

THE
**CLEVELAND
ORCHESTRA**
FRANZ WELSER-MÖST



21
SEASON
22

CLASSICAL SEASON
WEEK 9 — FEBRUARY 10–12

**Blomstedt Conducts
Beethoven's Fifth**



The Official Health Insurer of Everything You Love[®]



Our Medicare Advantage plans give you everything you need, so you can spend more time doing what you love.

5 out of 5
STARS FOR 2022



MEDICARE'S HIGHEST RATING
MEDMUTUAL ADVANTAGE PPO

MedMutual.com/Medicare | 1-877-583-3182 (TTY: 711)

FRANZ WELSER-MÖST
THE CLEVELAND ORCHESTRA

Season Two Available Now!



MORE THAN A CONCERT



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

Now streaming, the first episode presents Franz Welser-Möst leading the world premiere of Hans Abrahamsen's *Vers le silence* and a thrilling performance

of Brahms's Piano Concerto No. 2 with Igor Levit.

Upcoming episodes feature classical music stars John Adams, Herbert Blomstedt, Imogen Cooper, Jeremy Denk, Jane Glover, and Latonia Moore, among others.



STREAMING SERVICE AND APP

\$15/mo. Or \$120/yr.

clevelandorchestra.com/adella



In Focus is made possible by a generous grant from the Jack, Joseph and Morton Mandel Foundation.

SEASON PRESENTING SPONSOR: The J.M. Smucker Co.

PRESENTING SPONSOR: Hyster-Yale Materials Handling, Inc.

DIGITAL & SEASON SPONSORS: Ohio CAT, Jones Day Foundation, and Medical Mutual

DIGITAL SPONSORS: Dr. M. Lee Pearce Foundation and Mr. Yuval Brisker

You'll love this convenient way to keep the music playing year-round



Stand Partners are a group of music-loving friends who donate monthly to the Orchestra.

It's an easy, convenient way to support the music: Just set up your gift, and you'll keep the music playing year-round.

Just like the musicians onstage who share a stand with a partner, monthly givers are a key part of the team that makes the music happen.

Plus, becoming a Stand Partner unlocks **one-of-a-kind gifts** just for you!

Stand up for music today!

- Visit clevelandorchestra.com/standpartner
- Call Donor Services at 216-456-8400
- Or scan the QR code with your phone camera

STAND PARTNERS



Scan me!



Special Gifts for Stand Partners



At \$10/month, you'll get our "Stand for Music" tote!



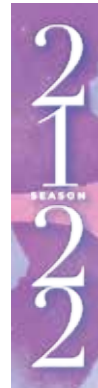
At \$25/month, you'll receive a subscription to the Orchestra's streaming platform Adella (plus a tote!).



At \$100/month, you'll get the Orchestra's newest recording (plus Adella and a tote!).

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR



Jack, Joseph and Morton Mandel Concert Hall
 Thursday evening, **February 10**, 2022, at 7:30 p.m.
 Friday evening, **February 11**, 2022, at 7:30 p.m.
 Saturday evening, **February 12**, 2022, at 8:00 p.m.

Herbert Blomstedt, conductor

CARL NIELSEN
 (1865–1931)

Symphony No. 4 ("The Inextinguishable"), Opus 29

1. Allegro —
2. Poco allegretto —
3. Poco adagio quasi andante —
4. Allegro

INTERMISSION

LUDWIG VAN BEETHOVEN
 (1770–1827)

Symphony No. 5 in C minor, Opus 67

1. Allegro con brio
2. Andante con moto
3. Scherzo: Allegro
4. Allegro

This program is approximately 1 hour 30 minutes.

Thursday evening's concert is dedicated to Mrs. Norma Lerner and The Lerner Foundation in recognition of their extraordinary generosity in support of The Cleveland Orchestra.

Thursday evening's concert is sponsored by Northern Trust.

Friday evening's concert is dedicated to Jenny and Tim Smucker in recognition of their extraordinary generosity in support of the Orchestra.

