
- Or scan the QR code with your phone camera

### STAND PARTNERS



Scan me!



## Special Gifts for Stand Partners



**At \$10/month**, you'll get our "Stand for Music" tote!



**At \$25/month**, you'll receive a subscription to the Orchestra's streaming platform Adella (plus a tote!).



**At \$100/month**, you'll get the Orchestra's newest recording (plus Adella and a tote!).

## INTRODUCING THE CONCERT

# Painting in Sound

**COMPOSERS ARE OFTEN DESCRIBED** as painters of sound. This analogy feels particularly apt this weekend, as guest conductor Stéphane Denève leads works by composers who vividly render images, scenes, and ideas through their music. During these programs, contemporary French composer Guillaume Connesson captures an expressionistic portrait of Beethoven; Maurice Ravel depicts the mystery and allure of one of literature's most compelling storytellers; and Gustav Mahler, never one to shy away from ambition, weaves together a tapestry inspired by the wonders of nature and stages of life.

Like Mahler before him, Connesson unabashedly tackles immense subjects — the creation of the universe and the cultural legacy of wide swaths of the world are themes for his work. In the concert opener, *Flammenschrift*, Connesson turns his attention to German music, particularly the figure who casts its largest shadow: Beethoven. (Homage is also given to other notable countrymen, including Brahms and Richard Strauss). Beethoven's contemporary Goethe coined the term *Flammenschrift*, which roughly translates to "writing in flame," and this piece blazes with striking intensity, recalling the ferocity of Beethoven's creative genius and his notorious temperament.

Ravel's enchanting song cycle *Shéhérazade*, which is the centerpiece of Thursday's and Saturday's performances featuring soprano Fatma Said in her Cleveland Orchestra debut, eschews bold statements for a lushly impressionistic and nuanced study of the narrator of *One Thousand and One Nights*. As one of the most brilliant orchestrators of his era, Ravel evokes the atmosphere of Middle Eastern ports and Asian palaces, entwining sounds associated with China and the Far East into this transporting piece.

From Ravel's intimate sketches, we dive into the all-encompassing vision of Mahler, who said that a symphony should do no less than "embrace everything." And with his First Symphony, "Titan," he gets close, contemplating nature, life, death, love, heartbreak, good, evil, humor, and irony in stunning relief, illustrated by more than 100 musicians who provide a seemingly infinite palette of musical colors.

— Amanda Angel



# Flammenschrift (Flame Writing)

Composed: 2012



PHOTO BY CHRISTOPHE PEUS

BY  
**Guillaume  
CONNESSON**

BORN  
May 5, 1970  
Boulogne-Billancourt,  
France

## At a Glance

Commissioned by Radio France, Guillaume Connesson's *Flammenschrift* premiered at the Théâtre des Champs-Élysées in Paris with Daniele Gatti leading the Orchestre National de France in November 2012.

Connesson scored it for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons,

contrabassoon, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. It runs approximately 10 minutes long in performance.

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

## About the Music

**GUILLAUME CONNESSON IS KNOWN FOR** his eclectic but expansive works. Among his output are two large orchestral trilogies. The first, his "Cosmic Trilogy," evokes imagery starting with the Big Bang as well as ideas from Stephen Hawking to Olivier Messiaen; the second is a trio of musical love letters to the creative cultures of Germany, Italy, and Russia.

*Flammenschrift* (Flame Writing) is the first piece of the latter trilogy and premiered in 2012. The name comes from Johann Wolfgang von Goethe's *Marienbad Elegy*, and appears in the following stanza:

*Before the entrance way, there lingered she,  
And step by step my honest ardor blessed,  
A final kiss she then entreated me,  
And on my lips the last, last kiss pressed—  
So clearly traced, beloved face I view,  
Written in flame on a heart so true.*

Thus Connesson brings together two towering figures of German culture: Goethe, who conceived of the notion of writing in flame, and Beethoven, who seems to embody this impassioned means of composition through his creative process. It is a tribute to the composer, yes, but one that acknowledges this disconnect between his lofty ideals and his actual behavior. While Beethoven espoused the brotherhood of humankind, he could be notoriously bad-tempered and even abusive toward others.

