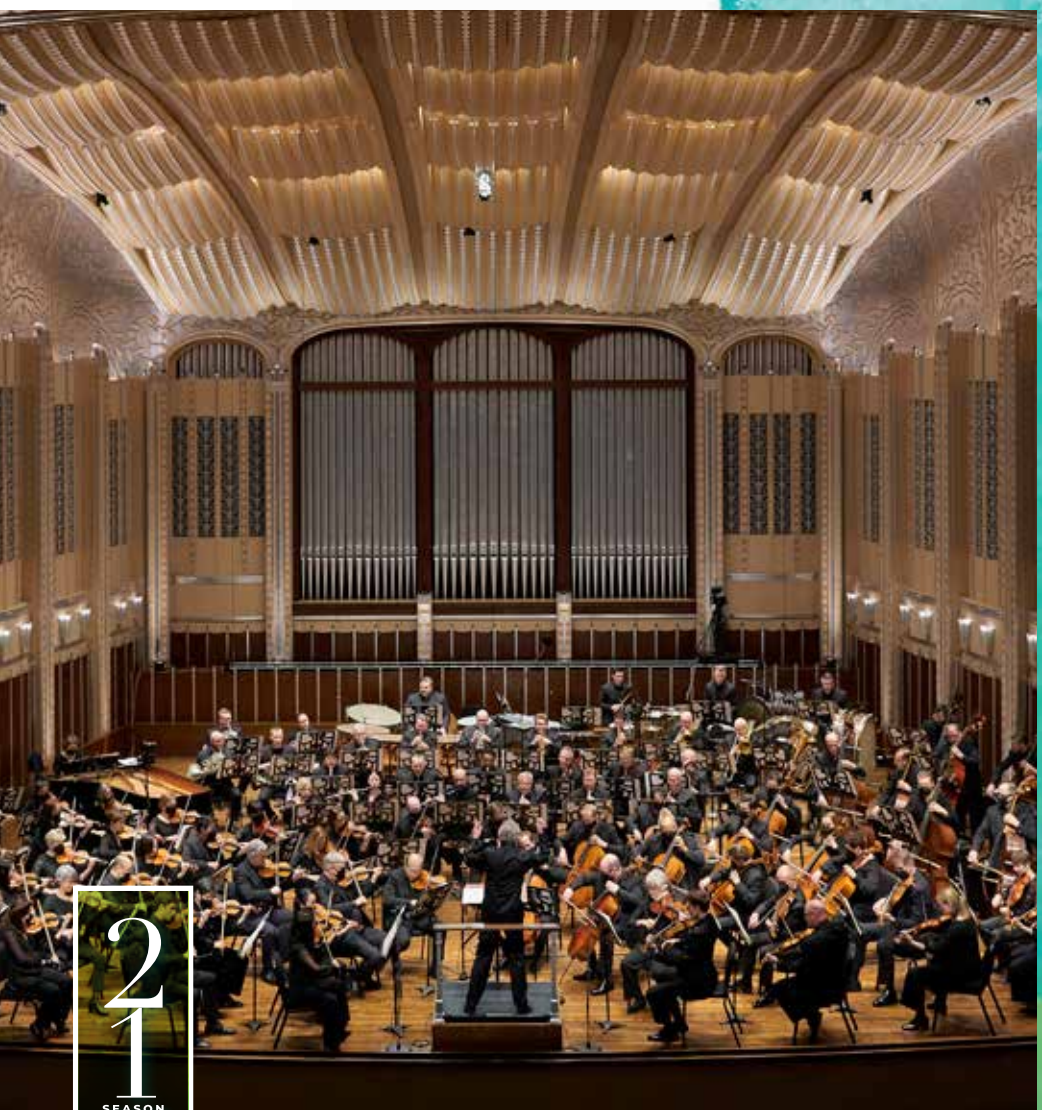
THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST



