

FRANZ SCHUBERT

Mass No. 6

FRANZ WELSER-MÖST
JOËLLE HARVEY
DARYL FREEDMAN
JULIAN PRÉGARDIEN
MARTIN MITTERRUTZNER
DASHON BURTON
THE CLEVELAND ORCHESTRA CHORUS

**THE
CLEVELAND
ORCHESTRA**

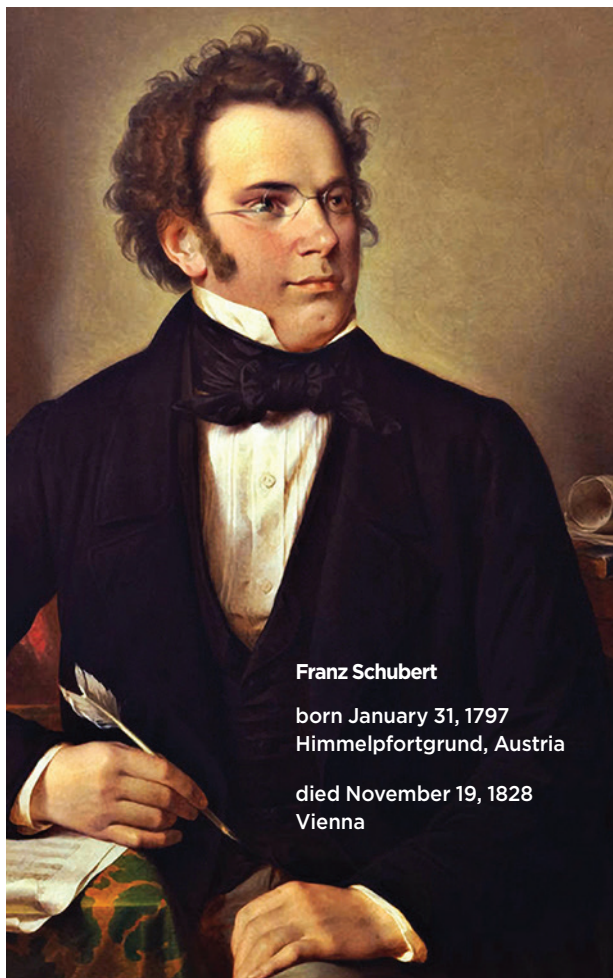
FRANZ WELSER-MÖST, MUSIC DIRECTOR

SCHUBERT

SCHUBERT

Mass No. 6 in E-flat major, D. 950

Composed 1828



Franz Schubert

born January 31, 1797
Himmelpfortgrund, Austria

died November 19, 1828
Vienna

Franz Schubert's Mass in E-flat major, written in the last year of his life, offers keen insight into this composer's musical world. Just as we find in many of his late works, the music of this Mass expands to "heavenly lengths," which is how Robert Schumann described Schubert's extraordinary ability to make time seem to stand still.

In many respects, Schubert's final Mass reflects on the social, religious, and philosophical upheavals ignited during the Age of Enlightenment. In it, Schubert seems to have taken the liturgical Mass off of its high pedestal and placed it squarely on earth, focusing on human emotion and our personal relationship with the divine.

Schubert did not live to see the first performances of the Mass in E-flat major, led by his older brother Ferdinand in Vienna's Alserkirche. As a result, some have suggested that this work, completed four months prior to his death at age 31, serves as the composer's own requiem. Indeed, one can find melancholy resignation in this work, but also a deep understanding of the human condition. A concertmaster of the Vienna Philharmonic once told me: "This piece cannot last long enough! For me, it could last forever." How very true. ■



— FRANZ WELSER-MÖST



Portrait of Franz Schubert by Wilhelm August Rieder (1875), based on the artist's 1825 watercolor.
Wikimedia Commons