Connesson evokes this inner conflict by using gestures derived from Beethoven without quoting them directly. He builds a Beethovenian development, where every melodic idea is broken down to its essential shape or harmony, then tweaked and recombined with other ideas. The size of the orchestra is the same

as Beethoven's Fifth Symphony, the harmonic language is tonal. What is completely modern is the sheer level of activity, at times sounding like multiple Beethoven works compressed and overlapped.

*Flammenschrift* opens with three repeated chords in the strings followed by a pair of repeated off-beat ones that harmonically pull in different directions and set up a rhythmic drive, rising tension, and the volatility that follows. The timpani kicks in, woodwinds skirl, and the adventure is on. The second theme arrives quickly in the strings, tumbling like a wrestling match until the woodwinds fight them for control of it. A third theme emerges just one minute into the work, beginning quietly on clarinets and bassoons, but it, too, is drawn into the fray. The development of these themes is dominated by an off-beat rhythmic gesture owing to the first movement of Beethoven's "Eroica" Symphony. The first three themes are torn apart and reassembled wildly.

Almost halfway through the nine-minute piece, a more gentle mood emerges, bringing a fourth theme, one that looks forward to the expressive swoon of later Germanic composers like Richard Strauss. The new theme combines with quiet echoes of the earlier energy, then, for a brief moment, an oasis of lyrical calm is achieved, with glimmering harmonics high in the violins. The calm resists the return of energetic drive for only a moment before yielding to a new buildup of even greater energy summoned from all four themes. The tempo tightens and a dance of joyous exhilaration erupts to close the work.

— Mark Sebastian Jordan

*Mark Sebastian Jordan is a writer, storyteller, and music critic who lives in the Appalachian highlands of Ohio.*

## Composer's Note:

*Flammenschrift* or "letters of fire" is an expression that Goethe used in his *Marienbad Elegy*. I wanted to compose an air with a fierceness that would draw a psychological portrait of Beethoven and, more generally, pay homage to the music of Germany. My portrait of Beethoven is that of a man of great anger, seething and impetuous, whose inner violence transpires in numerous works of music. Beethoven continually celebrated fraternity in his works, even though he always behaved brutally with servants and those close to him. From that paradox was born this desire to draw his portrait in music. This Beethoven, the untidy misanthropist in a shapeless hat who people saw marching down the street, is a solitary figure cursed by fate yet sanctified by genius, a man who has always fascinated me: He constructed a very pregnant image of the artist in our imaginations from the 19th century up until the present.

To pay homage to him, I use the same instrumental nomenclature as his Fifth Symphony, but also make use of opposing factions (woodwinds versus strings), and above all, rhythmical writing with numerous allusions to his works. But more generally, it is to German music in its entirety that I wanted to pay tribute with the veiled references to the compositions of Brahms and Richard Strauss at the end of the piece. *Flammenschrift* appears as a double sonata form with no restatement. Two themes with a furious character are stated first, while a third, with less tension joins at the beginning, followed by a fourth, more lyrical, theme. After a great development, the four themes are transmuted, recalling the sudden emergence of the major mode in the Fifth's finale: Drama is then followed by a dance of joy.

—Guillaume Connesson

## Shéhérazade, Three Poems for Voice and Orchestra

Composed: 1903



BY  
**Maurice RAVEL**  
BORN  
March 7, 1875  
Ciboure,  
Basses-Pyrénées, France

DIED  
December 28, 1937  
Paris

Maurice Ravel

### At a Glance

Maurice Ravel's *Shéhérazade* was first performed at the Salle du Nouveau Théâtre in Paris on May 17, 1904, with soprano Jeanne Hatto as soloist. Alfred Cortot led the orchestra of the Société Nationale.

Ravel scored the work, which runs about 20 minutes in length, for 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (triangle, tambourine, snare drum,

cymbals, bass drum, tam-tam, glockenspiel), 2 harps, celesta, and strings.

