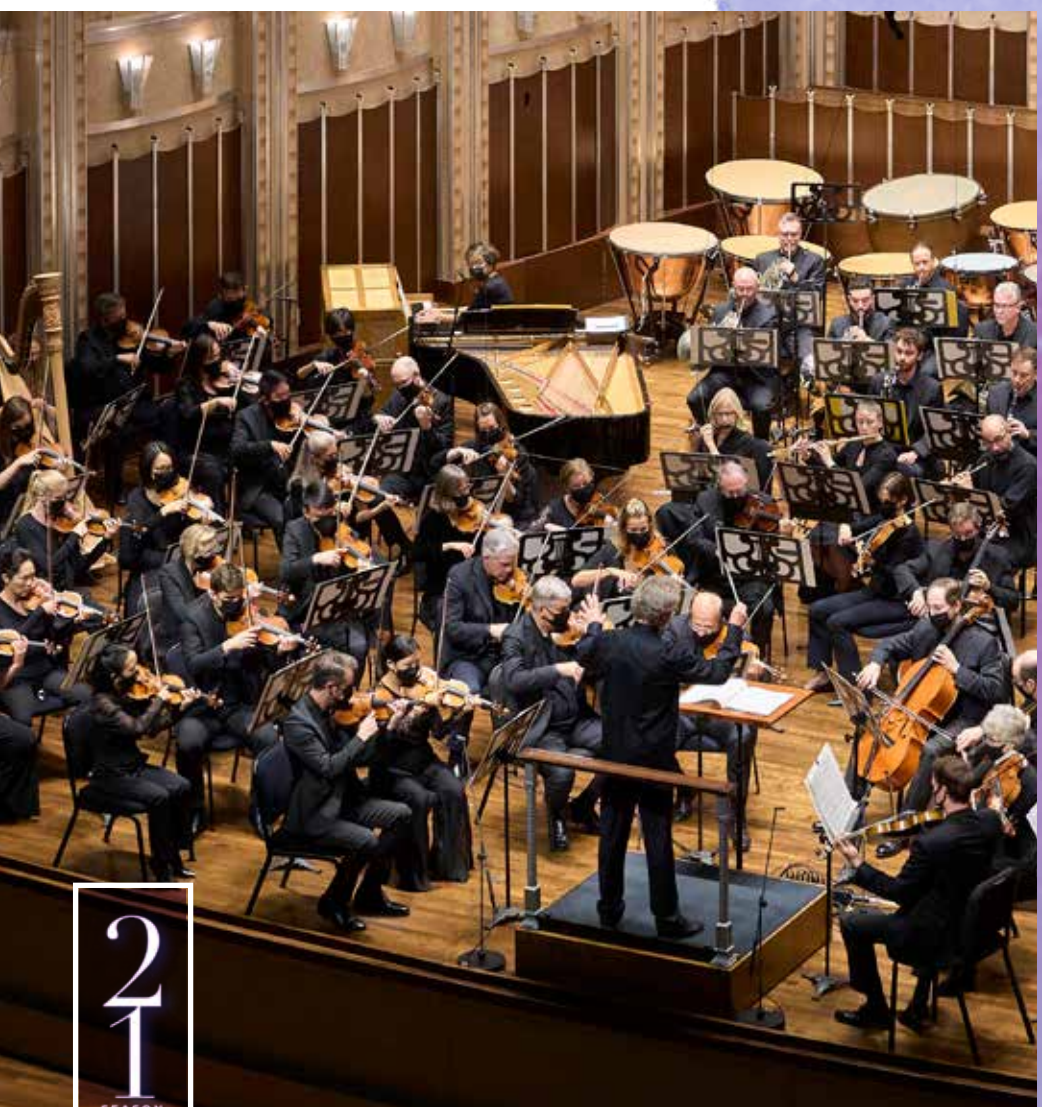
THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



2021 SEASON 22

CLASSICAL SEASON
WEEK 12 — MARCH 3–5

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

Available Friday, March 4, Episode 2: *Begin Again*, captures Franz Welser-Möst leading the highly anticipated world premiere of Bernd Richard Deutsch's *Intensity* and Dvořák's Symphony No. 8.

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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR

2021 SEASON

Jack, Joseph and Morton Mandel Concert Hall
Thursday evening, **March 3**, 2022, at 7:30 p.m.
Friday evening, **March 4**, 2022, at 7:30 p.m.
Saturday evening, **March 5**, 2022, at 8:00 p.m.