2021-2022 Season Sponsor: **The J.M. Smucker Co.**

CLEVELAND ORCHESTRA RADIO BROADCASTS

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

The Inextinguishable and Triumphant

THIS WEEKEND'S GUEST CONDUCTOR, Herbert Blomstedt, made his Cleveland Orchestra debut in April 2006, conducting a program of Carl Nielsen's Fifth Symphony and Ludwig van Beethoven's Fourth. As he returns for another series of performances at Severance, where he has since led numerous memorable evenings, he offers a familiar pairing: Nielsen's Fourth Symphony ("The Inextinguishable") and Beethoven's Fifth.

"I often put Nielsen together with Beethoven because both composers present very strong arguments in their music with definite ideas of what they want to accomplish," Blomstedt explains.

An authority on both composers, he continues: "Nielsen's Fourth Symphony and Beethoven's Fifth Symphony have many details in common, one being that they both end in triumph. But Beethoven's symphony starts with a problem that has to be solved. Nielsen, instead, starts with a point that he arrives at, full-circle, at the end."

Written during the first years of World War I, Nielsen's Fourth Symphony is grounded in an enduring faith in nature, the human spirit, and music. Blomstedt says: "It illustrates the unquenchable will to live. What seems to die down in winter comes back in spring with even more force. This quality can also be said of music. You may think that we don't need music, but if you live without any music for some time, you can start to feel ill — not just musicians. So this symphony is also an illustration of how we need music, which I find very fitting in these special times."

In its progression from ominous C minor to heroic C major, Beethoven's Fifth Symphony also provides a strong argument for the illuminating power of music and its manifestation of Enlightenment ideals. On the occasion of the Orchestra's most recent performances of Beethoven's Fifth, Music Director Franz Welser-Möst wrote: "The music's grand arc — from darkness to light, from the uncertainty of fate to a celebration of life — embodies the composer's journey of thought and thinking, distilling his belief in civilization's power for betterment."

— Amanda Angel

PRE-CONCERT TALKS

Free talks about the concert are held in Reinberger Chamber Hall one hour prior to every concert.

Symphony No. 4 ("The Inextinguishable"), Opus 29

Composed: 1914-16



BY
**Carl
NIELSEN**

BORN
June 9, 1865
Sortelung, Denmark

DIED
October 3, 1931
Copenhagen

At a Glance

Nielsen composed his Fourth Symphony between 1914 and 1916, giving it the title "Det Uudslukkelige" ("The Inextinguishable"). The first performance was given on February 1, 1916, with the Orchestra of the Copenhagen Music Society in Odd Fellows Hall in Copenhagen, with the composer conducting.

This symphony runs about 35 minutes in performance. Nielsen scored it for 3 flutes (third doubling piccolo), 3 oboes, 3 clarinets, 3 bassoons, 4 horns,

3 trumpets, 3 trombones, tuba, two sets of timpani (placed on either side of the orchestra), and strings.

The Cleveland Orchestra first performed Nielsen's Fourth Symphony at Severance in November 1972, conducted by Louis Lane. It has been programmed a few times since then, most recently with Alan Gilbert leading performances in March 2016 here at Severance.

About the Music

IN NINETEENTH-CENTURY SCANDINAVIA, German music was considered the highest art. Scandinavian composers normally studied in Germany as soon as they could acquire the necessary fundamentals in their home countries — and the funds to go abroad. Conservatories established in Stockholm and Copenhagen were often staffed by German musicians and the better students generally progressed to Berlin, Leipzig, or Vienna for further study.

The exchange of skills and experience, north to south, and vice versa, was profitable for all. But by the time that Carl Nielsen came of age, it was widely felt that northern composers should preserve their independence from the great German tradition, and Scandinavian composers should express a distinctive character of music all their own.

While his friend and contemporary from Finland, Jean Sibelius, took a course of strict study in Berlin, Nielsen, having grounded his studies at the Copenhagen Conservatory, preferred to travel from one city to the next — in Germany, France, and Italy — sampling and savoring the music he encountered along the way. He returned to Denmark, as Sibelius did to Finland, determined to put his country on the musical map by the sheer force of his creative personality.