The Cleveland Orchestra first performed this work with soprano Lisa Roma on January 26, 1928, and none other than Ravel himself conducting. It has since been performed in Cleveland by mezzo-sopranos Christa Ludwig and Frederica von Stade, and, most recently in 2000, by soprano Sylvia McNair with then-Music Director Christoph von Dohnányi.

### About the Music

**THE TWO WORKS** that marked Ravel's coming of age as a composer are the String Quartet, completed in April 1903, and *Shéhérazade*, which followed a few months later that year. Each perfectly illustrates a side of his art that blossomed magnificently in the coming years, and both are clearly indebted to Debussy, yet moving several steps further forward. The quartet springs from Debussy's String Quartet and displays Ravel's meticulous command of balance and technique; *Shéhérazade* takes its vocal style from Debussy's opera *Pelléas et Mélisande*, first performed in 1902, and bathes it in a lush, sensuous orchestration, which Debussy could never match.

Orchestral songs in the 19th century had usually been based on songs with piano written for the salon. *Shéhérazade* was first published with piano accompaniment and can certainly be performed in that way, but it was conceived as an orchestral work for the concert hall, exploring a complex new harmonic language and an advanced orchestral palette. Both of these were to some extent indebted to Rimsky-Korsakov, who happened to have composed a *Scheherazade* of his own, but Ravel's music is already sharply distinct from that of both Rimsky-Korsakov and Debussy.

Ravel selected three poems from a collection by his friend Léon Leclère, a composer and painter, as well as poet, and a member of the avant-garde group Les Apaches, of which Ravel was also a member. Under the transparently Wagnerian pseudonym Tristan Klingsor, Leclère published a hundred poems in his collection *Shéhérazade*. Their mysterious and "exotic" colors (much in vogue

in turn-of-the-century Paris) appealed greatly to Ravel, who responded with music that reflects whatever hints of the East, of cruelty, of luxury, and of sexual innuendo that the words give out.

In "Asie" the poet imagines not only the pleasure of visiting distant fabled lands but also recounting his adventures afterwards. Eastern images are suggested throughout, and China is specifically evoked in the music. A climax is reached at the thought of dying out of love or out of hatred, and the song, like the other two, ends softly, the excitement of adventure now only a memory.

"La flûte enchantée" owes its title, but nothing else, to Mozart, and puts the orchestral flute in the limelight. It is a love song, sung perhaps by an enslaved girl in a harem, in response to her lover playing the flute outside her window. The last song, "L'indifférent" is slower and quieter than the others, but no less penetrating. Is the boy indifferent to the watcher, or is it the other way 'round? And the ambiguous sex of the watcher? Some observers have interpreted this song as a clue to Ravel's own sexuality, a subject which left his even his friends guessing to the end of his days.

— 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.



*Scheherazade* by Sophie Gengembre Anderson (1823–1903), The New Art Gallery Walsall in Walsall, England.



## Sung Text: Shéhérazade, Three Poems for Voice and Orchestra

From the poetry collection *Shéhérazade* by Léon Leclère (1874–1966)

### ASIE

Asie, Asie, Asie,  
Vieux pays merveilleux des contes de nourrice  
Où dort la fantaisie comme une impératrice  
En sa forêt tout emplie de mystère.  
Je voudrais m'en aller avec la goëlette  
Qui se berce ce soir dans le port  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit dans le ciel d'or.

Je voudrais m'en aller vers les îles de fleurs,  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.  
Je voudrais voir Damas et les villes de Perse  
Avec les minarets légers dans l'air.  
Je voudrais voir de beaux turbans de soie  
Sur des visages noirs aux dents claires;

Je voudrais voir des yeux sombres d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes comme des oranges;  
Je voudrais voir des vêtements de velours  
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir d'âpres marchands aux regards louches,  
Et des cadis, et des vizirs  
Qui du seul mouvement de leur doigt qui se penche  
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde et puis la Chine,  
Les mandarins ventrus sous les ombrelles,  
Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;  
Je voudrais m'attarder au palais enchanté  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints  
Sur des étoffes en des cadres de sapin  
Avec un personnage au milieu d'un verger;

Je voudrais voir des assassins souriants  
Du bourreau qui coupe un cou d'innocent  
Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou bien de haine.