Franz Welser-Möst, *conductor*

JOSEPH HAYDN
(1732–1809)

Symphony No. 70 in D major

1. Vivace con brio
2. Andante
3. Menuet — Trio — Menuet
4. Finale: Allegro con brio

GEORGE WALKER
(1922–2018)

Lilacs (for voice and orchestra)

LATONIA MOORE, *soprano*

INTERMISSION

RICHARD STRAUSS
(1864–1949)

Suite in Three Parts from *Der Rosenkavalier*

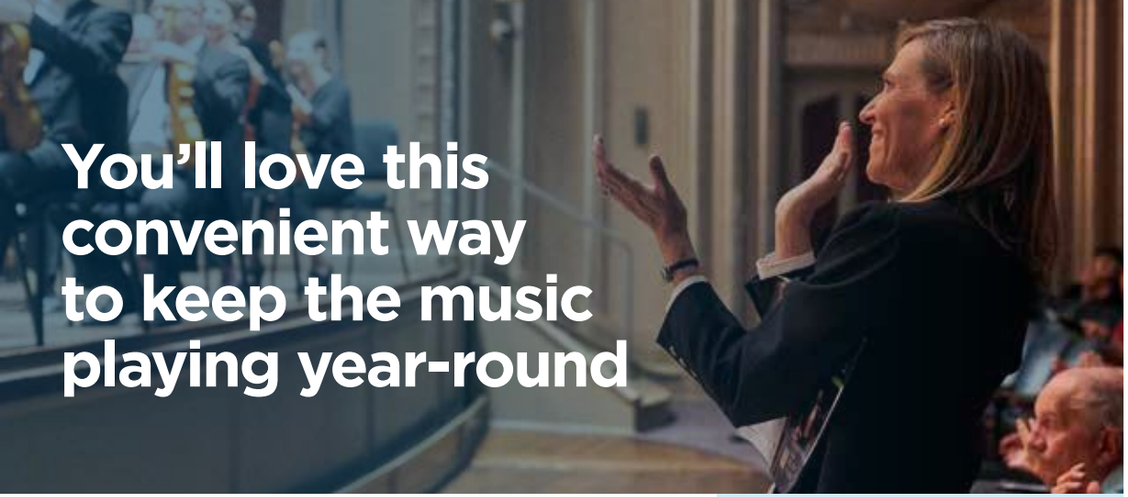
1. Stürmisch bewegt (movingly)
2. Sehr lebhaft (very lively)
3. So schnell als möglich (as fast as possible)

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

This program is approximately 1 hour 35 minutes.

This weekend's concerts are sponsored by The J. M. Smucker Co.

CLEVELAND ORCHESTRA RADIO BROADCASTS
Saturday evening's performance will be broadcast live as part of weekly programming on ideastream/WCLV Classical 104.9 FM. Recent and past performances air Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m.



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Lilacs and Silver Roses

THE LOTUS BLOSSOMS that wreathe Severance Music Center and Jack, Joseph and Morton Mandel Concert Hall are said to have been the favorite flower of Elisabeth Severance. She died before the construction of the building, and her husband, John L. Severance, who was the president of the Orchestra's board of trustees at the time, emblazoned its walls, floors, and ceilings with the lotuses that Elisabeth so adored.

In addition to this personal attachment, the lotus also represents purity, enlightenment, and rebirth. From the dingiest waters grow the most exquisite blooms, perfectly symmetrical in shades of white and pale pink. Buddha is often depicted sitting in the middle of its petals.

This symbolic power of flowers wafts like fragrance through this weekend's concerts, led by Music Director Franz Welser-Möst. The evening opens with Haydn's Symphony No. 70, written to commemorate the construction of a new opera theater for the grand summer palace of the noble Esterházy family. Its charm evokes the manicured gardens and verdant landscape of what is considered the Hungarian Versailles.

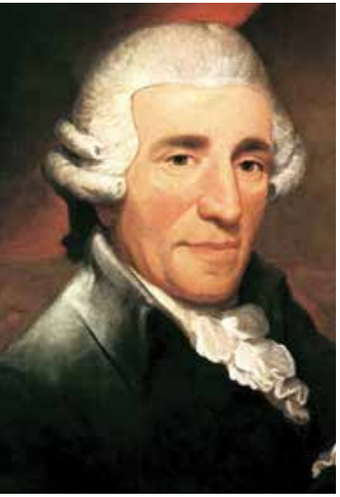
In *Lilacs*, George Walker sets excerpts of Walt Whitman's elegy for Abraham Lincoln, "When Lilacs Last in the Dooryard Bloom'd," to music. The lilac, "With delicate-color'd blossoms and heart-shaped leaves of rich green," promises "ever-returning spring," but it also provides a shroud to Lincoln's passing coffin. Its annual return signifies the enduring love for the departed, illustrated with a musical flourish on which Walker builds a complex sound world linking past and present.