Nielsen was a man of simple origins, brought up in poverty far from any city and largely self-taught in music. Throughout his life, he reached out for new ideas, new experiences, and a greater understanding of the world of feeling and expression.

He was highly active in all musical spheres, as composer, violinist, conductor, and teacher. He rose steadily to a supreme position in Danish musical life.

By the time that he began composition of the Fourth Symphony in 1914, Nielsen was conductor of Copenhagen's long-established concert society, the Musikforeningen, which he would lead in the premiere of this new work in February 1916. Though most of Europe was embroiled in the First World War, Denmark sustained a precarious neutrality, and Nielsen's efforts contributed greatly to the growing sense of cultural identity that Denmark had built up in those years.



Regarded as the greatest of Danish composers, Nielsen was rarely heard outside of Denmark, and his star shone only fitfully in the bright constellation

that includes fellow Scandinavians Grieg, Sibelius, and Stenhammar, not to mention the plethora of creative talent that challenged the ears of Europe and America in the first years of the 20th century: Mahler, Debussy, Strauss, Scriabin, Schoenberg, Elgar, Roussel, and Szymanowski, to mention only a few.

Many of these composers regarded the symphony as their prime creative outlet, as did Nielsen, and the inheritance from Beethoven was still the driving impulse behind their conception of form and expression. Despite the allure of novelty to which all the arts succumbed in those years, Nielsen remained true to his original ideals, which he found in the music of Haydn and Mozart, and in the language of traditional tonality. He never wrote for the huge orchestras, so fashionable around 1910. As in Sibelius, there is a certain austerity in Nielsen's orchestral palette.

Nielsen avoided sensationalism and sentimentality, and he strove to write music that presented its own arguments and reached its own solutions. A Nielsen symphony is a self-contained experience that demands of the listener little more than willing concentration and a sympathetic, discerning ear.

The character of his music is embodied in the titles he gave to three of his symphonies: No. 3 is "expansive"; No. 4 is "inextinguishable"; and No. 6 is "simple," if only in name. Contradictory though the ideas may

seem, Nielsen felt strongly that music should be wide ranging, exploratory, searching, self-confident, and always simple.

THE FOURTH SYMPHONY

In 1914, Nielsen wrote to his wife: "I have an idea for a new work which has no program, but which will express what we understand by zest for life or the expression of life; that is, everything that moves, that desires life, which can be called neither good nor bad, neither high nor low, neither large nor small, but only that which is life or that which desires life. No particular idea of anything grandiose or anything refined and delicate or hot or cold, but only life and movement, but different, very different, but coherent, and as if always flowing in one great movement in a single stream."

Inarticulate and convoluted though these words may seem, the music took gradual shape as the Fourth Symphony. Clinging to his faith that music, like the human spirit, is inextinguishable, Nielsen gave that title to his new work. It was not an expression of doubt or of horror, but inevitable endurance and flowering growth. Although some see in this symphony a reflection of the ruin of the World War, it is a peaceable, thoughtful work whose only violent outbreak occurs in the last movement, giving way to a serene and positive ending. The four movements run continuously "in a single stream," even though their separate identities are clear.



Carl Nielsen depicted in 1908.

The **first movement** (like the last) ends in the key of E major, but it begins in F major, which indicates the sort of exploratory journey that Nielsen liked to pursue in his life and in his music. A strong opening for full orchestra bursts forth before it gives way to a quieter section from which emerges a calm tune for a pair of clarinets (the descending contour of this melody is shared by many of the symphony's themes). This theme, more noisily scored, closes the exposition, and the development

section of the movement then goes off into a bleak space where the violas occasionally interrupt. Argument takes the form of constant counterpoint between upper and lower voices, and most of the generative themes seem to descend. The movement's recapitulation is abbreviated, leading to a grand Brucknerian close.