### ASIA

Asia, Asia, Asia,  
Wonderful old land from stories told in the cradle,  
Where dreams sleep like an empress  
In her deeply mysterious forest.  
I long to take the schooner  
Lying now in the harbour,  
Mysterious and solitary,  
Spreading its purple sails  
Like an immense nocturnal bird in a golden sky.

I long to sail to islands of flowers  
While listening to the sea's wicked song  
With its ancient bewitching rhythm.  
I long to see Damascus and the cities of Persia  
With its delicate minarets in the air;  
I long to see those lovely silken turbans  
Over black faces with bright teeth;

I long to see those sultry amorous looks  
And eyes that flash with joy  
And skin as yellow as oranges;  
I long to see velvet garments  
And coats with long fringes.

I long to see pipes grasped by teeth  
With a white beard all around;  
I long to see grasping traders with shifty eyes,  
And cadis and viziers  
Who grant the favour of life or death  
At will, with the mere lift of a finger.

I long to see Persia, and India, then China,  
With big-bellied mandarins under sunshades,  
And princesses with delicate hands,  
And scholars arguing  
About poetry and beauty.  
I long to linger in an enchanted palace  
And as a stranger from afar  
Enjoy at leisure those landscapes painted  
On fabrics in pinewood frames,  
With a figure standing in an orchard.

I long to see assassins smirking  
At the executioner who severs an innocent head  
With his big, curved, oriental sabre.  
I long to see poor people and queens,  
I long to see roses and blood;  
I long to see death from love, or from hatred.

Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de rêves  
En élevant comme Sindbad ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art....

### LA FLÛTE ENCHANTÉE

L'ombre est douce et mon maître dort,  
Coiffé d'un bonnet conique de soie  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie.

Un air tour à tour langoureux ou frivole  
Que mon amoureux chéri joue,  
Et quand je m'approche de la croisée,  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.

### L'INDIFFÉRENT

Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé  
Est plus séduisante encor de ligne.

Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse... Entre!  
Et que mon vin te reconforte...

Mais non, tu passes  
Et de mon seuil je te vois t'éloigner  
Me faisant un dernier geste avec grâce  
Et la hanche légèrement ployée  
Par ta démarche féminine et lasse....

And then later return  
To tell my tale to those who enjoy dreams,  
Every now and then raising my old Arabian cup,  
Like Sindbad, to my lips,  
Skillfully pausing in my story....

### THE MAGIC FLUTE

The shadows are soft and my master is asleep,  
With a conical silk bonnet on his head  
And his long yellow nose buried in his white beard.  
But I am still awake  
And I listen to the song  
Of a flute outside, pouring out  
Now misery, now joy.

A melody by turns languorous and skittish  
Played by my devoted lover,  
And when I go near the window  
It seems as though every note flies  
From the flute to my cheek  
Like a mysterious kiss.

### THE INDIFFERENT ONE

Your eyes are as sweet as a girl's,  
Young stranger,  
And the delicate curve  
Of your handsome face with its downy shadow  
Is even more attractive.

Your lips sing at my doorstep  
An enticing unknown language  
Like music out of tune... Come in!  
I have wine to refresh you...

But no, you go off,  
And I see you pass my door  
With a last graceful gesture  
And your hips slightly tilted  
By your lazy feminine gait....