The Recording

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

FRANZ SCHUBERT **Mass No. 6 in E-flat major, D. 950**

Track 1	I. Kyrie.....	5:29
Tracks 2-5	II. Gloria	12:25
Tracks 6-8	III. Credo.....	13:24
Tracks 9-10	IV. Sanctus.....	3:17
Tracks 11-12	V. Benedictus.....	4:47
Tracks 13-16	VI. Agnus Dei.....	7:58

Joëlle Harvey soprano
Daryl Freedman mezzo-soprano
Julian Prégardien tenor
Martin Mitterrutzner tenor
Dashon Burton bass-baritone
The Cleveland Orchestra Chorus
Lisa Wong Director of Choruses

Recorded live in Mandel Concert
Hall at Severance Music Center in
Cleveland, Ohio, in January 2023

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

SUNG TEXT

Kyrie **CHORUS**

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gloria **CHORUS**

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
gratias agimus tibi.
Deus pater omnipotens, gratias agimus tibi,
Domine Jesu Christe, gratias agimus tibi,
Fili unigenite, gratias agimus tibi.*

*Gloria in excelsis Deo.
Laudamus te, benedicimus te
glorificamus te, laudamus te.*

*Domine Deus, agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Filius Patris, agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Domine Deus, agnus Dei, filius Patris,
qui tollis peccata mundi,
miserere nobis.
Quoniam tu solus sanctus,
quoniam tu solus altissimus,
quoniam tu solus Dominus,
tu solus, tu sanctus, altissimus,
quoniam tu solus altissimus,
quoniam tu solus Dominus.*

*Cum Sancto Spiritu
in gloria Dei Patris, amen.*

Kyrie **CHORUS**

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria **CHORUS**

Glory to God in the highest,
and on earth peace to all those
of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks
for your great glory.
Lord God, heavenly King,
we give you thanks.
God, Father almighty, we give you thanks.
Lord Jesus Christ, we give you thanks.
Only begotten Son, we give you thanks.

Glory to God in the highest.
We praise you, we bless you,
we glorify you, [and] praise you!

Lord God, Lamb of God,
you who take away the world's sins,
have mercy upon us.
Son of the Father, Lamb of God,
you who take away the world's sins,
have mercy upon us.
Lord God, Lamb of God, Son of the Father,
you who take away the world's sins,
have mercy upon us.
For you alone are holy,
only you are most high,
only you are Lord,
you alone, you holy, most high,
for you alone are most high,
for you alone are Lord.

With the Holy Spirit,
in the glory of God the Father, Amen.



HARVEY & FREEDMAN



PRÉGARDIEN
& MITTERRUTZNER



BURTON

Photos Roger Mastroianni

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Photo Roger Mastroianni

Credo CHORUS

*Credo in unum Deum,
factorem coeli et terrae,
visibilia omnium et invisibilia.
Credo in unum Dominum Jesum Christum,
Credo in Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
per quem omnia facta sunt,
Qui propter nos homines
et propter nostram salutem
descendit de coelis.*

SOLO TRIO TENOR I, TENOR II, AND SOPRANO

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.*

CHORUS

*Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

SOLO TRIO TENOR I, TENOR II, AND SOPRANO

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine et homo factus est.*

CHORUS

*Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

*Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.*

Credo CHORUS

*I believe in one God,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
I believe in the only begotten Son of God,
born of the Father, before all ages,
God of God, light of light,
true God of true God,
by whom all things were made.
Who for us,
and for our salvation,
came down from heaven.*

SOLO TRIO TENOR I, TENOR II, AND SOPRANO

*And became incarnate by the Holy Spirit
of the Virgin Mary and was made a man.*

CHORUS

*He was also crucified for us
under Pontius Pilate,
suffered and was buried.*

SOLO TRIO TENOR I, TENOR II, AND SOPRANO

*And became incarnate by the Holy Spirit
of the Virgin Mary and was made a man.*

CHORUS

*He was also crucified for us
under Pontius Pilate,
suffered and was buried.*

*And on the third day he rose again,
according to the scriptures,
and ascended into heaven,
and sits to the right of the Father,
And he shall come again with glory
to judge the living and the dead,
whose kingdom shall have no end.*

continued next page

*Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur
et conglorificatur,
qui locutus est per prophetas.
Confiteor unum baptisma
in remissionem peccatorum mortuorum,
et vitam venturi saeculi,
amen.*

Sanctus CHORUS

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis Deo, osanna.*

Benedictus SOLO QUARTET SOPRANO, MEZZO-SOPRANO, TENOR I, AND BASS

*Benedictus qui venit
in nomine Domini.*

CHORUS

*Benedictus qui venit
in nomine Domini.*

Osanna in excelsis Deo, osanna.

