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2021 SEASON 22

CLASSICAL SEASON
WEEK 16 — APRIL 14–16

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THE
CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST | MUSIC DIRECTOR

SEASON 2021 22

Jack, Joseph and Morton Mandel Concert Hall
Thursday evening, **April 14**, 2022, at 7:30 p.m.
Friday morning, **April 15**, 2022, at 11:00 a.m.*
Saturday evening, **April 16**, 2022, at 8:00 p.m.

Kahchun Wong, *conductor*

LUDWIG VAN BEETHOVEN
(1770–1827)

Violin Concerto in D major, Opus 61

1. Allegro ma non troppo
2. Larghetto
3. Rondo: Allegro

CHRISTIAN TETZLAFF, *violin*

INTERMISSION

BÉLA BARTÓK
(1881–1945)

Music for Strings, Percussion, and Celesta

1. Andante tranquillo
2. Allegro
3. Adagio
4. Allegro molto

PRE-CONCERT TALKS
James O'Leary of Oberlin Conservatory will discuss "Moral Laws and Starry Heavens: The Music of Beethoven and Bartók" in Reinberger Chamber Hall one hour prior to each concert.

This program is approximately 1 hour 30 minutes.

This weekend's concerts are sponsored by Medical Mutual.

** Friday's performance will be performed in reverse order and without intermission.*

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

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FRANZ WELSER-MÖST

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Auspicious Musical Connections

THE TWO MASTERPIECES on this weekend's program, Beethoven's Violin Concerto and Bartók's *Music for Strings, Percussion, and Celesta*, present complete and profound artistic statements. Their breadth of vision and breathtaking mastery of musical expression seem to have been borne from pure artistic genius. So it's curious that both of these works were commissions, generated through the aspirations of young artists.

In 1794, Beethoven, 24, met a 13-year-old violinist by the name of Franz Clement who was touring through Europe. (We know that the composer signed the prodigy's 415-page book of signatures at that time.) Twelve years later, Clement had risen to become one the most famous violinists on the continent, and with this stature, reached out to Germany's foremost composer to write him a concerto. The result was Beethoven's only violin concerto, a work so far ahead of its time that it took nearly 40 years for it to be embraced by audiences, and eventually set the standard for future violin concertos.

Nearly 135 years later, the Swiss conductor Paul Sacher, an impressionable 22-year-old music student, met Hungarian composer Béla Bartók at a performance in January 1929 in Basel and immediately fell under the spell of his music. Sacher would come into great wealth in 1934 upon marrying Maja Sacher-Stehlin, the heir to the pharmaceutical company Hoffman-La Roche. Emboldened by his newfound resources and boundless artistic ambition, he commissioned Bartók to write a work celebrating the tenth anniversary of the Basel Chamber Orchestra. Sacher would lead the premiere.

As guest conductor Kahchun Wong makes his Cleveland Orchestra debut, joining acclaimed violinist Christian Tetzlaff this weekend, they remind us that music is not created, performed, or enjoyed in a vacuum. It's through the collaboration of visionaries, artists, musicians, and audiences that it's fully realized.

— Amanda Angel

Violin Concerto in D major, Opus 61

Composed: 1806

BY
Ludwig van
BEETHOVEN

BORN
December 16, 1770
Bonn

DIED
March 26, 1827
Vienna

At a Glance

Beethoven wrote his Violin Concerto in 1806 for Franz Clement, who was the soloist in the first performance on December 23, 1806, in Vienna. The score was published in 1808 with a dedication to Beethoven's childhood friend Stephan von Breuning.

This concerto runs about 45 minutes in performance. Beethoven scored it for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings, plus solo violin.

The Cleveland Orchestra first performed Beethoven's Violin Concerto in January 1920, when the 19-year-old Jascha Heifetz appeared as soloist with Nikolai Sokoloff conducting. Since that time, the concerto has been presented by the Orchestra quite frequently, performed with many of the world's greatest violin soloists. The Orchestra's most recent performances were in February 2020, with soloist Isabelle Faust, conducted by Philippe Herreweghe.

About the Music

THE FOUR DRUM TAPS that open this violin concerto constitute one of the most surprising and audacious ideas that Beethoven ever committed to paper. What was he thinking? Is this an echo of the military music that emanated from the French Revolution — and was later heard all over Vienna in those war-time years? Is it an easy way to set the beat, similar to how jazz musicians count 1-2-3-4 before launching into a piece? A suggestion of menace or coming thunder? A way to attract the audience's attention? To make everyone hush and listen quietly at the start? Is it a tune?