Translation by  
Hugh Macdonald



@OHIOARTSCOUNCIL | #ARTSOHIO | [OAC.OHIO.GOV](http://OAC.OHIO.GOV)

# EXPERIENCE ENGAGE TRANSFORM

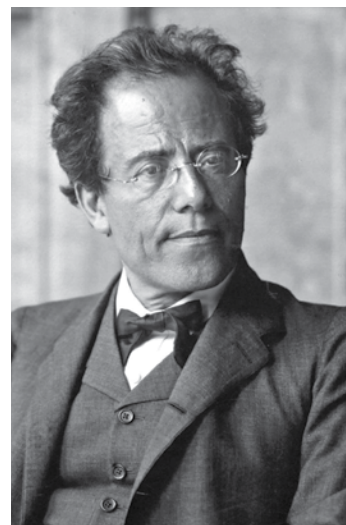
State and federal dollars through the Ohio Arts Council supported your arts experience today.

WHERE WILL THE ARTS TAKE YOU NEXT?  
VISIT [ARTSINOHIO.COM](http://ARTSINOHIO.COM)



## Symphony No. 1 ("Titan") in D major

Composed: 1884-89



BY

**Gustav  
MAHLER**

BORN

July 7, 1860  
Kalischt, Bohemia  
(now Kališti in the  
Czech Republic)

DIED

May 18, 1911  
Vienna

### At a Glance

The first sketches of what eventually became Mahler's First Symphony probably date from 1884 or 1885. The actual composition took place largely in February and March 1888. The first performance, under the title "Symphonic Poem in Two Parts," was given on November 20, 1889, in Budapest, with Mahler conducting. At the second performance (Hamburg, October 27, 1893), the work was renamed "Titan, Tone-Poem in the Form of a Symphony." In 1896, Mahler discarded the second of the work's five movements ("Blumine"), and the four-movement "Symphony

in D major" was performed in Berlin on March 16, 1896. Mahler revised the work further in 1906-07.

This symphony runs about 50 minutes in performance. Mahler scored it for 4 flutes (third and fourth doubling piccolo), 4 oboes (third doubling english horn), 4 clarinets (third doubling bass clarinet and E-flat clarinet, fourth doubling E-flat clarinet), 3 bassoons (third doubling contrabassoon), 7 horns, 4 trumpets, 3 trombones, tuba, 2 sets of timpani, harp, percussion (triangle, cymbals, bass drum, tam-tam), and strings.

### About the Music

**DURING HIS LIFETIME**, a majority of Mahler's fame and fortune came from his great skill as a conductor. Following a few short years of apprenticeship among the provincial opera houses of Europe, he quickly emerged as one of the foremost conductors of his time — and eventually became music director of the Vienna State Opera and conductor of the Vienna Philharmonic, and then chief conductor in New York at the Metropolitan Opera and the New York Philharmonic.

It took the world far longer to accept Mahler's genius as a composer. Indeed, a number of his late works were not premiered until after his death — and it was well into the second half of the 20th century before his symphonies became standard fare at concerts throughout the world.

The First Symphony is a product of Mahler's "wandering years" as a young composer. Like the hero of his first great song cycle, *Songs of a Wayfarer*, he was himself a "wayfarer" in the 1880s, moving from city to city and from conducting job to conducting job until, finally, in 1888, he landed his first important post as director of the Royal Opera in Budapest at the age of 28.

Mahler's outward success as a conductor, however, did not translate into understanding for his First Symphony, which was especially poorly received at its early performances. Audiences in Budapest (1889), Hamburg and Weimar (1893), and Vienna (1900)





Etching of Gustav Mahler by Emil Orlik (1903).

were equally bewildered by what they heard as total musical chaos and an unacceptable mixture of conflicting emotions and ideas. This might be surprising to us today, given the great popularity of Mahler's music in our time, but 100 years ago Mahler's departures from classical form were too great — or too unexpected — for his contemporaries to grasp hold of immediately.

Other composers had written masterpieces in their twenties, but few had been so independent from their models as Mahler. As the composer himself once remarked, Beethoven had started out as a Mozartian composer, and Wagner as a follower of Weber and Meyerbeer; but he, Mahler, "had been condemned by a cruel fate to being himself from the start." To Mahler — as to Beethoven before him — symphony was a form of drama. In later years, he would speak about the universality of the symphony and the necessity for it "to embrace everything." This heaven-storming attitude is already evident in the First Symphony. It accounts in no small part for the difficulties encountered by Mahler during the work's genesis, both before and after the Budapest premiere in 1889.