The **second movement** is an intermezzo of delicate character, rarely rising in volume above pianissimo. It is scored for woodwinds alone, the strings contributing only some slight interventions in plucked pizzicato. Here one may detect a folksy flavor in the music, recalling Nielsen's lifelong interest in popular melodies and the music of rural Denmark.

The **third movement**, an *Adagio*, breaks in with an intense theme of a different character played by all the violins, and descending inexorably through two octaves. It is treated rather like a fugue, since the lower strings answer with the same forceful line. But this subsides in a hymn-like melody played by solo strings and treated, often in the fashion of a chorale, by the brass. Two dissimilar ideas run against it — one is a tiny clip in the winds, the other, a heavy entry circling round a single note. Toward the end, the strings try to restate their opening descent, but their efforts fade into woodland birdcalls and are interrupted by cascading strings and the unmistakable start of the **fourth movement**.

The course of this last movement is brought up sharply by the intervention of two timpanists locked in mortal combat. This highly disquieting interruption creates havoc in the orchestra, which responds with dignity, with argument, with distracted counterpoint, and finally with the clarinets' theme from the first movement in full orchestral garb. This is the resolution the music was seeking and the timpani share in the splendid closing peroration.

— 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.



Carl Nielsen in 1931.

Symphony No. 5 in C minor, Opus 67

Composed: 1804-08



BY
**Ludwig van
BEETHOVEN**

BORN
December 16, 1770
Bonn

DIED
March 26, 1827
Vienna

At a Glance

Beethoven began sketching this symphony as early as 1804 and completed it during the first months of 1808. The first performance took place on December 22, 1808, at the Theater-an-der-Wien in Vienna, at a legendary marathon concert led by the composer and devoted entirely to his works (the program also included the premieres of the Sixth Symphony, Fourth Piano Concerto, and Choral Fantasy — all in an unheated hall, and seriously under-rehearsed).

This symphony runs about 35 minutes in performance. Beethoven scored it for piccolo, 2 flutes, 2 oboes, 2

clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings. The piccolo, contrabassoon, and trombones (which Beethoven had not used in his first four symphonies) play only in the fourth movement.

The Cleveland Orchestra first played Beethoven's Fifth Symphony during its inaugural season, in April 1919. The Orchestra has performed it frequently since, most recently as part of the centennial season's Prometheus Project, which was presented in Cleveland, Vienna, and Tokyo in spring 2018.

About the Music

HOW WONDERFUL that such familiar pieces as Beethoven's Fifth — the most famous of all symphonies — still “work” in performance, two hundred years after its premiere in an unheated concert hall one cold night in Vienna in December 1808. Audiences of all kinds, occasional and frequent attenders alike, still enjoy its wonders — and even those few who arrive with trepidation at hearing an old warhorse one more time are inevitably drawn to the music's opening drama, rousing ending, and innumerable discoveries in between.

Beethoven began this symphony in 1804, soon after completing his Third, which had been nicknamed “Eroica” (or “heroic”). That work, which contemporary audiences felt was much too long for a symphony (clocking in at over 45 minutes), had been created just after one of the composer's most anguishing life experiences, as he brought himself to terms with the increasing deafness that would eventually rob him of all hearing.

After sketching the first two movements, Beethoven set it aside for more than two years while he wrote his opera *Fidelio* and also the lively and untroubled Fourth Symphony. He then worked diligently on the Fifth throughout 1807, while simultaneously writing another new symphony, the Sixth, given the nickname “Pastoral.” This kind of multi-tasking, working on several compositions at once, was a normal practice for Beethoven throughout his life,



Vienna's Theater-an-der-Wien was the site of the premiere of Beethoven's Fifth Symphony on a frigid night.

with the ideas originally intended for one work slipping across into a different work entirely.

Throughout this middle period of Beethoven's life, the composer was routinely strapped for funds and, in 1808, he developed plans for a special evening "Akademie" concert to raise money for himself. For December 22, he was able to secure performers and the Theater-an-der-Wien. Rehearsals were squeezed in on the previous days. Beethoven, perhaps sensing the difficulty of finding any future workable dates for future concerts, kept revising the evening's program to include more and more music.