The presentation of a silver engagement rose, at once representing love and beauty but frozen in an unnatural gleaming state, is at the center of Richard Strauss's *Der Rosenkavalier* (*The Cavalier of the Rose*). Says Welser-Möst: "We are made to understand that into every life may come, at differing moments, a silver rose — shimmering and beautiful — while at the same time we are reminded through Strauss's music that such beauty cannot last except in our hearts and memories."

— *Amanda Angel*

Symphony No. 70 in D major

Composed: 1779



BY
Joseph HAYDN
BORN
March 31, 1732
Rohrau, Austria

DIED
May 31, 1809
Vienna

At a Glance

Haydn wrote Symphony No. 70 to commemorate the construction of a new opera house on the grand Esterháza estate after the previous one had burned down in a fire in 1779. The symphony premiered later that year, most likely at the estate's marionette theater, which withstood the fire.

The symphony is approximately 20 minutes in length. Haydn scored it for flute, 2 oboes, bassoon, 2 horns, 2 trumpets, timpani, and strings.

This weekend's concerts, led by Music Director Franz Welser-Möst, mark the first performances of Haydn's Symphony No. 70 by The Cleveland Orchestra.

About the Music

FOR THE FIRST SIXTY YEARS of his life Haydn never moved outside of Vienna and its immediate eastern provinces, the area where Austria, the Czech Republic, and Hungary now converge. The son of a wheelwright, he rose to world eminence and received the patronage of kings and emperors solely through his musical gifts. The single element of luck in his career was the chance that brought the organist of St. Stephen's Cathedral in Vienna to the town where the eight-year-old Haydn attended school. His talent for music and his pleasing voice were sufficient to transport him to St. Stephen's, the leading church in Vienna, within the ambience of the great notabilities of the Habsburg Empire.

In 1761, he joined the Esterházy household as vice Kapellmeister, and a year later the Prince who engaged him, Prince Paul Anton, was succeeded by Prince Nikolaus, a patron for whom music was of paramount importance in the life of a civilized court. He was proud to have the gifted composer in his service and attracted a steady stream of distinguished visitors from all over Europe. The concerts and operas they attended were always a major attraction.

In 1766, Haydn was promoted to full Kapellmeister, and that same year Prince Nikolaus moved into Esterháza, a magnificent new palace in the Hungarian swamps, designed to rival Versailles. The palace included an opera house and a marionette theater, for which Haydn supplied a steady stream of music. In 1779, the opera house burned down, causing the loss of much of the music library. How many symphonies are lost is not known, but we should take comfort in the great century of symphonies that happily followed and have come down to us.

A month later, Symphony No. 70 was composed with the parts dated December 18, 1779. It was performed presumably in the marionette theater, which survived the fire. Haydn was in an inventive mood, since the symphony is full of Haydnesque features. The main theme of the **first movement**, for example, really consists of only two notes. At least that's one way of looking at how the movement builds on those two descending notes, both in the first and the second subjects. There is, of course, much more to it than that, but the clarity and simplicity of the writing is striking.

The **second movement**, like the finale, is in the minor key with a built-in urge to switch to major and back. Haydn called it a "canon in double counterpoint" since the eight-bar theme is immediately repeated with the bare lines of melody and bass exchanging roles. The movement feels like a set of variations with each short section repeated, although alternation rather than variation is the structural principle here. The "canon in counterpoint" returns in the middle and at the end.

Original plans for the Esterháza estate, circa 1774.

The oddity in the **Minuet movement** is the Trio section, where, at the end of each phrase, the bass line slips into unison with the melody, an effect which would get the heavy red pencil in any beginner's harmony class. Haydn would smile to himself over this, as he would too at the cheeky theme — this time five repeated notes — that opens and closes the **finale**. Its main material, though, is a busy fugue "with three subjects in double counterpoint," as he labels it — in other words, clever and complicated, but with a fluency and vitality that show the master's hand at work.

— 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.

Lilacs (for voice and orchestra)

Composed: 1995

BY
George WALKER
BORN
June 27, 1922
Washington, D.C.

DIED
August 23, 2018
Montclair, N.J.