The first performance of this work was given under the title "Symphonic Poem in Two Parts" (with five movements grouped together into two halves). This title alluded to the existence of a literary or dramatic inspiration, but Mahler did not reveal the source. When the symphony was performed again in 1893, Mahler gave it a new title, "Titan," after a novel by a German Romantic writer named Jean Paul (1763–1825). After 1896, however, he removed the title and arranged the movements as we know them today (eliminating one).

Mahler also withdrew the story-like explanations of the symphony's program that he had written — and subsequently disavowed all such programmatic discussions of his later symphonies. Mahler was all too aware of the dangers inherent in such commentaries, for they rarely do justice to the music and can even create a false impression that they actually explain what is "happening" during the symphony's music. The so-called "programs" that he did write can perhaps best be understood as attempts on Mahler's part to verbalize — often after the fact — the kind of emotional sensibilities that the music evoked in his mind while composing.

In fact, the real "story" in this symphony is how far Mahler went in expanding conventional symphonic forms to produce a complex and monumental work.

The symphony's **first movement** utilizes the basic melody of one of Mahler's early songs, from his *Songs of a Wayfarer* group. This song, "Ging heut' morgens übers Feld" ("I Walked This Morning Through the Field"), depicts a happy summer morning with flowers blooming and birds singing. From this and other writings by Mahler about the symphony, we understand that the entire movement can be seen to describe the gradual awakening

of spring. We hear the musical interval of a perfect fourth (Mahler called it "a sound of nature" in the score) — and everything grows out of this one interval, like a tree from a small seed. Even the call of the cuckoo bird, evoked by the clarinet, is a perfect fourth (although real cuckoos sing an interval closer to a third).

The **second movement** is based on the Austrian country dance called the Ländler and is one of many Mahlerian movements inspired by this type of dance. A simple, rather unassuming tune, it is played with great rhythmic energy and is soon taken up by the full orchestra, with a large brass section comprising seven horns and four trumpets, and with the tempo marking "Wild."

Mahler called the **third movement** by several different titles, including "À la pompes funèbres" ("In the Manner of a Funeral March") and "Funeral March in Callot's Manner" (Jacques Callot was a 17th-century French engraver whose satirical etchings anticipate those of Goya by a century). The immediate inspiration came from a then-popular woodcut by Moritz von Schwind called *The Huntsman's Funeral*, in which the hunter is buried by the animals of the forest. The first audiences had much trouble with this movement's somewhat odd structure and form, but they certainly recognized the popular "Frère Jacques" melody. The alienation of this familiar tune, played here in the minor mode, yields a spicy mixture of humor, tragedy, mystery, and irony.

This grotesque funeral march evolves into an openly parodistic section whose unabashedly schmaltzy themes, played by oboes and trumpets, are reminiscent of Eastern European Jewish klezmer folk music. The melodies of two more of Mahler's Wayfarer songs ("By the Road Stands a Linden Tree" and "My Sweetheart's Two Blue Eyes") are juxtaposed against this material, creating an interesting atmosphere of contrast that is at times painfully nostalgic. A more subdued recapitulation of the "Frère Jacques" tune, and the klezmer material end this unusual movement.

The **fourth-movement Finale**, which follows the funeral march without a pause, is the longest and most complex movement in the symphony. Like the last movements of many earlier symphonies, it represents a progression from tragedy to triumph, but here the contrasts of the various emotions are exceptionally polarized. The fabric of this movement includes a lyrical second theme that — as in several of Mahler's later symphonies — seems to introduce us to a completely different world. There are also exuberant climaxes followed by relapses into despair, plus numerous recurrences of materials from the first movement. Finally, the work ends in a radiant D-major coda proclaiming a final victory.