The concert lasted more than four hours and featured the world premieres of the Sixth and Fifth Symphonies, in that order; the Fourth Piano Concerto with Beethoven as soloist; and the "Choral" Fantasy, as a grand finale, assembling all of the evening's performing forces at once, including orchestra, vocal soloists, and Beethoven returning as piano soloist. Unfortunately, the weather that night was colder than usual and the building was unheated, so while no one attending could possibly have complained about not getting their money's worth of music, the conditions for comfortable listening and performing deteriorated as the hours passed.

From that cold start, the Fifth Symphony's reputation only increased, and by the end of the 19th century, it had attained its current status as a classical superstar. The association of the opening four-note motif, matching Morse code's dot-dot-dot-dash for the letter "V", came to be a shorthand to signify victory during World War II, pushing it further into public consciousness.

The idea that those four notes represent the composer's mighty, but victorious struggle with destiny was put into circulation by Beethoven himself, or at least by his fantasy-spinning amanuensis Anton Schindler, who reported the composer's explanation of the opening motif as, "*So pocht das Schicksal an die Pforte*" (roughly translated as: "Thus fate knocks at the door").

Fate struck Beethoven most cruelly in about 1802 when, still in his early thirties, he acknowledged the fact of his deafness and began the long process of coming to terms with a handicap that was less of a musical disability (it did not interfere with his ability to compose) than a social one. His standing as a virtuoso pianist with excellent connections at court was seriously threatened, and his relations with friends,

and especially with women, were now forever circumscribed.

We might think that as a composer, his reactions were far more violent than the situation warranted. The "Eroica" Symphony, the immediate product of that profound crisis, transformed the world of classical music forever. But he did not stop there. The superhuman creative energy that produced his great heroic works of that decade had never been heard in music before. One colossal path-breaking work followed another, combining unearthly beauty of invention, technical virtuosity, vastness of conception, and a radical freedom of expression and form.

Beethoven may have — privately — felt inordinately sorry for himself, but there is no self-pity in his music. Defiance, yes, certainly, although the sense of triumph expressed in the conclusion of the Fifth Symphony is surely more than a tongue-sticking-out, I-told-you-so addressed to fate.

Whether you choose to listen to this work with the idea of "fate knocks at the door" (something Beethoven probably never said), or as a path from darkness to light, mystery to certainty, ignorance to enlightenment, or merely a well-crafted symphony, this piece in performance is sure to take you on a worthwhile, at times familiar — yet often exhilarating — journey.

The four movements are concise and focused. The **first movement** is built almost entirely around the four-note opening motif — stated again and again, as foreground, then background, upside down and forward again, in unison and harmonized.

The **second movement** takes a graceful line and works it through various guises, almost always with a sense of expectancy underneath and bursting forth toward a stronger and stronger presence.

The **third movement** continues in this confident vein, only to alternate between quiet uncertainty and forthright declamations. Near the end, a section of quietly forbidding darkness leads directly into the bright sunshine and C major of the **last movement**. Here, at last, Beethoven revels in the major key, then develops a strong musical idea through to an unstoppable finish, repeated and extended, emphatic and ... triumphant.

— Eric Sellen

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

lighthearted


Cuffs

 18 East Orange Street
 Chagrin Falls, Ohio
 (440) 247-2828

Herbert Blomstedt

Swedish-American conductor Herbert Blomstedt has been leading orchestras for more than half a century. His leadership and artistry are especially associated with the San Francisco Symphony, Leipzig Gewandhaus Orchestra, and Dresden Staatskapelle.



Mr. Blomstedt first conducted The Cleveland Orchestra in April 2006, and most recently led the Orchestra at Blossom Music Center in July 2021. He will return to Blossom in summer 2022.

Born in Springfield, Massachusetts, in 1927 to Swedish parents, Mr. Blomstedt began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School, contemporary music in Darmstadt, and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He also

worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood.