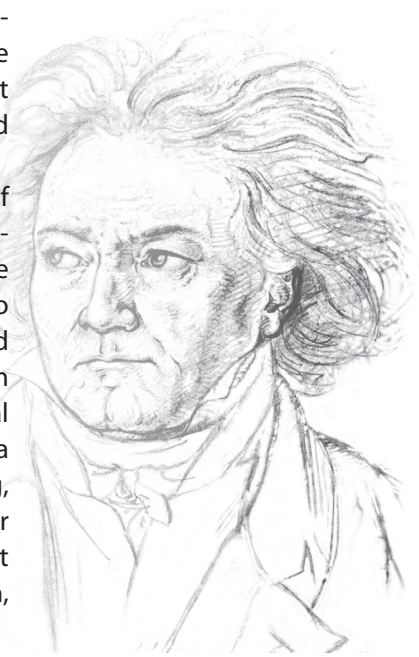
The concerto itself is so familiar to many of us that it's quite a challenge today to imagine the audacity of those four notes when they were first performed in 1806. At the time, critics in the press barely noticed the oddity of such an opening. Instead, they complained about the concerto's length and repetitiousness, and mostly expressed the view that things would be better if Beethoven reined himself in a little and stuck to the agreeable style he had perfected in his first two symphonies. No one was yet ready to bask in the work's beautifully melodic and elegant writing for the violin or appreciate the spacious symphonic breadth of the first movement, let alone declare this to be among the finest violin concertos anyone had ever heard.

In fact, this concerto came into the world with little fanfare and made little impression on the Viennese or anyone else. Not for some fifty years was it treated as the great work we now know it to be, when Joseph Joachim, Ferdinand David, Henri

Vieuxtemps, and other virtuosos began to play it everywhere. A few decades later, in the 1870s, a crop of fine concertos appeared — by Brahms, Lalo, Tchaikovsky, and Bruch — all more or less in homage to Beethoven's concerto and most of them in the same key of D major.

If later concertos were written to honor Beethoven's, where did Beethoven's inspiration come from? He probably had little if any knowledge of Mozart's five early violin concertos (they, too, didn't gain popularity until decades later). Instead, Beethoven's models were mostly French, likely concertos by Viotti, Kreutzer, and Rode, who all worked in Paris. The German composer Louis Spohr may also have been influential.

Additionally, Beethoven almost certainly knew a D-major concerto by Franz Clement, a young Viennese violinist who played it in an 1805 concert that also saw the premiere of Beethoven's Symphony No. 3, nicknamed "Eroica." In fact, Beethoven's own concerto was written "par Clemenza pour Clement" in the autograph score, and the dedicatee gave the first performance in December 1806. The premiere was reportedly colored by Clement's sight-reading from Beethoven's messy manuscript and by the program's inclusion of a sonata to be played by Clement on a single string and "*mit umgekehr ten Violin*" — with the instrument upside-down. (Such stunts were not uncommon at concerts of the time — and often what audiences remembered most.)



What separates Beethoven's concerto from the others of his time is its enormously enlarged sense of space. Having completed four symphonies, he now thought instinctively in the extended paragraphs of symphonic structure and was able to create a broad horizon within which his themes can be extended in leisurely fashion and adorned by graceful elaborations from the soloist. The four drum taps are a theme, or at least a crucial part of a theme, to be taken up by the soloist and the orchestra at various points. They are sometimes soft, as at the opening, sometimes brutally loud, and always highly distinctive. The other themes of this **opening movement** are elegant, often built out of rising or falling scales and usually moving in stepwise motion, avoiding wide intervals and sustaining a calm dignity.

> “... the piece I play the most by far is Beethoven’s Violin Concerto. I’ve played it over 300 times. I can draw on metaphors and poetic language for it that I don’t quite have for any other piece.”
>
> — *Christian Tetzlaff*

Since Beethoven left no written solo violin cadenzas for this concerto, violinists have been writing their own for two centuries. Spohr, Joachim, Vieuxtemps, Eugène Ysaÿe, Fritz Kreisler, Jascha Heifetz, and dozens of others have published their own versions. Some more recent cadenzas break with convention by quoting from other concertos or indulging in modernisms such as quarter-tones written in the cracks between notes within Beethoven's own tonal scale. (See page 12 to read about the cadenza performed by this weekend's soloist, Christian Tetzlaff.) All three movements offer opportunities for cadenzas, the one at the end of the slow movement acting as a link to the rondo finale.