At a Glance

American composer George Walker won a Pulitzer Prize for the composition Lilacs. *It was commissioned by the Boston Symphony Orchestra and premiered on February 1, 1996, at Symphony Hall with soprano soloist Faye Robinson and conductor Seiji Ozawa.*

Lilacs *runs about 15 minutes in performance. Walker scored it for 2 flutes, piccolo, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, percussion (glockenspiel, xylophone, vibraphone, chimes, triangle, tambourine, guiro, glass chimes, snare drum, cymbals, claves, wood block, temple blocks, maracas, castanets, gong), harp, harpischord, celeste, and strings, plus soprano.*

This weekend's concerts with soloist Latonia Moore and led by Franz Welser-Möst mark the first time The Cleveland Orchestra has performed Lilacs.

About the Music

IN 1917 TENOR ROLAND HAYES rented Boston's Symphony Hall for his debut recital. This was unheard of, especially for an African American. It signified Hayes's determination to cultivate a career as a concert artist in an American performing arts culture that was beholden to Jim Crow practices. Over the next six years, Hayes concertized throughout Europe and the United States. Although he faced racist audiences, promoters, and critics, he was significant in elevating the Negro spiritual as an American song form and situating it alongside lieder, Italian arias, and other European works for voice in his concerts.

In 1923, he returned to Boston's Symphony Hall by invitation and performed the spirituals "Go Down Moses" and "By and By" alongside an aria from Mozart's *Cosi Fan Tutti* and Berlioz's *The Childhood of Christ* (*L'enfance du Christ*) with the Boston Symphony Orchestra. It marked the first time a Black singer of serious music performed with a major American orchestra.

Seventy-two years later, the Boston Symphony Orchestra commissioned composer George Walker to write a piece honoring Hayes's legacy. The result was *Lilacs* (for voice and orchestra), a four-part song cycle. A year after its premiere in 1995, *Lilacs* was awarded the Pulitzer Prize for music, a first for an African American composer. The symmetry between Hayes's and Walker's contributions to the progression of America's concert idiom extends well beyond this commission. Both cultivated careers that were based in faith, and an artistic integrity that was rooted in challenging myopic views of Black music, Black intellectual culture, and the Black concert artist.

George Theophilus Walker was born in 1922 in Washington, D.C. His father was a Jamaican immigrant and doctor who ran a successful practice out of their home, and his mother, who recognized George's musical talent early on, worked for the U.S. Government Printing Office. As a family, the Walkers embodied the spirit of Black exceptionalism, and their achievements were evidence of the Black intellectual community that existed in the capital prior to World War II. George began piano lessons as early as age 5 and gave his first formal recital at age 11 at Howard University. His sister, Frances Walker-Slocum, was also a celebrated pianist who became the first Black woman to receive tenure at Oberlin Conservatory, after a successful performing career.

Following his graduation from Dunbar High School at age 14, Walker enrolled at Oberlin, graduating in 1941 with a degree in piano performance. Soon afterward, he enrolled at the Curtis Institute of Music, where he continued his piano training and began studying composition with Rosario Scalero. Walker's interest in composition initially started as a way to channel excess energy. He noted in a 2017 interview with *Strings Magazine*, "I had so much energy that I wanted to do something else after spending hours practicing at the keyboard."

In 1945, he became the first Black graduate of the Curtis Institute, earning artist diplomas in piano performance and composition. That same year, he became the first Black concert artist to give a recital at Town Hall in New York and the first Black instrumentalist to appear with the Philadelphia Orchestra.

In 1954, Walker embarked on a highly acclaimed tour of seven European countries, but it became clear that his professional trajectory as a concert pianist would be undermined by race. Reflecting on this early period, Walker remarked, "Those successes were meaningless, because without the sustained effect of follow-up concerts my career had no momentum. And because I was Black, I couldn't get either major or minor dates." His white peers at Curtis "were assured of 25 to 30 concerts a season, but I was lucky if I got seven. It was like being excommunicated from society. I was unwanted."

Disillusioned by the politics of the American and European concert scene, Walker turned his attention to teaching and composition. He enrolled at the Eastman School of Music, where in 1956, he became the first Black student to receive a Doctor of Musical Arts, and in 1957, he went to France to study with famed teacher Nadia Boulanger for two years.

For the next sixty-plus years, George Walker focused on teaching and composing. He served on the faculties of Dillard University, Smith College, University of Colorado, University of Delaware, and Rutgers University, where he became a distinguished professor in 1976 and retired in 1992.