2021 SEASON

CLASSICAL SEASON
WEEK 19 — MAY 12, 14, & 20

Schubert's Ninth

VERDI'S COMPLETE OPERA IN CONCERT

OTELLO

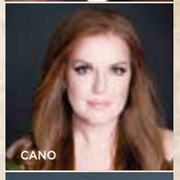
MAY 21, 26 & 29

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


PULLIAM


WILSON


MALTMAN


CANO


PATI

VERDI *Otello* (complete opera)
Sung in Italian with English supertitles

Jealousy, betrayal, and murder...
from the opening tempest scene to the spine-tingling finish, Giuseppe Verdi's thrilling operatic adaptation of Shakespeare's tragedy crackles with theatrical electricity. When the insidious Iago cleverly exploits Otello's obsessive jealousy, the Moor's innocent wife Desdemona is blindsided in the explosive dramatic friction. A work of overwhelming power and beauty, this musical portrait of Otello's descent into a tortured heart of darkness is explicit in every chilling detail.

TICKETS
clevelandorchestra.com | 216-231-1111

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR

SEASON 2021 22

Jack, Joseph and Morton Mandel Concert Hall
Thursday evening, **May 12**, 2022, at 7:30 p.m.
Saturday evening, **May 14**, 2022, at 8:00 p.m.
Friday morning, **May 20**, 2022, at 11:00 a.m.*

Franz Welser-Möst, *conductor*

ALBAN BERG
(1885–1935)

Three Pieces from Lyric Suite

II. Andante amoros
III. Allegro misterioso — Trio estatico
IV. Adagio appassionato

WOLFGANG RIHM
(B. 1952)

Verwandlung II*

INTERMISSION

FRANZ SCHUBERT
(1797–1828)

Symphony in C major ("The Great"), D. 944

1. Andante — Allegro, ma non troppo
2. Andante con moto
3. Scherzo: Allegro vivace
4. Allegro vivace

This performance runs approximately 1 hour and 40 minutes.

**Friday's performance will be performed without* Verwandlung II *and with no intermission.*

Thursday evening's concert is dedicated to Mr. and Mrs. Alexander M. Cutler in recognition of their extraordinary generosity in support of The Cleveland Orchestra.

Saturday evening's concert is dedicated to Brenda and Marshall B. Brown in recognition of their extraordinary generosity in support of The Cleveland Orchestra.

This week's concerts are sponsored by Thompson Hine LLP.

CLEVELAND ORCHESTRA RADIO BROADCASTS
Saturday's concert will be broadcast 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.

The "Great" Symphony

THE LAST TIME The Cleveland Orchestra prepared Schubert's "Great" C-major Symphony was in March 2020. Just prior to the week's final dress rehearsal, President and CEO André Gremillet addressed the musicians: the state of Ohio was about to ban gatherings of more than 100 people, and as a result, Severance would close to the public due to the looming pandemic.

"During rehearsals throughout the week, we were all aware of everything happening across the world. And what we could agree on, what we knew with clearer certainty, was the music itself," recalled Music Director Franz Welser-Möst.

"That evening, in full concert dress, we performed for perhaps sixty people, spread across Severance's very blue seats. The next morning, we performed again, with about twenty staff members as audience. In such times, you want to hang on to something you love — to fully embrace the act of playing together and focus on Schubert's beautiful music."

With the return of Schubert's "Great" Symphony to Severance this weekend, more than two years after those memorable performances, we're reminded of music's unique power to connect and console, to unite through a communal experience. These themes weave through a program that begins with Alban Berg's Three Pieces from *Lyric Suite*, in which the composer encrypted love missives into its notes. Meanwhile, Wolfgang Rihm's *Verwandlung II* is a metaphor for the constant flux we experience routinely. As in our daily lives, he states that his music also encounters, "conflicts, struggle, decisions, solutions, new conflicts, episodes, replies, questions — we are right in the middle of a symphonic text."

Welser-Möst agrees. "Art brings us understanding even amidst the darkest of times, perhaps even more so during difficulty," he says. "Humanity yearns unceasingly for understanding. Music is one path toward that discovery."