Agnus Dei CHORUS & SOLOISTS

*Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Agnus Dei, qui tollis
peccata mundi,*

Dona nobis pacem.

*Agnus Dei,
qui tollis peccata,
dona nobis pacem. ■*

I believe in the Holy Spirit,
the Lord and life-giver,
who comes from the Father and Son,
Who with the Father and the Son
together is worshipped and glorified,
who spoke through the prophets.
I acknowledge one baptism
for the remission of the sins of the dead,
and the life of the world to come.
Amen.

Sanctus CHORUS

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest to God, hosanna.*

Benedictus SOLO QUARTET SOPRANO, MEZZO-SOPRANO, TENOR I, AND BASS

*Blessed is He who comes
in the name of the Lord.*

CHORUS

*Blessed is He who comes
in the name of the Lord.*

Hosanna in the highest to God, hosanna.

Agnus Dei CHORUS & SOLOISTS

*Lamb of God, you who take away
the sins of the world,
have mercy upon us.
Lamb of God, you who take
away the sins of the world,*

Grant us peace.

*Lamb of God,
you who take away our sins,
grant us peace. ■*



Photo Roger Mastroianni

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 2023–24 season marks Franz Welser-Möst’s 22nd 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. ■



Photo: Roger Mastroianni

The Cleveland Orchestra

Franz Welser-Möst MUSIC DIRECTOR

Kelvin Smith Family Chair

FIRST VIOLINS

David Radzynski

CONCERTMASTER
Blossom-Lee Chair

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

Wei-Fang Gu

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Chul-In Park

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Miho Hashizume

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Jeanne Preucil Rose

*Larry J.B. and Barbara S.
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*Oswald and Phyllis Lerner
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Yu Yuan

Patty and John Collinson Chair

Isabel Trautwein

Trevor and Jennie Jones Chair

Katherine Bormann

Analísé Denise Kuelhan

Gladys B. Goetz Chair

Zhan Shu

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Rankin Chair*

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Sonja Braaten Molloy

Carolyn Gadiel Warner

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Sae Shiragami

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Beth Woodside

Emma Shook

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and Dr. Glenn R. Brown Chair*

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Jiah Chung Chapdelaine

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*Charles M. and Janet G.
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Stanley Konopka²

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

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Louis D. Beaumont Chair

Richard Weiss¹

The GAR Foundation Chair

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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

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Derek Zadinsky²

Charles Paul¹

Mary E. and F. Joseph Callahan Chair

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Thomas Sperl

Henry Peyrebrune

Charles Barr Memorial Chair

Charles Carleton

Scott Dixon

HARP

Trina Struble*

Alice Chalifoux Chair

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Swartzbaugh Chair*

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*Elizabeth M. and
William C. Treuhaft Chair*

Saeran St. Christopher

Jessica Sindell²

Austin B. and Ellen W. Chinn Chair

Mary Kay Fink

PICCOLO

Mary Kay Fink

Anne M. and M. Roger Clapp Chair

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Edith S. Taplin Chair

Corbin Stair

Sharon and Yoash Wiener Chair

Jeffrey Rathbun²

*Everett D. and Eugenia S.
McCurdy Chair*

Robert Walters

ENGLISH HORN

Robert Walters

Samuel C. and Bernette K. Jaffe Chair

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Afendi Yusuf*

Robert Marcellus Chair

Robert Woolfrey

*Victoire G. and
Alfred M. Rankin, Jr. Chair*

Daniel McKelway²

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

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Louise Harkness Ingalls Chair