The middle **slow movement** is a group of variations on a theme, ten measures long, of surpassing simplicity and beauty. First played by the strings alone, the theme passes to the horns and clarinet, then to the bassoon, then back to the strings with strong woodwind punctuation. The soloist, who has offered only decoration up to this point, then introduces a second theme, even more serene than the first, which acts as an interlude before the next variation, marked by pizzicato strings. Perhaps Beethoven was thinking of Haydn, who also liked to leaven his sets of variations with secondary themes. This second theme returns, accompanied now by the winds. The movement remains firmly in its home key of G major throughout, and just when another variation seems to be hinted at by the horns, a violent series of chords sets up the cadenza linking to the finale.

The **Rondo third movement's** catchy theme releases a burst of energy and an inexhaustible flow of lively invention. The bassoon is favored in a minor-key episode that is heard, regrettably, only once. At the end, the coda plays with the theme like a kitten with a ball of wool — rounding the work off with a light touch quite at odds with the image of a surly, stormy composer that we too often take to be the real Beethoven.

— 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.

Recreating Beethoven's Cadenza

When Franz Clement premiered Beethoven's Violin Concerto as soloist, he most likely improvised its cadenzas on the spot, and the notes he played are now lost to history.

Since then, virtuosos have taken advantage of this fact to put their own stamp on the concerto, from nineteenth-century violinist Joseph Joachim, who popularized the work throughout Europe; to Fritz Kreisler, whose cadenzas are still most commonly performed; to Joshua Bell's twenty-first-century version.

This weekend's soloist, Christian Tetzlaff, offers a different perspective. While Beethoven did not compose cadenzas for the Violin Concerto, he later arranged the whole work for piano, cadenzas and all. Tetzlaff explains, "in his piano cadenza Beethoven goes to a very different place. He expands on the idea of his first-movement miliary march theme, now at a ridiculously fast tempo, and he makes the timpani beat relentlessly to emphasize the element of struggle present throughout the movement."

Coming full circle, Tetzlaff re-arranged the piano concerto cadenzas to suit the violin. While the nineteenth-, twentieth-, and twenty-first-century iterations epitomize their creators and the musical styles of their own time, Tetzlaff harnesses Beethoven's musical language for cadenzas that are more musically connected to the original.

COMING UP THIS SPRING

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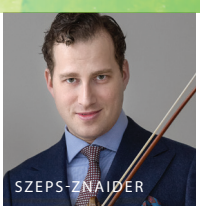

PHOTO BY LARS GUNDERSEN

APR 21 | THU 7:30 PM
APR 22 | FRI 7:30 PM
APR 23 | SAT 8:00 PM

Klaus Mäkelä, *conductor*
Nikolaj Szeps-Znaider, *violin*

SIBELIUS Violin Concerto
SHOSTAKOVICH Symphony No. 10

TCHAIKOVSKY FAVORITES

PHOTO BY GREGORY BATARDON

APR 28 | THU 7:30 PM
APR 29 | FRI 7:30 PM
APR 30 | SAT 8:00 PM
MAY 1 | SUN 3:00 PM

Michael Tilson Thomas, *conductor*
Gautier Capuçon, *cello*

TCHAIKOVSKY Polonaise from *Eugene Onegin*
TCHAIKOVSKY Variations on a Rococo Theme (for cello and orchestra)
FAURÉ Elegy (for cello and orchestra)
BRITTEN Suite from *The Prince of the Pagodas*

SCHUBERT'S NINTH

MAY 12 | THU 7:30 PM
MAY 14 | SAT 8:00 PM
MAY 20 | FRI 11:00 AM*

Franz Welser-Möst, *conductor*

BERG Lyric Suite
RIHM Verwandlung II*
SCHUBERT Symphony No. 9 ("The Great")

** Not performed as part of Friday morning concert.*

OTELLO

MAY 21 | SAT 8:00 PM
MAY 26 | THU 7:30 PM
MAY 29 | SUN 3:00 PM

Franz Welser-Möst, *conductor*
Limmie Pulliam, *tenor (Otello)* | Tamara Wilson, *soprano (Desdemona)* | Christopher Maltman, *baritone (Iago)* | Jennifer Johnson Cano, *mezzo-soprano (Emilia)* | Pene Pati, *tenor (Cassio)* | Cleveland Orchestra Chorus | Cleveland Orchestra Children's Chorus