— Amanda Angel

Three Pieces from Lyric Suite

Composed: 1925–26 as a six-movement suite for string quartet; arranged as Three Pieces for string orchestra in 1928

BY
Alban BERG
BORN
February 9, 1885
Vienna

DIED
December 24, 1935
Vienna

At a Glance

Alban Berg wrote his Lyric Suite *in 1926 for string quartet. It premiered on January 8, 1927, in Vienna by the New Viennese String Quartet. Berg later arranged the three central movements for string orchestra in 1928. The Three Pieces (II-III-IV) were first presented on January 31, 1929, in Berlin, conducted by Jascha Horenstein.*

Three Pieces from Lyric Suite *runs about 15 minutes in performance.*

The Cleveland Orchestra first performed the Three Pieces from Lyric Suite *in January 1971 with conductor Pierre Boulez. Most recently, the Orchestra led by Music Director Franz Welser-Möst recorded the Three Pieces for the first season of its flagship broadcast series,* In Focus. *It appeared in Epsiode No. 11,* Order & Disorder.

About the Music

BEHIND THE SCENES, Alban Berg's *Lyric Suite* is a source of wonder on three levels: biographical, symbolic, and technical. In addition, it is music of intense emotion, which can be a moving experience even without knowledge of the layers of codes woven into the score.

When Berg wrote the original Suite, he was in the grip of passion for a woman named Hanna, whose husband, Hubert Fuchs-Robettin, was a Prague businessman. Hanna was the sister of Franz Werfel, who was married to the former wife of both Gustav Mahler and architect Walter Gropius, Alma. To make this string of romances even more convoluted, Alma also had a passionate affair with composer Alexander Zemlinsky, who is worth noting because his music shows up embedded within Berg's *Lyric Suite*.

Hanna and Berg's paths crossed directly at least twice, once when the suite drawn from Berg's opera *Wozzeck* was played in Prague, and a second time when Berg was the Fuchs-Robettins' guest while he was in Berlin for the stage premiere of the same opera.

How far did Berg's and Hanna's passion carry them? Only since the death of the composer's widow, Helene Berg, in 1976, have cracks in the apparent constancy of their marriage come to light. From these insinuations of infidelity, the idea of Hanna Fuchs-Robettin being Alban Berg's lover helps explain the depth and details about her in the musical texture of the *Lyric Suite*.

Berg wrote his *Lyric Suite* in 1925–26 as a six-movement piece for string quartet. Soon thereafter, he arranged three of the movements for string orchestra. These have come to be known in English as the Three Pieces from *Lyric Suite*, and correspond to movements II, III, and IV of the original.

Berg embedded ideas and allusions into his work through coded symbols in the music that aren't obvious at first listen, joining a long list of composers, including J.S. Bach and Shostakovich, who invented ciphers that illuminate secret messages or untold emotions.

Where to begin in unraveling the layers of secret meaning within this score?

The tempo markings used to name all six of the movements in *Lyric Suite* give us an immediate indication of the music's subject matter: amorous, mysterious and ecstatic, passionate (II-III-IV) in the Three Pieces and jovial, delirious, and desolate in the other three movements (I-V-VI) for string quartet.

> "Few things are as noticeable in Berg as the combination of near imponderable subtlety with planning so manic that it reaches the point of number games."
>
> — *Theodor Adorno*

More specifically, how does the music and its structure comment on this tempestuous affair?

Two quotations in the *Lyric Suite's* fourth (IV) are taken from Zemlinsky's *Lyric Symphony*, and they refer to settings of the words, "*Du bist mein Eigen, mein Eigen*" ("You are my own"), as if sung once by Berg (viola), and then returned by Hanna (second violin). In the last movement (VI) of the complete *Lyric Suite*, a quotation from Wagner's opera *Tristan and Isolde* needs little annotation as the greatest of all love songs, and even more clearly informs and underlines Berg's messaging.

Most directly, a symbolic rendering of Berg and Hanna's love affair is entwined in this music with their initials, AB and HF, carved into the score, using German notation: A – B-flat (for Berg) and B-natural – F (for Hanna). Together as a four-note chord, these recur throughout the *Lyric Suite*, often at moments of crucial structural importance. Hanna's daughter Dorothea also appears, signified as two notes of C (Do – Do) in the second movement.