— Peter Laki

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



Mahler depicted in 1884, the year he began composing his First Symphony.

lighthearted

Cuffs

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

## GUEST CONDUCTOR

## Stéphane Denève

Stéphane Denève is music director of the Brussels Philharmonic, where he is also director of its Centre for Future Orchestral Repertoire (CffOR), and the St. Louis Symphony Orchestra, as well as principal guest conductor of the Philadelphia



PHOTO BY DREW FARRELL

Orchestra. He previously served as chief conductor of Stuttgart Radio Symphony Orchestra (SWR) and music director of the Royal Scottish National Orchestra.

Recognized internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

Recent engagements include appearances with the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, DSO Berlin, NHK Symphony, Munich Philharmonic, Orchestre National de France, Czech Philharmonic, and Rotterdam Philharmonic. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony Orchestra, with whom he has appeared several times both in Boston and at Tanglewood, and he regularly conducts The Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Toronto Symphony. He is also a popular guest at many U.S. summer music festivals, including Blossom Music Festival, Bravo! Vail, Saratoga Performing Arts Center, Hollywood Bowl, Festival Napa Valley, Grand Teton Music Festival, and Music Academy of the West.

As a recording artist, he won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson, whose music is presented at Severance for the first time with this weekend's concerts. He is a triple winner of the Diapason d'Or of the Year, was shortlisted for Gramophone's Artist of the Year Award, and won the prize for symphonic music at the International Classical Music Awards. His most recent releases include a live recording of Honnegger's *Jeanne d'arc au bûcher* with the Royal Concertgebouw Orchestra and two discs of the works of Guillaume Connesson with the Brussels Philharmonic (the first of which was awarded the Diapason d'Or de l'année, Caecilia Award, and *Classica* Magazine's CHOC of the Year).





PHOTO BY JOSEPH FISCHNALLER

## Fatma Said

*Soprano*

When she was 14 years old, Fatma Said took her first singing lesson with soprano Neveen Allouba, embarking on a musical journey that would take her from her home in Cairo, a city with only a limited opera scene, to the hallowed stage of Milan's Teatro alla Scala.

After receiving her Bachelor of Music from the Hanns Eisler School of Music in Berlin in 2013, Ms. Said was awarded a scholarship to study at the Accademia del Teatro alla Scala in Milan, becoming the first Egyptian soprano to perform on that iconic stage. During her time at the academy, she sang the role of Pamina in a production of Mozart's *The Magic Flute* and was hailed by critics as one of the world's most promising young singers, with the influential *Frankfurter Allgemeine Zeitung* reporting, "The flawless, radiant Fatma Said as Pamina is a discovery."

Ms. Said won several major singing competitions, including the eighth Veronica Dunne International Singing Competition (Dublin, 2016), the seventh Leyla Gencer International Opera Competition (Istanbul, 2012), and second prize at the sixteenth International Robert Schumann Lied Competition (Zwickau, Germany, 2012). In 2016, she received an honorary award from Egypt's National Council for Women and was selected as one of BBC Radio 3's New Generation Artists. Later that year, she became the first Egyptian opera singer ever to be awarded the state's Creativity Award, one of Egypt's highest accolades, for her outstanding artistic achievement on an international level.

Ms. Said has shared the stage with renowned musicians such as Leo Nucci, Rolando Villazón, Juan Diego Flórez, and Michael Schade and performed recitals with clarinetist Sabine Meyer and pianists such as Malcolm Martineau, Roger Vignoles, and Julius Drake. Recent engagements include singing the role of Pamina to inaugurate the new Shangyin Opera House in Shanghai with the Teatro alla Scala. Other performances included her debut at Royal Albert Hall singing Mozart's Requiem during the BBC Proms, Ravel's *Shéhérazade* while tour in France with Louis Langrée and l'Orchestre des Champs Élysées, and Fauré's Requiem at the Concertgebouw in Amsterdam with Yu Long.

She has been an exclusive Warner Recording Artist since 2019, and her debut studio album, *El Nour*, was released in October 2020.