In 1954, Mr. Blomstedt made his conducting debut with the Stockholm Philharmonic Orchestra. He subsequently served as music director of the Danish Radio Symphony Orchestra, Oslo Philharmonic, Dresden Staatskapelle, and the Swedish Radio Symphony Orchestra. He is conductor laureate of the San Francisco Symphony, which he served as music director from 1985–95. He was subsequently music director of Hamburg's NDR Symphony Orchestra and of Leipzig's Gewandhaus.

In recent years, Herbert Blomstedt has been named honorary conductor of the Bamberg Symphony Orchestra, Leipzig Gewandhaus Orchestra, Tokyo's NHK Symphony Orchestra, and the Danish and Swedish radio symphony orchestras. In addition to these, he regularly guest conducts with many of the world's greatest orchestras.

Mr. Blomstedt's extensive discography includes more than 130 works with the Dresden Staatskapelle and the complete works of Carl Nielsen with the Danish Radio Symphony. His award-winning recordings with the San Francisco Symphony are on Decca/London. His collaborations with other ensembles, including the Leipzig Gewandhaus Orchestra, can be heard on Decca, Deutsche Grammophon, and RCA Red Seal. He has recorded the complete Bruckner symphonies for the German label Querstand.

Among Mr. Blomstedt's honors are several doctoral degrees and membership in the Royal Swedish Music Academy. In 2003, he received the German Federal Cross of Merit.



@OHIOARTSCOUNCIL | #ARTSOHIO | OAC.OHIO.GOV

EXPERIENCE
ENGAGE
TRANSFORM

State and federal dollars through the Ohio Arts Council supported your arts experience today.

WHERE WILL THE ARTS TAKE YOU NEXT?
VISIT [ARTSINOHIO.COM](https://www.artsinohio.com)



ABOUT

The Cleveland Orchestra



Now entering 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](https://www.clevelandorchestra.com).

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



THE CLEVELAND ORCHESTRA

21 SEASON 22

FRANZ WELSER-MÖST

MUSIC DIRECTOR

Kelvin Smith Family Chair

FIRST VIOLINS

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

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

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

Stephen Tavani
ASSISTANT CONCERTMASTER

Takako Masame
Paul and Lucille Jones Chair

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

Kim Gomez
Elizabeth and Leslie Kondorossy Chair

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

Miho Hashizume
Theodore Rautenberg Chair

Jeanne Preucil Rose
Larry J.B. and Barbara S. Robinson Chair

Alicia Koelz
Oswald and Phyllis Lerner Gilroy Chair

Yu Yuan
Patty and John Collinson Chair

Isabel Trautwein
Trevor and Jennie Jones Chair

Katherine Bormann
Analísé Denise Kukulhan Gladys B. Goetz Chair

Zhan Shu

SECOND VIOLINS

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

Emilio Llinás²
James and Donna Reid Chair

Eli Matthews¹
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
Dr. Jeanette Grasselli Brown and Dr. Glenn R. Brown Chair

Emma Shook

Yun-Ting Lee

Jiah Chung Chapelaine

VIOLAS

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

Lynne Ramsey¹
Charles M. and Janet G. Kimball Chair

Stanley Konopka²

Mark Jackobs
Jean Wall Bennett Chair

Lisa Boyko
Richard and Nancy Sneed Chair

Richard Waugh
The Morgan Sisters Chair

Lembi Veskimets

Eliesha Nelson

Joanna Patterson Zakany

William Bender

Gareth Zehngut

CELLOS

Mark Kosower*
Louis D. Beaumont Chair

Richard Weiss¹
The GAR Foundation Chair

Charles Bernard²
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 Zadinsky²

Scott Haigh¹
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 Sindell²
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 Rathbun²
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 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

BASSOONS

John Clouser*
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

Alan DeMattia

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

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

TIMPANI

Paul Yancich*
Otto G. and Corinne T. Voss Chair

Tom Freer²
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

5 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

Dreams can come true



Cleveland Public Theatre's
STEP Education Program
Photo by Steve Wagner

... WITH INVESTMENT BY CUYAHOGA ARTS & CULTURE

Cuyahoga Arts & Culture (CAC) uses public dollars approved by you to bring arts and culture to every corner of our County. From grade schools to senior centers to large public events and investments to small neighborhood art projects and educational outreach, we are leveraging your investment for everyone to experience.