Each two-note motif — Berg's is a half-step on the musical scale, while Hanna's is a leap of a tritone or diminished fifth — also features significantly in the "tonerows" (or twelve-tone serial scales) from which sections of the Suite are constructed in movements I, III, and VI.

In addition, the lovers are represented by private symbolic

numbers: 10 for Hanna and 23 for Berg (a number he referred to throughout his life). Every metronome marking in the work is expressed as a multiple of 23 or 10, and every movement contains a count of bars (68, 150, 460, 138, etc.) derived from this underlying numerology, with each section — and subsection, too — mathematically calculated.

Furthermore, the swift opening section of the third movement, marked, is reversed note for note later in the movement, after the Trio section. Significantly, a single chord (of A – B – B-flat – F, Berg and Hanna intertwined again) is inserted at the only point where the resulting musical palindrome is broken.

In more obvious ways, the third movement acts as a traditional symphonic scherzo, breaking the momentum and pace between the previous movement and the next. And the fourth is a deepening adagio, able to bring the Three Pieces to a suitably enigmatic ending. Throughout, the resourcefulness of the string writing is astonishing and still modern nearly a century later, with the emotional burden of every line deeply felt.

Sketch of Alban Berg by Emil Stumpp (1927).

Some technical complexity in the work springs from Berg's use of Arnold Schoenberg's novel-at-the-time twelve-tone technique, which appears in the Three Pieces in movement III. And, adding yet another layer of meaning and connection, each movement makes reference to material in the preceding movement.

Even without shedding light on Berg's various encryptions, many will easily hear the work as he intended: a passionately argued musical journey whose movements pass from intense emotional expression to rapid and bizarre experimental sonorities. Here, indeed, we find the flux of feelings common to so much Romantic music.

— Hugh Macdonald and Eric Sellen

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

Verwandlung II

Composed: 2005

PHOTO BY UNIVERSAL EDITION

BY
Wolfgang RIHM

BORN
March 13, 1952
Karlsruhe, Germany

At a Glance

Wolfgang Rihm wrote Verwandlung II *in 2005, the second of six works in the* Verwandlung *series. It was premiered that year in Leipzig by the Gewandhaus Orchestra and conductor Riccardo Chailly. Christoph Eschenbach conducted the Philadelphia Orchestra in its U.S. premiere in September 2007.*

Verwandlung II *runs about 20 minutes in performance. Rihm scored it for 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (second doubling contrabassoon), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (vibraphone, cymbals, snare drum), harp, and strings.*

This month's performances, led by Music Director Franz Welser-Möst, mark the first presentations of Verwandlung II *by The Cleveland Orchestra. The Orchestra, with Welser-Möst, presented the world premiere of Rihm's* Verwandlung V *in November 2013 at Vienna's Musikverein.*

About the Music

IN 2002, Wolfgang Rihm wrote a musical tribute to fellow German composer Wilhelm Killmayer to mark his 75th birthday. Starting from a soundscape rooted in the world of Berg, Mahler, and Strauss, Rihm spun out a composition of perpetually changing colors and constant fluctuations, celebrating the transparent qualities he admired in Killmayer's music. He called the piece *Verwandlung*, which translates to transformation or metamorphosis.

Three years later, Rihm returned to this idea of permanent transformation with *Verwandlung II*. He explains," each work that I write is in a way a 'text' on the preceding piece I had completed. Music is a reply to music ...". Drawing out this thought, he says, "everything is in a state of flux, motion engenders motion. Contrasts spring up all of a sudden, they lead to conflicts, struggle, decisions, solutions, new conflicts, episodes, replies, questions — we are right in the middle of a symphonic text."

Known for his probing intellect and boundless creativity, Rihm continued to explore the transformative nature of music through a sixth and final *Verwandlung*, written in 2014.