George Walker's oeuvre consists of 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus. *Lyric for Strings* is his most performed work to date. Walker's early compositions reflected the romanticism promoted by American composers, but later works were complex and more aggressive in sound and structure. At times Walker employed Black idioms like the blues, spirituals, and jazz in his works, but these are not obvious features of his compositional voice. This often made it difficult to distinguish his works from those of his white counterparts. During his later years, he spoke candidly about how the narrow-minded view of what constituted Black concert music impacted the programming of his work. Walker spent his last years in self-imposed solitude, but he continued to compose. One of his last compositions, Sinfonia No. 5, "Visions," commemorates the Charleston church massacre. Walker passed away at age 96 in 2018.

Lilacs is a four-movement song cycle based on Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," an elegy for President Abraham Lincoln. The poem, published in 1865, was inspired by Whitman's experience working as a nurse during the Civil War. It had previously been set to music by Paul Hindemith and Roger Sessions. However, Walker's setting deviates from the latter two in that he utilizes soprano and orchestra, not a chorus, and only sets four stanzas of the poetry.

Whitman's poetry emphasizes three major symbols — the lilac, the star, and the bird — that embody the sentiments of love and loss underscored throughout. The lilac represents the enduring love for the departed, which returns and blossoms each spring. The star signifies Lincoln's role in serving as the guiding star that navigated the country through the carnage and brutality of the Civil War. It also represents the first indication of the transition from day to night. Whitman uses night to symbolize Lincoln's death and the mourning that enveloped the country afterwards. The last symbol is the bird (specifically a wood thrush), whose song is the only thing that brings solace to the poet.

While all three are invoked in Walker's setting, only the lilac and bird are explicitly represented by distinct motives. The work overall is atonal in nature, but the melismatic melody is surrounded by lush harmonies that invoke both grief and hope throughout the four movements.

The fourth movement is distinct as it makes a direct reference to Hayes. Walker sets the first two phrases of poem's thirteenth stanza to the melody of "Lit'l Boy, How Old Are You," one of Hayes's signature spirituals. For a moment the coupling of the spiritual melody and Whitman's poetry seem to frame the enduring legacy of Hayes and the repertory of songs he curated. It also reminds us of the tensions created by the mythologizing of Lincoln's Presidency, the lived experience invoked by the sorrow songs of the slaves, and the prevailing shadow of slavery. Unlike real life, Walker does not leave these tensions unresolved, but mediates them with the entrance of the horns invoking the opening theme. It is a reminder of the permanence of hope and love as represented in the blossoming of the lilac.

— *Tammy L. Kernodle*

Tammy L. Kernodle is University Distinguished Professor of Music at Miami University in Ohio. She is also the immediate Past President of the Society for American Music.

Sung Text: Lilacs

Based on the poem "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman (1819–1892)

1

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

2

O powerful western fallen star!
O shades of night—O moody, tearful night!
O great star disappear'd—O the black murk that hides the star!
O cruel hands that hold me powerless—O helpless soul of me!
O harsh surrounding cloud that will not free my soul.

3

In the dooryard fronting an old farm-house near the white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,
With many a pointed blossom rising delicate, with the perfume strong I love,
With every leaf a miracle—and from this bush in the dooryard,
With delicate-colour'd blossoms and heart-shaped leaves of rich green,
A sprig with its flower I break.

13

Sing on, sing on you gray-brown bird,
Sing from the swamps, the recesses, pour your chant from the bushes,
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.

O liquid and free and tender!
O wild and loose to my soul—O wondrous singer!
You only I hear—yet the star holds me, (but will soon depart,)
Yet the lilac with mastering odor holds me.

Suite in Three Parts from *Der Rosenkavalier*

From the opera composed 1909–11; compiled by Franz Welser-Möst

BY
Richard STRAUSS
BORN
June 11, 1864
Munich, Germany

DIED
September 8, 1949
Garmisch-Partenkirchen, Germany

At a Glance

Strauss wrote his opera Der Rosenkavalier *between 1909 and 1911, in his first collaboration with librettist Hugo von Hofmannsthal. It premiered on January 26, 1911, at the Dresden State Opera, conducted by Ernst Edler von Schuch.*

The orchestral suite being performed this weekend runs about 40 minutes in performance. It is structured in three parts, each one drawing materials from the respective act in the opera. This suite calls for an orchestra of 3 flutes (third doubling piccolo), 3 oboes (third doubling english horn), 3 clarinets, bass clarinet, 3 bassoons (third doubling contrabassoon), 4 horns, 3 trombones, bass trombone, tuba, timpani, percussion (castanets, tambourine, triangle, jingle bells, rachet, snare drum, tenor drum, bass drum, cymbals, glockenspiel), 2 harps, celeste, and strings.