VERDI *Otello* (complete opera)
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For tickets and info, visit CLEVELANDORCHESTRA.COM

Music for Strings, Percussion, and Celesta

Composed: 1936

BY
Béla BARTÓK

BORN
March 25, 1881
Nagyszentmiklós, Hungary

DIED
September 26, 1945
New York

At a Glance

Bartók wrote his Music for Strings, Percussion, and Celesta *in 1936, on a commission from Swiss conductor Paul Sacher, to celebrate the tenth anniversary of the Basel Chamber Orchestra. The premiere was given by that orchestra, under Sacher's direction, in Basel on January 21, 1937.*

This work runs about 30 minutes in performance. Bartók scored it for strings (divided in two groups), piano, harp, timpani, percussion (snare drum, side drum, cymbals, tam-tam, bass drum, xylophone), and celesta.

The Cleveland Orchestra first performed this work in January 1954 at Severance in concerts led by Ernest Ansermet. It has been performed on a few occasions since that time, most recently at concerts in May 2016 under the direction of Franz Welser-Möst.

About the Music

"OUR WORK is modelled after nature," Béla Bartók once remarked, referring to his own music and that of fellow Hungarian composer Zoltán Kodály.

But the statement needs some clarification. Nature means a great many different things to musicians and other artists, and, over the centuries, the relationship between art and nature has been viewed in a multitude of ways.

For Bartók, nature was important on several levels. All his life, he loved being outdoors and enjoyed collecting and studying plants and insects. But nature also provided a basis for Bartók's entire artistic philosophy. He sought to expand the classical harmonic system in a "natural," organic way, using ratios and mathematical sequences to make connections among varying notes, such as the golden ratio and the Fibonacci sequence in his works. The theorist who first drew attention to this practice, another Hungarian Ernö Lendvai, suggested that since these proportions are found in the physical world of plants, animals, geology, and astronomy, they are natural in origin.

There are few works to which Bartók's above-quoted statement applies better than *Music for Strings, Percussion, and Celesta*. The use of these proportions that regularly appear in the world — the spiral of a shell or in the arrangement of flower petals — begot a work that has invited extensive analysis, but whose great structural clarity can be intuitively perceived as order and harmony.

Music for Strings, as it is often referred to in short, is in four movements and follows a slow-fast-slow-fast pattern in which each

of the four movements has a markedly different personality. In the score, Bartók provided a seating plan that divides the strings into two groups, with the basses in the back and the others split onto either side of the stage. The remaining instruments (percussion, piano, and celesta) are placed in the middle. Except for the first movement, the two string choirs are used in opposition, often playing in alternation or complementing each other. In the first movement, it is the other instruments (percussion and celesta) that provide contrasting elements, intervening at crucial points, and the string choirs are joined together.

Bartók touring Transylvania, 1907.

The work's **opening movement** begins with a fugue in slow tempo — an opening Bartók had previously used in his String Quartet No. 1, written in 1908, itself inspired by Beethoven's String Quartet in C-sharp minor, Opus 131. But this time, the elaboration of the fugue is totally different from earlier fugues. The successive entries of voices mimic the shape of a funnel with the texture broadening gradually, starting from the center and expanding upwards and downwards at the same time.

The violas, at the middle of the spectrum, introduce the theme, followed by the violins on top and the cellos at the bottom. The tonal plan of the various entrances also expands gradually. Each of the first twelve entrances is on a different pitch, arranged according to a precise scheme based on the musical concept of the circle of fifths. There is a nearly magical moment where the original and inverted forms of the theme appear at the same time, surrounded by exquisite celesta figurations. The movement ends quietly on a unison A, played by the violins. While an explanation of this can sound extremely intricate and cerebral, Bartók's intellectual precision becomes a sensual experience, the same you might find in an exquisite Bach fugue or a gorgeous piece of Renaissance choral polyphony.

In complete contrast to the opening fugue, which could be likened to a sculpture carved out of a single piece of stone, the **second-movement *Allegro*** employs a variety of ideas, shaped into a free sonata form. It introduces a colorful section whose high points include lively piano solos and an extended passage

for pizzicato strings.

The **third movement** presents a different connection to nature. Marked *Adagio*, it belongs to a series of Bartókian slow movements evoking the mysterious nocturnal sounds that would be heard outside by an observer at night. Other works in this category include the movement "The Night's Music" from the piano suite *Out of Doors* (1926), and the slow movements of both the Second and the Third Piano Concertos (1931 and 1945, respectively). The third movement of *Music for Strings* is cast in the palindromic form so dear to Bartók (also called "bridge" or "arch" form, following the formula A-B-C-B-A).