This type of investigation is consistent with Rihm's work throughout his career. Born in southwestern Germany near the French and Swiss borders, he began writing music at the age of 11, and at 18, he attended the renowned Darmstadt Summer Courses, which annually brings together luminaries from the world of contemporary music. Since his mid-20s, Rihm has charted an impressively prolific and far-reaching path with his music. Of his more than 500 works, many are parts of larger cycles in conversation with themselves, but he also frequently engages with the work of fellow composers (J.S. Bach, Brahms, Wagner), literary figures (Rilke, Goethe), and philosophers (Nietzsche). *The Guardian's* classical music writer Tom Service assessed, "he's someone whose unstoppable musical creativity, whose tumult of pieces for orchestras, opera houses, string quartets, for the familiar forms of musical institutions, and for famous soloists such as Anne-Sophie Mutter, makes him one of the most approachable, engaging and profound composers writing music today."

In regard specifically to *Verwandlung II*, Rihm provides an organically developing structure on which he encourages open interpretation, stating, "I am fond of forms which develop freely — flux-like forms, form-processes reminiscent of those found in nature. Such forms are rich and plain at the same time. To be pursuing such forms — it is like breathing. Naturally, the 'natural' is part of our tradition. And everyone will want to understand something different by it. There is nothing wrong with that."

Verwandlung II begins with the sighing of the first violins and two solo cellos. This falling figure repeats itself as wind instruments and additional members of the strings fade in and out, adding textures and new dimensions to that original phrase. A muted trumpet joins, expanding the orchestral palette. The rumbling timpani introduces an ominous element that builds upon itself until the full orchestra finally plays at once.

This unity quickly unravels as the strings divide into gossamer threads. That original motif resurfaces in various guises, constantly morphing and evolving. A furious crescendo makes way for a percussion interlude that drives toward an emphatic close. From the opening kernel of an idea, Rihm unlocks a universe of possibilities.

—Amanda Angel

Symphony in C major ("The Great"), D. 944

Composed: 1825–26

BY
Franz SCHUBERT

BORN
January 31, 1797
Himmelpfortgrund, Austria

DIED
November 19, 1828
Vienna

At a Glance

Schubert wrote this C-major symphony, often referred to as his Ninth, in 1825–26. There may have been a partial read-through at a rehearsal of the Austrian Philharmonic Society during Schubert's lifetime, but no public performances were given. The score was rediscovered a decade after Schubert's death, and the first performance (with cuts) was presented on March 21, 1839, in Leipzig, with Felix Mendelssohn conducting the Gewandhaus Orchestra.

This symphony runs between 50 minutes and an hour in performance.

Schubert scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.

The Cleveland Orchestra first performed Schubert's "Great" C-major Symphony in January 1921, with Nikolai Sokoloff conducting. It has been presented on a regular basis since then. Its most recent performances at Severance in March 2020, conducted by Music Director Franz Welser-Möst, were recorded and released as a CD later that year.

About the Music

FRANZ SCHUBERT composed, or at least started, a dozen symphonies, a number of which he left unfinished. What we know as his "Unfinished" Symphony, ironically, was almost certainly completed, even though the partial autograph score reveals only two movements, a pulsing first and a heartrending, slow-tempo second movement.

The origins of Schubert's "Great" C-major Symphony, often given the designation as his Symphony No. 9, were for many years equally problematic, despite the fact the score for this big work was in the hands of Vienna's Gesellschaft der Musikfreunde during the composer's lifetime.

At the top of the manuscript is a date that looks like "March 1828," which led the English lexicographer George Grove (famous in music circles as editor of *Grove's Dictionary of Music and Musicians*) to argue that the date was when composition began. However, more recent examination of the score revealed that the pages were trimmed so that the last "8" of the inscribed date could instead be a "5" or "6." This would suggest that this is the symphony that Schubert's friends said he composed on holiday and was long considered lost.

In that summer of 1825, Schubert traveled with his friend, the singer Michael Vogl, in the mountains of Upper Austria for five months. Schubert, always thinking and composing music in his head, would have been inspired to write a great deal during this period, and a big symphony is exactly what a long holiday might produce.

In the city of Linz, they stayed with Anton Ottenwalt, who wrote to another of their friends: "By the way, he worked on a symphony in Gmunden, which is to be performed in Vienna this winter." Such a work was not performed that winter, but in 1826 the Gesellschaft der Musikfreunde, having learned that Schubert was writing a symphony for them, voted a gift of 100 crowns to him in acknowledgement. A set of parts was made and the autograph score delivered. The work was tried out in rehearsal — but found to be too difficult, so it was returned to the shelf.

