



**ALBAN BERG**

Three Pieces from *Lyric Suite*

**RICHARD STRAUSS**

Suite from *Der Rosenkavalier*

**THE  
CLEVELAND  
ORCHESTRA**

FRANZ WELSER-MÖST, MUSIC DIRECTOR

**BERG**

**STRAUSS**

This recording of Alban Berg's Three Pieces from *Lyric Suite* and a Suite in Three Parts from Richard Strauss's opera *Der Rosenkavalier*, compiled by Franz Welser-Möst, pairs two early-20th-century masterpieces grappling with all-consuming love and lust through vastly expressive but different means.

# BERG

## Three Pieces from *Lyric Suite*

*Composed 1925–1928*



Alban Berg, circa 1925

**THE CLEVELAND ORCHESTRA**  
conducted by **FRANZ WELSER-MÖST**

### **ALBAN BERG**

#### **Three Pieces from *Lyric Suite***

Track 1 – I. Andante amoroso .....	5:33
Track 2 – II. Allegro misterioso – Trio estatico .....	4:05
Track 3 – III. Adagio appassionato.....	5:41

A member of the Second Viennese school, Berg wrote the *Lyric Suite* while he was infatuated with Hanna Fuchs-Robettin. Both were married, yet Berg inscribed and intertwined their initials into a six-movement suite for string quartet. These cyphers and codes simmer subliminally under music that merges 12-tone techniques pioneered by Arnold Schoenberg with echoes of early 19th-century romanticism. Berg later arranged the second, third, and fourth sections for string orchestra to create the Three Pieces, a trio of intense and passionately argued movements captured on this recording. ■

### AT A GLANCE

#### **Born**

February 9, 1885, in Vienna

#### **Died**

December 24, 1935, in Vienna

#### **Composed**

1925–26 for string quartet; arranged as *Three Pieces* for string orchestra in 1928

#### **World Premiere**

The six-movement string quartet was first played by the New Viennese String Quartet in Vienna on January 8, 1927. The *Three Pieces* were first presented on January 31, 1929, in Berlin.

#### **Cleveland Orchestra Premiere**

January 1971, led by Pierre Boulez

#### **Orchestration**

String orchestra

*Recorded live in Mandel Concert Hall at Severance Music Center in Cleveland, Ohio in May 2022*

Recorded at 24bit 96kHz PCM  
Stereo and Dolby Atmos mixes available



# Strauss

## Suite in Three Parts from *Der Rosenkavalier*

Composed 1909–1911



Richard Strauss, circa 1922

**THE CLEVELAND ORCHESTRA**  
conducted by **FRANZ WELSER-MÖST**

### **RICHARD STRAUSS**

**Suite from *Der Rosenkavalier*, Op. 59, TrV 227**

- Track 4 – I. Stürmisch bewegt .....8:30  
(from Act I)
- Track 5 – II. Sehr lebhaft..... 14:23  
(from Act II)
- Track 6 – III. So schnell als möglich ..... 18:43  
(from Act III)

The latent romanticism of Berg is brought into full relief in the Suite in Three Parts from Strauss's *Der Rosenkavalier*. Compiled by Cleveland Music Director Franz Welser-Möst, each part draws material from the opera's respective act. Though the opera takes place in 18th-century Austria, Strauss employs the 19th-century Viennese waltz as a clever commentary on old-fashioned mores of a timeless past. Simultaneously tinged with nostalgia and pushing toward the future, Strauss's music does no less than examine the human condition, from the exhilaration of early romance to the humiliation of rejection to the bittersweet melancholy that comes with the passage of time. ■

### AT A GLANCE

#### **Born**

June 11, 1864, in Munich

#### **Died**

September 8, 1949, in  
Garmisch-Partenkirchen, Germany

#### **Composed**

Strauss wrote *Der Rosenkavalier* from 1909–11. Several symphonic suites from the opera were later arranged. This one, compiled by Franz Welser-Möst, is based on Robert Mandell's arrangement from the 1990s.