The Cleveland Orchestra first performed music from Der Rosenkavalier *in November 1921, when Nikolai Sokoloff led a 12-minute rendering of waltzes from the opera. The complete opera has been presented twice at Severance, in November 1935, when staged performances were conducted by Artur Rodziński and, in June 2007, when Franz Welser-Möst led concert presentations. The extended suite created by Franz Welser-Möst is receiving its first performances with this weekend's Cleveland Orchestra concerts.*

About the Music

RICHARD STRAUSS'S *Der Rosenkavalier*, or "The Rose Cavalier," was premiered in Dresden in 1911. The opera takes place in Vienna and, appropriately so, is filled with waltz music in Strauss's sophisticated 20th-century writing. Yet, as Franz Welser-Möst points out in the accompanying essay from 2007 (see page 16), the storyline is set in the 1740s, long before the waltz itself evolved from the minuet to become a separate and distinct dance form.

Strauss's use of the waltz as the musical language of *Rosenkavalier* was a purposeful and carefully planned manipulation of time and space to create a sense of nostalgia that is both unpredictable and inviting. The music is old-sounding yet at the same time newly voiced. The storyline and the music unfurl to Strauss's plan, offering us surprises — some of which are unexpected precisely because they feel strangely familiar.

Written in an approachable style quite different from the modernistic music of his previous two operas, *Elektra* and *Salome*, *Der Rosenkavalier* was an almost immediate hit with audiences. Waltzes from the opera were quickly excerpted and adapted to suit different-sized groups of musicians and various venues.

The most-often played suite of the opera's music was premiered by the New York Philharmonic on October 5, 1944, at Carnegie Hall. It was conducted by the Philharmonic's new music director, Artur Rodziński, who had just completed a decade in the same position with The Cleveland Orchestra, from 1933-43. Exactly who arranged that 20-minute suite is obscured in history, though Rodziński almost assuredly had a hand in it, as did his new 26-year-old assistant conductor, Leonard Bernstein. The long-rumored involvement of Strauss himself is harder to square with the challenges of direct communication between Germany and the outside world in the midst of World War II — though, perhaps, Strauss's role was largely in approving the idea itself rather than in any actual back-and-forth collaboration. Since that suite's premiere, a number of conductors have chosen to add or subtract music directly from the opera to form their own versions.

The suite being performed this weekend is a project that Franz Welser-Möst, an acclaimed interpreter of Strauss's music, has been working on for several years. It takes as a basis Robert Mandell's suite, created in the 1990s. To this, additional music directly from the opera's complete score has been added and cross-edited. A shorter version of this weekend's suite was presented by The Cleveland Orchestra and Franz Welser-Möst at the annual Gala in September 2019, with the longer "final" version being presented this week in Cleveland for the first time.

This suite unfolds in three parts, each one presenting selections from the respective act in the opera. It focuses on the well-known waltzes that appear throughout, as well as additional passages marked with poignancy. It begins with the opera's opening, meant to portray climactic moments of lovemaking between the Marschallin and her young admirer, Count Octavian. Freed from the opera, the music's differing characteristics — intoxicating three-quarter-time waltzes juxtaposed with more modern orchestral material — are perhaps more obvious than in the opera house. Even without sung text or knowledge of the opera's storyline, this suite offers a discernable mixture of boisterous comedy, serious reflection, and bittersweet nostalgia. Here are warmth, sadness, and joy in equal measure, mirroring life's pathway for each of us, as we yearn for the best moments — and this music — to go on forever.

— Eric Sellen © 2022

Eric Sellen is The Cleveland Orchestra's Editor Emeritus. He previously was program book editor for 28 seasons.

Richard Strauss

Time, Identity, and the Silver Rose

BY **Franz Welser-Möst**

Der Rosenkavalier is an extraordinary opera. Each time I come back to it, I am struck by the remarkable depth it contains, by its many layers of meaning in which everything you hear in the text is painted and commented on in the music. For a conductor, it is one of the most incredible scores in the whole opera repertoire. For audiences, its immensity can be just as meaningful.

Strauss and his librettist, Hugo von Hofmannsthal, called *Der Rosenkavalier* a "comedy with music," not an opera. On the surface, it's a comedy in the style of Molière. Indeed, in doing his research, Hofmannsthal lifted specific elements and details directly from several of Molière's plays. Like many of the best comedies for the theater, there are people mistaking other people for who or what they are not, and there are implausible situations that are given a context so that everything seems believable for that moment. As is often the case, this builds up to confusion, but then everything is resolved happily — for the audience and for most of the characters.