Gareth Thomas

Barrick Stees²

Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON

Jonathan Sherwin

HORNS

Nathaniel Silberschlag*

George Szell Memorial Chair

Michael Mayhew⁵

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 Steelman²

James P. and Dolores D. Storer Chair

Michael Miller

CORNETS

Michael Sachs*

*Mary Elizabeth and
G. Robert Klein Chair*

Michael Miller

TROMBONES

Brian Wendel

*Gilbert W. and Louise I.
Humphrey Chair*

Shachar Israel²

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*

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Paul Yancich*

Otto G. and Corinne T. Voss Chair

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Marc Damoulakis*

Margaret Allen Ireland Chair

Donald Miller

Thomas Sherwood

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Michael Ferraguto

Joe and Marlene Toot Chair

Donald Miller

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Mather Chair*

Paul and Lucille Jones Chair

James and Donna Reid Chair

Sunshine Chair

Mr. and Mrs. Richard K. Smucker Chair

Rudolf Serkin Chair

* Principal

§ Associate Principal

1 First Assistant Principal

2 Assistant Principal

CONDUCTORS

Christoph von Dohnányi

MUSIC DIRECTOR LAUREATE

Daniel Reith

ASSISTANT CONDUCTOR

Sidney and Doris Dworkin Chair

Lisa Wong

DIRECTOR OF CHORUSES

Frances P. and Chester C. Bolton Chair

Franz Welser-Möst

Franz Welser-Möst is among today's most distinguished conductors. The 2023–24 season marks his 22nd 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, Puccini's *Il Trittico* in 2022, and Verdi's *Macbeth* in 2023.

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 performance
of Franz Schubert's Mass No. 6 at
Mandel Concert Hall at
Severance Music Center.



Photo: Roger Mastroianni

Guest Artists

JOËLLE HARVEY *soprano*



Photo Arielle Doneson

Joëlle Harvey received her bachelor's and master's degrees in vocal performance from the University of Cincinnati College-Conservatory of Music (CCM). She began her career training at Glimmerglass Opera

(now The Glimmerglass Festival) and the Merola Opera Program.

Ms. Harvey's 2022–23 season began with the New York Philharmonic, celebrating the opening of David Geffen Hall. She debuted with the Bamberg Symphoniker, Deutsches Symphonie-Orchester Berlin, the Minnesota Orchestra, and the Orchestra of St. Luke's, and returned to The Cleveland Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, and the Metropolitan Opera. She appeared with the Chamber Music Societies of Lincoln Center, Philadelphia, and Palm Beach.

Previously, Ms. Harvey performed at Opernhaus Zürich, with Les Violons du Roy, and with Boston's Handel & Haydn Society. She collaborated with LA Opera on Anna Clyne's *The Gorgeous Nothings*. She received Second Prize in Houston Grand Opera's Eleanor McCollum Competition for Young Singers, a First Prize Award from the Gerda Lissner Foundation, and a Sara Tucker Grant from the Richard Tucker Foundation.

DARYL FREEDMAN *mezzo-soprano*

Praised for her “striking dark timbre” and “expansive, sumptuous” performances, mezzo-soprano Daryl Freedman began the 2022–23 season with a role debut as Ulrica in *Un ballo in maschera* at Maryland Lyric Opera, followed by returns to The Cleveland Orchestra, Santa Fe Symphony, and the Metropolitan Opera.

Her 2021–22 season included a role/house debut at Virginia Opera in *Das Rheingold*. She appeared in the title role of Julius Caesar at Atlanta Opera, *The Magic Flute* at the Metropolitan Opera, and the world premiere of Kamala Sankaram's *Rise* at Washington National Opera. In summer 2022, she debuted at the Salzburg Festival in *Suor Angelica* conducted by Franz Welser-Möst.