Your Investment:
Strengthening Community

Visit cacgrants.org/impact to learn more.



LATE SEATING

As a courtesy to the audience members and musicians in the hall, late-arriving patrons are asked to wait quietly until the first convenient break in the program, when ushers will help you to your seats. These seating breaks are at the discretion of the House Manager in consultation with the performing artists.

PAGERS, CELL PHONES, AND WRISTWATCH ALARMS

Please silence any alarms or ringers on pagers, cell phones, or wristwatches prior to the start of the concert.

PHOTOGRAPHY, VIDEOGRAPHY, AND RECORDING

Audio recording, photography, and videography are prohibited during performances at Severance. Photographs of the hall and selfies can be taken when the performance is not in progress. As a courtesy to others, please turn off any phone/device that makes noise or emits light.

IN THE EVENT OF AN EMERGENCY

Contact an usher or a member of house staff if you require medical assistance. Emergency exits are clearly marked throughout the building. Ushers and house staff will provide instructions in the event of an emergency.

HEARING AIDS AND OTHER HEALTH-ASSISTIVE DEVICES

For the comfort of those around you, please reduce the volume on hearing aids and other devices that may produce a noise that would detract from the program. Infrared Assistive-Listening Devices are available. Please see the House Manager or Head Usher for more details.

AGE RESTRICTIONS

Regardless of age, each person must have a ticket and be able to sit quietly in a seat throughout the performance. Classical season subscription concerts are not recommended for children under the age of 8. However, there are several age-appropriate series designed specifically for children and youth, including Music Explorers (recommended for children 3 to 6 years old) and Family Concerts (for ages 7 and older).

NEW FREE MOBILE APP



Get instant access to your tickets for Cleveland Orchestra concerts at Blossom Music Center and Severance by using the Ticket Wallet App. More information is at CLEVELANDORCHESTRA.COM/TICKETWALLET

To ensure your visit is safe and inspiring . . .



PROOF OF VACCINATION

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

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



FACE MASKS REQUIRED

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



ENHANCED CLEANING

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



ENHANCED VENTILATION

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

For more details and the most up-to-date health and safety information, visit

CLEVELANDORCHESTRA.COM/HEALTHINFO

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



Copyright © 2022 by The Cleveland Orchestra and Musical Arts Association

Cover photo by Roger Mastroianni

Amanda Angel, Managing Editor of Content
E-MAIL: aangel@clevelandorchestra.com

Program books for Cleveland Orchestra concerts are produced by The Cleveland Orchestra and are distributed free to attending audience members.