To all of this action and mistaken identities, Strauss adds his music. And it is through music that *Der Rosenkavalier* becomes much more than a comedy. It comments directly on what it means to be human, to be caught in time and in your own moment of time — each of us experiences the joys of youth only once, we grow older, and then we look back at ourselves and our youth through a new perspective.

When he wrote *Der Rosenkavalier*, Strauss was changing his own course in music. He had already written the operas *Salome* and *Elektra*, in which he had moved his musical language quite far forward into dissonance and away from the Romanticism of the 19th century. At the time, he was seen as a champion of new music, but with *Rosenkavalier,* he turned away from that — or, on first hearing, it is easy to believe that he turned back.

In reality, Strauss was using his gifts as a composer and orchestrator and dramatist to create a unique musical world for *Rosenkavalier.* For this, he created a soundworld that seems older — to match the storyline set in the 18th century — while commenting on the passage of time and history, as well as changing personal and musical fashions.

What Strauss said he wanted to do was to write something very much like Mozart's *The Marriage of Figaro*. There are many parallels between *Figaro* and *Rosenkavalier.* As central characters each opera has an older aristocratic woman — the Countess or the Marschallin — and each has a "trouser role" of a pubescent boy sung by a mezzo-soprano. And each story plays its comedy through the norms of love and protocol about who is free to love — within marriage or in love affairs — as part of the experience of growing up.

The central issues in *Rosenkavalier* are about time and identity, and how each affects the other. These are universal issues that transcend the particular situations in the opera. And it is Strauss's music that achieves this transcendence by amplifying the action and the emotions onstage, and reinforcing pivotal truths exemplified by each of the main characters.

The opera is set in the 1740s, early in the reign of Empress Maria Theresa of Austria. The situations are very much of that time period, strongly influenced by levels of class and society. Part of the comedy comes from the bending of class rules, between hairdresser and lady, between servants and upper-class gentlemen, and so forth. But the deep humanity of *Der Rosenkavalier* derives from the universality of its commentary on the passage of time, which none of us can control, and on images of identity — how you see yourself and how others see you, and how that image evolves across that period and circumstances.

Strauss's extraordinary music adds depth and commentary to the storyline by controlling our perception of time passing as we experience the opera. Overall, the music sounds old-fashioned. It is full of waltzes. In fact, Strauss borrowed two 19th-century waltzes from Johann Strauss's brother Josef. The waltzes in *Rosenkavalier* express a feeling for life — even give a sense that living is like waltzing, with changing tempos as we line up to dance with different partners.

Yet the action is taking place in the 1740s, before the waltz was even invented! So that Strauss's music is not old-fashioned at all. Instead, he creates a special musical world that sounds to our modern ears to be from the past, but is, in fact, full of newer sensibilities. Strauss continued to utilize this kind of musical language to the end of his life, often expressing a nostalgic view of the past from a modern perspective. The music looks back not with regret, but with understanding.

One of my favorite sayings is that "humor is a sign of wisdom." I think that this is true of *Der Rosenkavalier.* And this truth has informed much of the opera's pleasure for its creators, as it does for us today. Humor and wisdom, wisdom through humor. It is available to all of us, as performers and audiences alike.

Excerpted from Franz Welser-Möst's essay on Der Rosenkavalier, *written on the occasion of a series of concert performances of the opera in Cleveland in 2007.*

Franz Welser-Möst

MUSIC DIRECTOR
Kelvin Smith Family Chair

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

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

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

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

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

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

Latonia Moore, *soprano*

The voice of soprano Latonia Moore is unforgettable. The Metropolitan Opera star and Texas native has been praised as "richly talented" by *The New York Times*, and most recently, performed in two acclaimed Met productions during the 2021–22 season, *Fire Shut Up in My Bones* and *Porgy and Bess*, in the roles of Billie and Serena, respectively.

Last season Ms. Moore returned to the title role in *Tosca* in her house debut at Austin Opera, as well as at Opéra de Rouen Normandie in France. Other operatic highlights include appearances as Cio-Cio-San in *Madama Butterfly* at the Metropolitan Opera, Liù in *Turandot* at Royal Opera House, Elisabeth in *Don Carlo* with Opera Australia, Mimi in *La bohème* with Semperoper Dresden, Desdemona in *Otello* at Bergen National Opera in Norway, and an appearance at the Metropolitan Opera's 50th Anniversary at Lincoln Center gala.