#### **Orchestration**

3 flutes (3rd doubling piccolo),  
3 oboes (3rd doubling english horn),  
3 clarinets, bass clarinet, 3 bassoons  
(3rd doubling contrabassoon),  
4 horns, 3 trombones, bass trombone,  
tuba, timpani, percussion (castanets,  
tambourine, triangle, jingle bells,  
ratchet, snare drum, tenor drum, bass  
drum, cymbals, glockenspiel),  
2 harps, celeste, and strings

Recorded live in Mandel Concert  
Hall at Severance Music Center in  
Cleveland, Ohio in March 2022

Recorded at 24bit 96kHz PCM  
Stereo and Dolby Atmos mixes available

# About the Orchestra

Now in its second century, The Cleveland Orchestra, under the leadership of music director Franz Welser-Möst since 2002, is 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. *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.

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 it into one of the most admired globally.

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, a new chapter in the Orchestra’s long and distinguished recording and broadcast history. Together, they have captured the Orchestra’s unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2022/23 season marked Franz Welser-Möst’s 21st 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, and a number of acclaimed opera presentations.

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, please visit [clevelandorchestra.com](http://clevelandorchestra.com). ■



Photo Roger Mastroianni



# The Cleveland Orchestra

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# Franz Welser-Möst

Franz Welser-Möst is among today's most distinguished conductors. The 2022/23 season marked his 21st year as music director of The Cleveland Orchestra. With the future of their acclaimed partnership extended to 2027, he will be 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 Mr. Welser-Möst, The Cleveland Orchestra has been praised for its inventive programming, ongoing support of new music, and innovative work in presenting operas. To date, the Orchestra and Mr. Welser-Möst have been showcased around the world in 20 international tours together. In 2020, the ensemble launched its own recording label and new streaming broadcast platform to share its artistry globally.

In addition to his commitment to Cleveland, Mr. Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic as a guest conductor. He has

conducted its celebrated New Year's Concert three times, and regularly leads the orchestra at home in Vienna, as well as on tours.

Mr. Welser-Möst is also a regular guest at the Salzburg Festival where he has led a series of acclaimed opera productions, including *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Aribert Reimann's opera *Lear*, and Richard Strauss's *Salome*. In 2020, he conducted Strauss's *Elektra* on the 100th anniversary of its premiere. He has since returned to Salzburg to conduct additional performances of *Elektra* in 2021 and Giacomo Puccini's *Il Trittico* in 2022.

In 2019, Mr. Welser-Möst was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts. Other honors include The Cleveland Orchestra's Distinguished Service Award, two Cleveland Arts Prize citations, the Vienna Philharmonic's "Ring of Honor," 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 conducts The Cleveland Orchestra performing Alban Berg's Three Pieces from *Lyric Suite* at Mandel Concert Hall at Severance Music Center.



# Mandel Concert Hall at Severance Music Center

## Home of The Cleveland Orchestra



Photo Roger Mastroianni

Hailed among the world's most beautiful concert halls when it opened as Severance Hall in 1931, Severance Music Center has served as home to The Cleveland Orchestra for over 90 years. Its famed acoustics have helped shape the Orchestra's renowned sound and refined performance style. The building was named to honor John Long Severance (president of the Orchestra's board of trustees, 1921–1936) and his wife, Elisabeth, who donated most of the money for its construction.

Designed by Cleveland's Walker & Weeks, the building's elegant Georgian exterior was constructed to harmonize with the classical architecture of the surrounding University Circle neighborhood. The interior of the building reflects a combination of design styles, including Art Deco, Egyptian Revival, Classicism, and Modernism.

An extensive renovation and expansion of the facility was completed in January 2000, including

careful enhancements to the clarity and warmth of the 2,000-seat concert hall's acclaimed acoustics, a project designed by David M. Schwartz Architects and Jaffe Holden Scarbrough Acoustics.

More recently, the main performance space has been augmented with a state-of-the-art robotic video camera system to capture and create a new generation of streaming programming. In 2021, the concert space was named in recognition of a generous grant from the Jack, Joseph and Morton Mandel Foundation, whose gift is funding the video equipment outfitting along with other initiatives to further The Cleveland Orchestra's ongoing success and to expand its reach for audiences around the world in the 21st century. ■



# Acknowledgements

## THE CLEVELAND ORCHESTRA

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