The **fourth-movement Finale**, with its unmistakable folk dance inspirations, belongs to another favorite Bartókian conception, in which dance motifs from more than one nationality are incorporated together. In the case of *Music for Strings*, the first dance is in the so-called "Bulgarian" rhythm (an asymmetrical kind of meter). The second theme is in a more common time and has a distinct Hungarian flavor to it. A third theme, of a less clearly identifiable national character, is used to whip up a powerful *accelerando* which, coming to a sudden halt, leads into a full return of the first movement's fugue theme, after several passing hints in the middle movements. The fugue returns here strongly transformed, with the chromatic half steps of its first appearance replaced by broader intervals. The effect is one of progressing from darkness to light, from complexity to simplicity, or from a problem to its solution. In the coda, the Bulgarian rhythm is smoothed out to an even 2/2 time, and the harmonic language suddenly takes a more consonant turn, with a clear nod to Kodály. We have reached the end of our musical journey happy and free from care.

Shell grown by a factor of the golden ratio.

— *Peter Laki*

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

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Kahchun Wong

Singaporean conductor Kahchun Wong is the chief conductor of the Nuremberg Symphony Orchestra and the newly appointed principal guest conductor of the Japan Philharmonic Orchestra. Praised by *Musical America* for the "depth and sincerity of his musicality," he first came to international attention as the winner of the Gustav Mahler Conducting Competition in 2016.

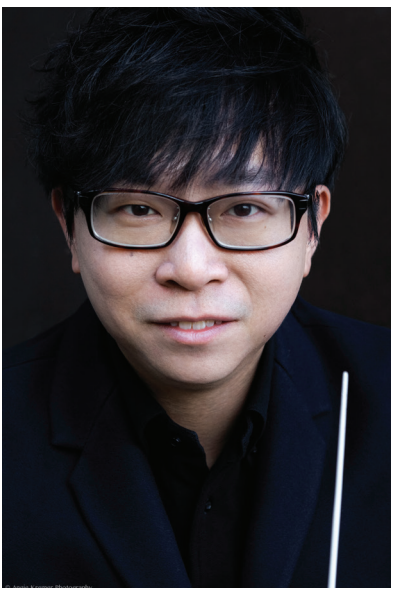

PHOTO BY ANGIE KREMER

Highlights in the 2021–22 season include debuts with The Cleveland Orchestra, Detroit Symphony Orchestra, Dresden Philharmonic, Seattle Symphony, and Tokyo Metropolitan Symphony, in addition to returning to the Bamberg Symphony and Orquesta de València. Celebrated by the press for his recent debuts with the Czech Philharmonic, New York Philharmonic, and Royal Liverpool Philharmonic, Mr. Wong has also appeared with Orchestre national d'Île-de-France, Orchestre National du Capitole de Toulouse, Osaka Philharmonic Orchestra, Singapore Symphony Orchestra, Tokyo Symphony Orchestra, and Yomiuri Nippon Symphony Orchestra.

A protégé of the late Kurt Masur, Mr. Wong had the privilege of sharing the podium with him on multiple occasions in his final years. He was appointed to the Dudamel Fellowship Program with the Los Angeles Philharmonic in 2016–17, and holds a Master of Music degree in orchestral/operatic conducting from the Hochschule für Musik Hanns Eisler Berlin.

In 2019, at the age of 33, Mr. Wong became the first artist from Singapore to be conferred the Order of Merit by the Federal President of Germany for his dedicated service and outstanding achievements in Singaporean-German cultural relations and the advancement of German music culture abroad.

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Christian Tetzlaff, *violin*

Christian Tetzlaff has been one of the most sought-after violinists on the classical music scene for many years. Of his interpretation of Beethoven's Violin Concerto with the London Symphony Orchestra and conductor Daniel Harding, *The Guardian's* Tim Ashley wrote that it was, "The greatest performance of the work I've ever heard."