Ms. Freedman made her Metropolitan Opera debut in *Die Walküre*, appeared with The Cleveland Orchestra in *Ariadne auf Naxos*, covered the role of Santuzza in *Cavalleria Rusticana* at San Francisco Opera, debuted in *Die Walküre* at the Théâtre du Capitole de Toulouse, and debuted in *Aida* with Opera Idaho. She is a graduate of the Cafritz Young Artist Program at Washington National Opera.



Photo Arielle Doneson

JULIAN PRÉGARDIEN *tenor*

Born in Frankfurt, Julian Prégardien received his earliest music training in the choirs of Limburg Cathedral. After studying in Freiburg and joining the academy of the Aix-en-Provence Festival, he was a member of the Frankfurt Opera ensemble from 2009 to 2013.

As an opera singer, he has appeared at the Aix-en-Provence Festival, the Hamburg and Bavarian State Operas, and at Paris's Opéra Comique. In 2018, he made his debut at the Salzburg Festival as Narraboth in *Salome*. In 2019, he debuted as Tamino in *The Magic Flute* at the Berlin State Opera. He appeared as Don Ottavio in *Don Giovanni* at Mozartwoche 2023 and sang in Romeo Castellucci's staging of Mozart's *Requiem* at the Teatro San Carlo in Napoli.

Recent highlights include a tour with Concentus Musicus Wien, his debut with The Cleveland Orchestra, and his Carnegie Hall debut with the Orchestra St. Luke's.

Additional highlights of the 2022–23 season included Beethoven's Ninth Symphony with SWR

Symphony Orchestra, Mozart's *Requiem* with the Concertgebouw, Bach's *St. Matthew Passion* with the Vienna Philharmonic, Bach's *St. John Passion* with the Gewandhaus Orchestra, and a tour of Handel arias with La Cetra Barockorchester.



Photo Peter Rigaud

Guest Artists

MARTIN MITTERRUTZNER *tenor*

Martin Mitterrutzner received his training with Brigitte Fassbaender and joined the ensemble of the Frankfurt Opera (2011–19), where he appeared as Fenton (*Falstaff*), Belmonte (*Die Entführung aus dem Serail*), Elvino (*La sonnambula*), and Don Ramiro (*La Cenerentola*), among other roles.

He kicked off the 2022–23 season as Tamino at the Semperoper Dresden as well as the Volksoper



Photo: Uwe Arens

Wien. He appeared at the Theater an der Wien (Don Ottavio, Narraboth in *Salome*), Aix-en-Provence Festival, Opernhaus Zürich (Tamino), Salzburg Festival (Brighella in *Ariadne auf Naxos*, Ferrando in

Così fan tutte), Bavarian State Opera (Arbace in *Idomeneo*, Iopas in *Les Troyens*), and Dresden Semperoper (Belmonte, Don Ramiro, Ferrando).

In concert, he appeared at the International Bach Academy in Stuttgart, with the Bavarian Radio Choir and Symphony Orchestra, Concentus Musicus Wein, Montreal Symphony Orchestra, and Palau de la Musica in Valencia. The 2022–23 season brought him to The Cleveland Orchestra, Vienna's Musikverein, Berlin's RIAS Kammerchor, and Hamburg's NDR Elbphilharmonieorchester. His recording of Schubert's *Die schöne Müllerin* with renowned guitarist Martin Wesely was recently released.

DASHON BURTON *bass-baritone*

Dashon Burton appears regularly throughout the U.S. and Europe. Highlights of his 2022–23 season included returns to The Cleveland Orchestra and the New York Philharmonic for Michael Tilson Thomas's *Rilke Songs*. Debut appearances included Mendelssohn's *Elijah* with the Milwaukee Symphony, Stravinsky's *Oedipus Rex* with Houston Symphony, the world premiere of Christopher Cerrone's *The Year of Silence* with Louisville Orchestra, and the Dvořák *Requiem* with Richmond Symphony. As an artist-in-residence at San Francisco Performances, he appears at venues and educational institutions throughout the Bay Area.