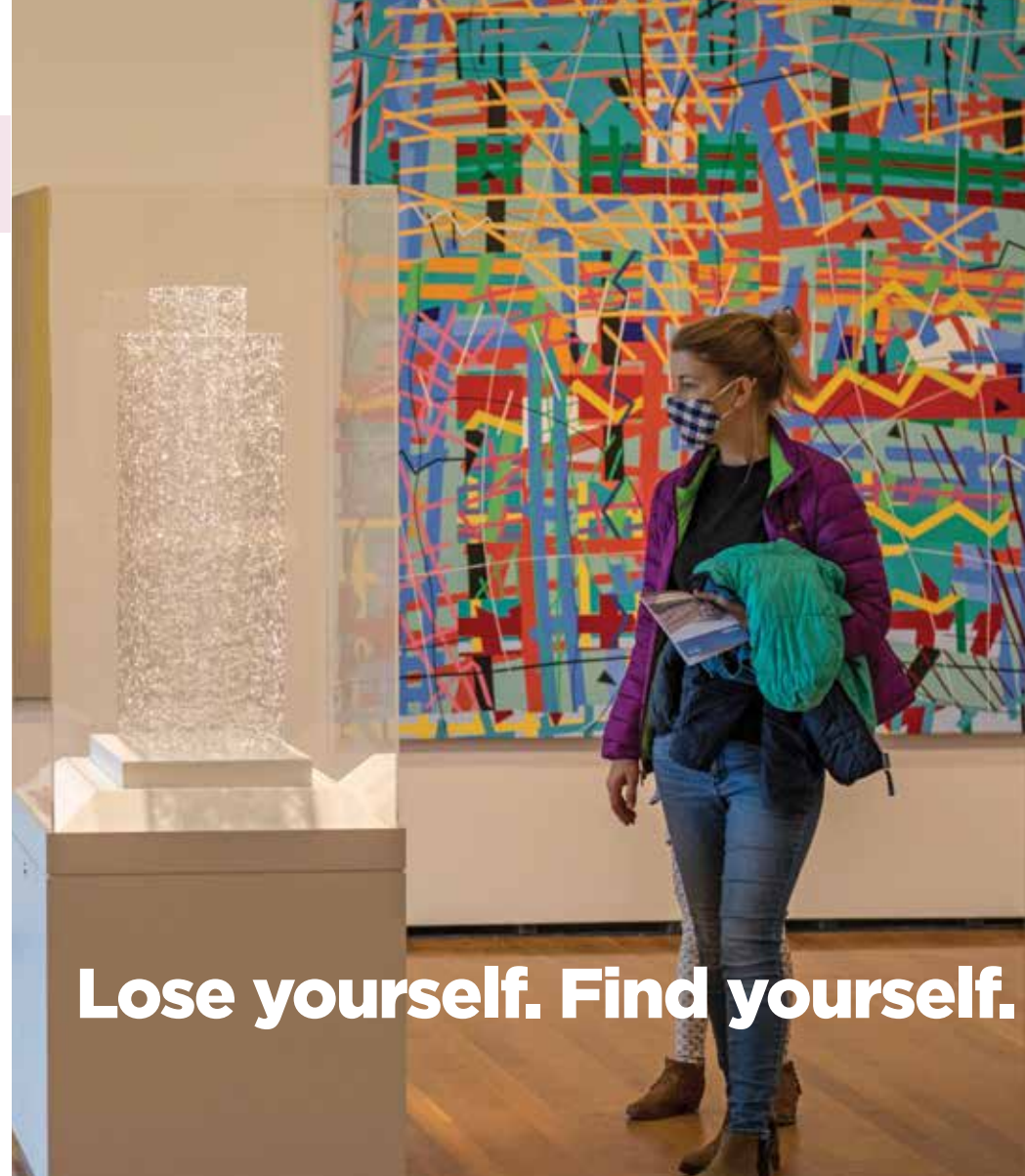
Program book advertising is sold through Live Publishing Company at 216-721-1800.

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

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



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



Lose yourself. Find yourself.

FEATURED EXHIBITIONS

Through Mar 13, 2022
Picturing Motherhood Now

Opens Feb 13, 2022
Cycle of Life: The Four Seasons Tapestries

Through May 8, 2022
Migrations of Memory—
The Poetry and Power of Music

Opens Feb 20, 2022
Currents and Constellations: Black Art in Focus

Through May 29, 2022
Derrick Adams: LOOKS

Opens Mar 12, 2022
Alberto Giacometti: Toward the Ultimate Figure
Member tickets available Feb. 7

Through May 31, 2022
Art of the Islamic World
Through Aug 14, 2022
Medieval Treasures from Münster Cathedral

Through Jun 19, 2022
Women in Print: Recent Acquisitions

cma.org   

Photo: Scott Shaw Photography



A SYMPHONY OF *success*

We believe that all Cleveland youth should have access to high-quality arts education. Through the generosity of our donors, we have invested more than \$9 million since 2016 to scale up neighborhood-based programs that now serve 3,000 youth year-round in music, dance, theater, photography, literary arts and curatorial mastery. ***That's a symphony of success. Find your passion, and partner with the Cleveland Foundation to make your greatest charitable impact.***

(877) 554-5054

www.ClevelandFoundation.org