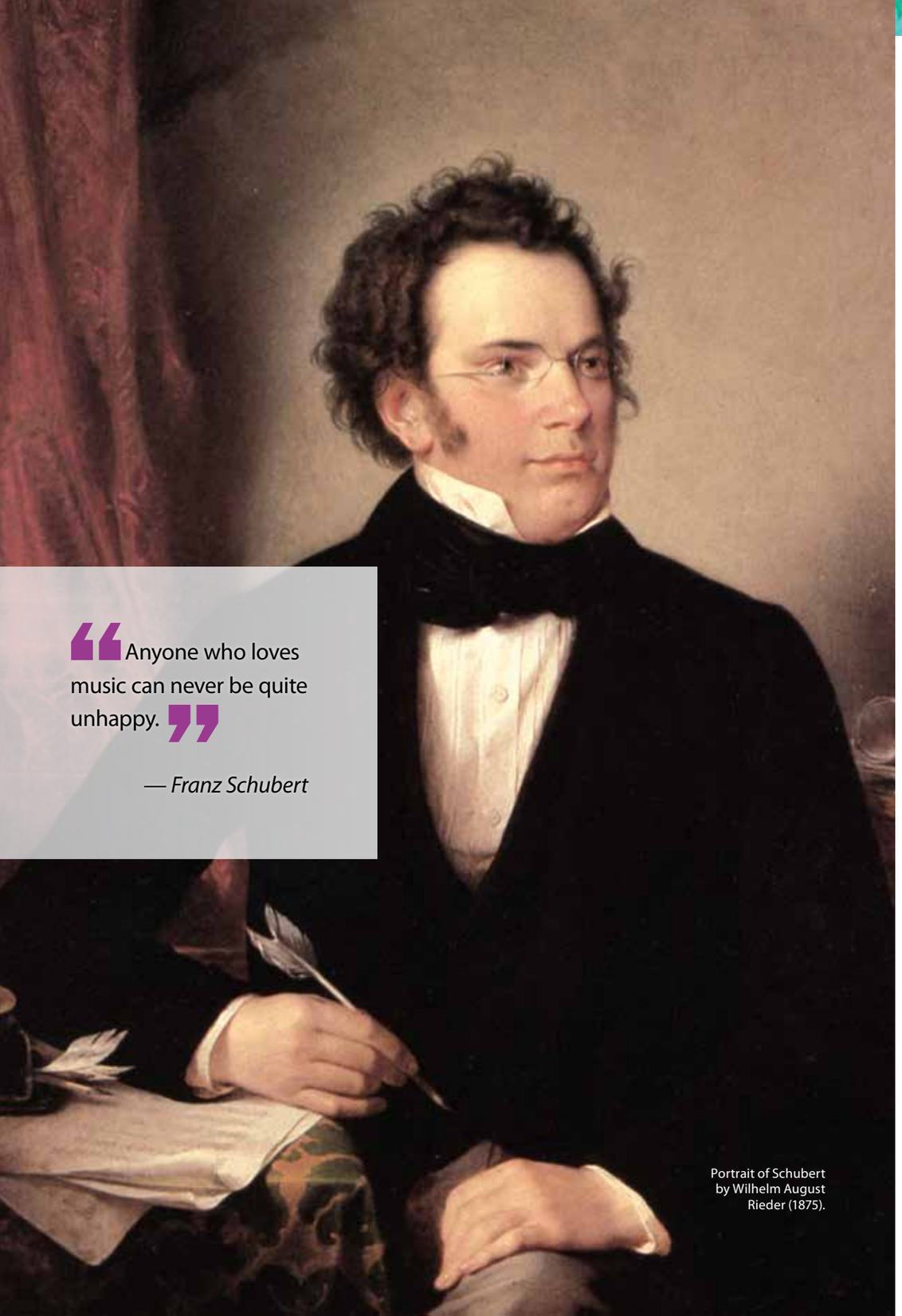
More than a decade later, long after Schubert's death, Robert Schumann called on Schubert's brother Ferdinand in Vienna on New Year's Day 1839 and was amazed to find an enormous collection of unknown music, including the Symphony in C major, which no one had ever heard. He immediately arranged a performance back home in Leipzig, where Felix Mendelssohn was in charge of the city's famous Gewandhaus Orchestra. Other orchestras, however, in Vienna, Paris, and London, still refused to rehearse it because the relentless stream of notes in the string parts, especially in the last movement, were found to be too difficult and exhausting.