Mr. Burton won his second Grammy Award in March 2021 for Best Classical Solo Vocal Album with his performance featured in Dame Ethel Smyth's masterwork *The Prison* with The Experimental Orchestra (Chandos). His first Grammy Award came from the inaugural recording by groundbreaking vocal ensemble Roomful of Teeth.

Mr. Burton received a Bachelor of Music degree from Oberlin College and Conservatory, and a Master of Music degree from Yale University's Institute of Sacred Music. He is an assistant professor of voice at Vanderbilt University's Blair School of Music. ■



Photo: Tatiana Daubek

About the Chorus

Now in its 71st season, The Cleveland Orchestra Chorus is one of the few all-volunteer, professionally led choruses affiliated with a major American orchestra.

Founded in 1952 at the request of George Szell, the group has been featured in more than 1,200 concerts, including 27 appearances at New York's Carnegie Hall with The Cleveland Orchestra, along with tour performances in Miami, Puerto Rico, and across Europe. The Chorus has been heard on hundreds of radio broadcasts, in at least a dozen television programs, and on more than 30 commercial recordings with The Cleveland Orchestra — receiving seven Grammy Award nominations and four Grammy Awards.

Under the direction of Lisa Wong since the 2017–18 season, The Cleveland Orchestra Chorus was honored with The Cleveland Orchestra's 2019–20 Distinguished Service Award, recognizing extraordinary service to the Orchestra.

For more information, please visit cochorus.com. ■



Photo Roger Mastroianni

The Cleveland Orchestra Chorus

Lisa Wong DIRECTOR OF CHORUSES

Frances P. and Chester C. Bolton Chair

Daniel J. Singer
ASSISTANT DIRECTOR

Daniel Overly
COLLABORATIVE PIANIST

SOPRANOS

Laurel Babcock
Amy Foster Babinski
Claudia Barriga
Yu-Ching Ruby Chen
Amanda Cobes
Susan Cucuzza
Sasha Desberg
Caitlin DiFranco
Emily Engle
Molly Falasco
Lisa Fedorovich
Nicole Futoran
Samantha Garner
Jennifer Gilles
Ayesha Gonzales
Martell Gorsuch
Sarah Gould
Julia Halamek
Rebecca S. Hall
Sarah Henley
Lisa Hrusovsky
Amber Jackson
Shannon R. Jakubczak
Katie Kitchen *
EvaCecilia Koh
Molly Lukens
Clare Mitchell
S. Mikhaila Noble-Pace
Jennifer Heinert O'Leary

Katie Paskey
Victoria Peacock
Elizabeth Phillips
Grace Prentice
Jylian Purtee
Cara Rovella
Katie Schick
Ellie Smith
Megan Tettau
Sharilee Walker
Kate Macy Walters
Adeleine Whitten

ALTOS

Emily Austin
Debbie Bates
Riley Beistel
Brooke Emmel
Karen S. Hunt
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CHORUS OPERATING COMMITTEE

** Shari Bierman Singer Fellow*

LISA WONG was appointed director of choruses for The Cleveland Orchestra in May 2018 after serving as acting director throughout the 2017–18 season. She joined the choral staff of The Cleveland Orchestra as assistant director of choruses at the start of the 2010–11 season. In 2012, she took on added responsibilities as director of The Cleveland Orchestra Youth Chorus.

In addition to her duties at Severance, she is a faculty member at the College of Wooster. Choirs under her direction have performed at the Central Division conference of the American Choral Directors Association and the state conference of the Ohio Music Education Association. An advocate for the music of under-represented composers, Ms. Wong serves as the Repertoire and Resource Chair for World Music and Cultures for the Ohio Choral Directors Association. Active as a clinician, guest conductor, and adjudicator, she serves as a music panelist for the National Endowment for the Arts. Ms. Wong holds a bachelor of science degree in music education from West Chester University, as well as master of music and doctor of music degrees in choral conducting from Indiana University. ■



Photo: Roger Mastrolanni

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. ■

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