PHOTO BY GIORGIA BERTAZZI

Throughout his career, Mr. Tetzlaff has appeared with all the major orchestras around the world, including Amsterdam's Royal Concertgebouw Orchestra, the New York Philharmonic, the Vienna Philharmonic, and many of London's leading orchestras. He has worked with acclaimed conductors including Leonard Slatkin, Lorin Maazel, Sergiu Celibidache, and Vladimir Ashkenazy, and more recently with Andris Nelsons, Barbara Hannigan, Christoph von Dohnányi, Esa-Pekka Salonen, Michael Tilson Thomas, Paavo Järvi, Sir Simon Rattle, and Vladimir Jurowski, to name a few.

He frequently turns his attention to forgotten masterpieces such as Joseph Joachim's Violin Concerto or Violin Concerto No. 22 by Giovanni Battista Viotti, a contemporary of Mozart and Beethoven. To broaden his repertoire, he also commits himself to substantial new works, such as Jörg Widmann's Violin Concerto, which he premiered in 2007.

Highlights of his 2021–22 season include concerts with the Deutsches Symphonie-Orchester Berlin, Germany's NDR Radiophilharmonie and NDR Elbphilharmonie Orchester, London Philharmonic Orchestra, Orchestre symphonique de Montréal, San Francisco Symphony Orchestra, and the Tonhalle Orchester Zürich.

Christian Tetzlaff is regularly invited as an artist-in-residence to present his musical views over a longer period. He has held this position at the Berlin Philharmonic, Dresden Philharmonic, and Seoul Philharmonic Orchestra. During 2021–22, he has this honor at London's Wigmore Hall.

He lives in Berlin with his wife, photographer Giorgia Bertazzi, and three children.

The Cleveland Orchestra

Now in its second century, The Cleveland Orchestra, under the leadership of Franz Welser-Möst since 2002, remains one of the most sought-after performing ensembles in the world. Year after year the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. In recent years, *The New York Times* has called Cleveland "the best in America" for its virtuosity, elegance of sound, variety of color and chamber-like musical cohesion, "virtually flawless," and "one of the finest ensembles in the country (if not the world)."

Founded by Adella Prentiss Hughes, the Orchestra performed its inaugural concert in December 1918. By the middle of the century, decades of growth and sustained support had turned the ensemble into one of the most admired around the world.

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra's legendary sound and committed programming. More recently the Orchestra launched several bold digital projects, including the streaming broadcast series *In Focus*, the podcast *On A Personal Note*, and its own recording label.

The 2021-22 season marks Franz Welser-Möst's 20th year as music director, a period in which The Cleveland Orchestra earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra. The Orchestra's 100th season in 2017-18 featured two international tours, concluding with the presentation of Welser-Möst's *Prometheus Project,* featuring works by Beethoven, on three continents.

Its acclaimed opera presentations, including Strauss's *Ariadne auf Naxos* (2019), Debussy's *Pelléas et Mélisande* (May 2017), Bartók's *Miraculous Mandarin* and *Bluebeard's Castle* (April 2016), and Janáček's *The Cunning Little Vixen* (2014 and 2017), have showcased the ensemble's unique artistry and collaborative work ethic.

Since 1918, seven music directors — Nikolai Sokoloff, Artur Rodziński, Erich Leinsdorf, George Szell, Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst — have guided and shaped the ensemble's growth and sound. Through concerts at home and on tour, broadcasts, and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a growing group of fans around the world. For more information, visit clevelandorchestra.com.

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THE CLEVELAND

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Analisé Denise Kukelhan
Gladys B. Goetz Chair

Zhan Shu

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James and Donna Reid Chair

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Sonja Braaten Molloy

Carolyn Gadiel Warner

Elayna Duitman

Ioana Missits

Jeffrey Zehngut

Vladimir Deninzon

Sae Shiragami

Scott Weber

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Yun-Ting Lee

Jiah Chung Chapdelaine

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Mark Jackobs
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Richard Waugh

Lembi Veskimets
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Helen Weil Ross Chair

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Muriel and Noah Butkin Chair

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Derek Zadinsky[2]

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Mark Atherton

Thomas Sperl

Henry Peyrebrune
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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.

Listing as of April 2022.

ORCHESTRA

2021 SEASON 2022

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

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Marjory and Marc L. Swartzbaugh Chair

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Blossom-Lee Chair
Sunshine Chair
Gilbert W. and Louise I. Humphrey Chair
Rudolf Serkin Chair

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

CONDUCTORS
Christoph von Dohnányi
MUSIC DIRECTOR LAUREATE

Vinay Parameswaran
ASSOCIATE CONDUCTOR
Elizabeth Ring and William Gwinn Mather Chair

Lisa Wong
DIRECTOR OF CHORUSES
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