No doubt about it, this is a big symphony. And it is worth noting that the nickname "Great" is a translation of the German word "Grosse," the meaning of which leans much more toward the idea of large and expansive, rather than being "very good" (which the symphony also surely is). The nickname was first given to this work to help distinguish it from Schubert's earlier, shorter symphony in C major, No. 6, known as "Die Kleine" or "The Little" C-major Symphony.

So where did Schubert find inspiration toward such length and breadth?

In May 1824, Beethoven conducted the first performance of his Ninth Symphony. We know that Schubert never missed the opportunity to hear Beethoven's music performed, and no doubt he was there for the occasion. He could hardly fail to have been impressed by that magnificent work and doubtlessly responded to the vastly expanded length of Beethoven's Ninth. Schubert had, after all, a great fluency for composing movements rich in melodic invention and often seeming reluctant to come to a close.

One innovation in orchestral writing that was definitely Schubert's own was the prominence of the three trombones. He wrote parts for only two horns, when two pairs of horns were already the norm, but replaced the second pair with three trombones, which had the advantage not only of their distinctive sonority but also of the ability to play any note of the



> "Anyone who loves music can never be quite unhappy."
>
> — *Franz Schubert*

Portrait of Schubert by Wilhelm August Rieder (1875).

normal chromatic scale. With Schubert's propensity to modulate freely and rapidly from key to key, the trombones were entirely at home.

As Haydn did in almost all of his symphonies, and Beethoven occasionally, Schubert begins his **first movement** with a slower introductory section, marked *Andante*, which builds a crescendo into the start of the movement proper, marked *Allegro*. It was Haydn's "Drumroll" Symphony, No. 103, that gave Schubert the idea of bringing back the broad theme of the introduction (originally stated by the two horns unaccompanied) at the conclusion of the movement, first in the winds, then in the strings.

Schubert's **slow movement** is a unique creation, with a nod toward the *Allegretto* of Beethoven's Seventh Symphony and its jog-trot tempo. Schubert was sometimes inclined to allow the development of his music, especially in slow movements, to generate tension, defused at the last minute by a return to the sanity of his main theme. But in this movement, the process loses control. Angry dotted figures in the strings are goaded by repetitive trumpet-and-horn calls in a terrifying escalation, to the point where the music completely collapses, *fortississimo*. A bar and a half of silence is needed before the music can resume, wounded but alive.

There is no happier music than the ***Scherzo* third movement**, apparently descended from a cloudless sky. Its Trio section, too, is a glimpse of paradise — with the whole of a long melody given to the winds as a group.

The closing **finale** is another matter altogether, determined to break every record for stamina as if a sprinter were required to run a marathon. The unflagging pace, the sense of machinery switched to "full," and the dotted rhythms in the strings all suggest that this music cannot and will not be stopped. The famous second subject, with its four repeated notes at the start, compound the pulse and provide the drive that reaches, with the four hammer-like blows on the note C, the end of a "Great" symphony that not even Beethoven could match.

— *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.

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.*

The Cleveland Orchestra

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

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

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

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

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

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

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

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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST
MUSIC DIRECTOR

Kelvin Smith Family Chair

2021 SEASON 2022

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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

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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

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Jiah Chung Chapdelaine

VIOLAS
Wesley Collins*
Chaillé H. and Richard B. Tullis Chair

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Charles M. and Janet G. Kimball Chair

Stanley Konopka[2]

Mark Jackobs
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Joanna Patterson Zakany

William Bender

Gareth Zehngut

CELLOS
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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

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 May 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.

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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).

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

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