Ms. Moore is scheduled to reprise the title role in *Aida* for an LA Opera production conducted by James Conlon in May 2022. She has received global acclaim for her interpretation of this role, with *The New York Times* raving, "her voice was radiant, plush and sizeable at its best, with gleaming top notes that broke through the chorus and orchestra during the crowd scenes." Ms. Moore has sung *Aida* at the Metropolitan Opera, Royal Opera House, Opernhaus Zürich, Opera Australia, Teatro Colón in Buenos Aires, English National Opera, New National Theatre Tokyo, and Dubai Opera.

Her honors and awards include the Maria Callas Award from Dallas Opera, a Richard Tucker Foundation grant, first prize in the Concours International d'Opéra in Marseille, and first prize in the 2004 International Competition dell'Opera, when it was held in Dresden.

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

21 SEASON 22

FRANZ WELSER-MÖST
MUSIC DIRECTOR

Kelvin Smith Family Chair

FIRST VIOLINS
Peter Otto
FIRST ASSOCIATE CONCERTMASTER
Virginia M. Lindseth, PhD, Chair

Jung-Min Amy Lee
ASSOCIATE CONCERTMASTER
Gretchen D. and Ward Smith Chair

Jessica Lee
ASSISTANT CONCERTMASTER
Clara G. and George P. Bickford Chair

Stephen Tavani
ASSISTANT CONCERTMASTER

Takako Masame
Paul and Lucille Jones Chair

Wei-Fang Gu
Drs. Paul M. and Renate H. Duchesneau Chair

Kim Gomez
Elizabeth and Leslie Kondorossy Chair

Chul-In Park
Harriet T. and David L. Simon Chair

Miho Hashizume
Theodore Rautenberg Chair

Jeanne Preucil Rose
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

Analisé Denise Kukelhan
Gladys B. Goetz Chair

Zhan Shu

SECOND VIOLINS
Stephen Rose*
Alfred M. and Clara T. Rankin Chair

Emilio Llinás[2]
James and Donna Reid Chair

Eli Matthews[1]
Patricia M. Kozerefski 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[1]
Charles M. and Janet G. Kimball Chair

Stanley Konopka[2]

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[1]
The GAR Foundation Chair

Charles Bernard[2]
Helen Weil Ross Chair

Bryan Dumm
Muriel and Noah Butkin Chair

Tanya Ell
Thomas J. and Judith Fay Gruber Chair

Ralph Curry

Brian Thornton
William P. Blair III Chair

David Alan Harrell

Martha Baldwin

Dane Johansen

Paul Kushious

BASSES
Maximilian Dimoff*
Clarence T. Reinberger Chair

Derek Zadinsky[2]

Scott Haigh[1]
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 Sindell[2]
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[2]
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[2]
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[2]
Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON
Jonathan Sherwin

HORNS
Nathaniel Silberschlag*
George Szell Memorial Chair

Michael Mayhew§
Knight Foundation Chair

Jesse McCormick
Robert B. Benyo Chair

Hans Clebsch

Richard King

Alan DeMattia

TRUMPETS
Michael Sachs*
Robert and Eunice Podis Weiskopf Chair

Jack Sutte

Lyle Steelman[2]
James P. and Dolores D. Storer Chair

Michael Miller

CORNETS
Michael Sachs*
Mary Elizabeth and G. Robert Klein Chair

Michael Miller

TROMBONES
Shachar Israel[2]

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[2]
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 February 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. 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

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To ensure your visit is safe and inspiring . . .

PROOF OF VACCINATION

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

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

FACE MASKS REQUIRED

Approved face masks are required at all times in Severance, including while seated during performances.

ENHANCED CLEANING

We will continue comprehensive and consistent cleaning procedures and provide hand sanitizer stations throughout.

ENHANCED VENTILATION

Severance has updated its HVAC filtration and circulation system to meet the guidelines of local public health authorities and recommendations from Cleveland Clinic.

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

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

Cover photo by Roger Mastroianni

Amanda Angel, *Managing Editor of Content*
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Program books for Cleveland Orchestra concerts are produced by The Cleveland Orchestra and are distributed free to attending audience members.

Program book advertising is sold through Live Publishing Company at 216-721-1800.

The Cleveland Orchestra is proud of its long-term partnership with Kent State University, made possible in part through generous funding from the State of Ohio.

The Cleveland Orchestra is proud to have its home, Severance Music Center, located on the campus of Case Western Reserve University, with whom it has a long history of collaboration and partnership.

The Cleveland Orchestra is grateful to these organizations for their ongoing generous support of The Cleveland Orchestra: National Endowment for the Arts, the State of Ohio and Ohio Arts Council, and to the residents of Cuyahoga County through Cuyahoga Arts and Culture.


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