## 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](http://clevelandorchestra.com).

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



[facebook.com/clevelandorchestra](https://facebook.com/clevelandorchestra)



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



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

# THE CLEVELAND ORCHESTRA

## FRANZ WELSER-MÖST MUSIC DIRECTOR

*Kelvin Smith Family Chair*

21<sup>SEASON</sup>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 Llinás<sup>2</sup>

*James and Donna Reid Chair*

#### Eli Matthews<sup>1</sup>

*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 Ramsey<sup>1</sup>

*Charles M. and  
Janet G. Kimball Chair*

#### Stanley Konopka<sup>2</sup>

#### 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 Weiss<sup>1</sup>

*The GAR Foundation Chair*

#### Charles Bernard<sup>2</sup>

*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 Zadinsky<sup>2</sup>

#### Scott Haigh<sup>1</sup>

*Mary E. and F. Joseph  
Callahan Chair*

#### Mark Atherton

#### Thomas Sperrl

#### 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 Sindell<sup>2</sup>

*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 Rathbun<sup>2</sup>

*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 McKelway<sup>2</sup>

*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 Stees<sup>2</sup>

*Sandra L. Haslinger Chair*

#### Jonathan Sherwin

### CONTRABASSOON

#### Jonathan Sherwin

### HORNS

#### Nathaniel Silberschlag\*

*George Szell Memorial Chair*

#### Michael Mayhew<sup>5</sup>

*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 Steelman<sup>2</sup>

*James P. and Dolores D.  
Storer Chair*

#### Michael Miller

### CORNETS

#### Michael Sachs\*

*Mary Elizabeth and  
G. Robert Klein Chair*

#### Michael Miller

### TROMBONES

#### Shachar Israel<sup>2</sup>

#### 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 Freer<sup>2</sup>

*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 January 2022.*



# Dreams can come true



Cleveland Public Theatre's  
STEP Education Program  
Photo by Steve Wagner

## ... WITH INVESTMENT BY CUYAHOGA ARTS & CULTURE

Cuyahoga Arts & Culture (CAC) uses public dollars approved by you to bring arts and culture to every corner of our County. From grade schools to senior centers to large public events and investments to small neighborhood art projects and educational outreach, we are leveraging your investment for everyone to experience.



Your Investment:  
**Strengthening Community**

Visit [cacgrants.org/impact](http://cacgrants.org/impact) to learn more.



### LATE SEATING

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

### PAGERS, CELL PHONES, AND WRISTWATCH ALARMS

Please silence any alarms or ringers on pagers, cell phones, or wristwatches prior to the start of the concert.

### PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING

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

### IN THE EVENT OF AN EMERGENCY

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

### HEARING AIDS AND OTHER HEALTH-ASSISTIVE DEVICES

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

### AGE RESTRICTIONS

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

### NEW FREE MOBILE APP



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



To ensure your visit is safe and inspiring . . .



### PROOF OF VACCINATION

Everyone who enters Severance Music Center for concerts and events is 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 are 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](https://CLEVELANDORCHESTRA.COM/HEALTHINFO)

The Cleveland Orchestra extends special thanks to **Cleveland Clinic** for their ongoing expertise and guidance throughout the past year in helping to ensure the health and safety of the musicians onstage, our staff and volunteers, and all audience members and guests.



Copyright © 2022 by The Cleveland Orchestra  
and Musical Arts Association

Cover photo by Roger Mastroianni

Amanda Angel, Managing Editor of Content

E-MAIL: [aangel@clevelandorchestra.com](mailto: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.



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*  
Free member tickets available NOW

Opens May 8, 2022  
*The New Black Vanguard: Photography  
between Art and Fashion*



A wide-angle photograph of a large youth orchestra performing on a stage in a grand, ornate hall. The musicians, mostly young people, are dressed in white shirts and dark pants, some with red accents. They are playing various instruments including violins, violas, cellos, and double basses. The stage is lit with warm spotlights, and the background is a large, dark blue curtain. The hall's architecture features high ceilings with intricate carvings and large windows on the sides.

# A SYMPHONY OF *success*

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

**(877) 554-5054**

[www.ClevelandFoundation.org](http://www.ClevelandFoundation.org)

