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**FRANZ WELSER-MÖST**



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SEASON  
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CLASSICAL SEASON  
WEEK 13 — MARCH 10-12

**Sibelius's Fifth Symphony**

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## Music in Troubling Times

**ON DECEMBER 7, 1939**, violin virtuoso Jascha Heifetz joined The Cleveland Orchestra and music director at the time Artur Rodziński (1933–43) on the Severance stage to premiere William Walton’s new violin concerto. Walton, however, was unable to make it. He was in the English countryside, driving an ambulance.

Britain had declared war on Germany that September, spoiling Walton’s chances to attend the performance. He wrote to Heifetz: “I don’t know when I will hear the concerto — perhaps never. I have been hoping that the performance will be broadcast. If it is, can you make a recording of it and send it to me?”

All three pieces on this weekend’s program, led by Music Director Franz Welser-Möst, point to a world on the brink. Both Walton and Jean Sibelius, who wrestled with his Fifth Symphony during World War I, struggled to create lasting art when the future of the world was at stake. *The Exterminating Angel* Symphony by Thomas Adès, which receives its U.S. premiere performances on Thursday and Saturday, is based on Luis Buñuel’s 1962 film, a thinly veiled criticism of the brutal Franco regime in Spain.

The chaos of twentieth-century wars evoked in these musical works is sadly all too relevant as we prepare to perform this weekend’s concerts. While words fail to describe the senseless tragedy that has been unfolding in Ukraine over the last two weeks, we wish to dedicate this weekend’s concerts to all Ukrainians: those fighting for their homeland; those suddenly displaced; and those who are our neighbors, friends, and colleagues, concerned for their loved ones.



*André Gremillet is President & CEO of The Cleveland Orchestra.*

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—*Winston Churchill*

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**CLEVELAND ORCHESTRA**  
FRANZ WELSER-MÖST | MUSIC DIRECTOR



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

**Franz Welser-Möst**, *conductor*

**THOMAS ADÈS**  
(B. 1971)

**The Exterminating Angel Symphony\***

U.S. PREMIERE

*Co-commissioned by The Cleveland Orchestra, City of Birmingham Symphony Orchestra, Helsinki Philharmonic Orchestra, Carnegie Hall, Orquesta Nacional de España, Symphonieorchester des Bayerischen Rundfunks, Radio France, and Luzerner Sinfonieorchester.*

**WILLIAM WALTON**  
(1902–1983)

**Violin Concerto**

1. Andante tranquillo
2. Presto capriccioso alla napoletana
3. Vivace

**PETER OTTO**, *violin*

INTERMISSION

**JEAN SIBELIUS**  
(1865–1957)

**Symphony No. 5** in E-flat major, Opus 82

1. Tempo molto moderato — Allergro moderato — Presto
2. Andante mosso, quasi allegretto
3. Allegro molto — Misterioso — Un pochettino largamente

*This weekend's concerts are dedicated to the people of Ukraine and Northeast Ohio's Ukrainian community.*

*This program is approximately 1 hour 45 minutes.*

*Peter Otto's performance is generously sponsored by The Jean, Harry, and Brenda Fuchs Family Foundation.*

*\*Friday's performance does not include The Exterminating Angel Symphony and is performed with no intermission.*

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**CLEVELAND ORCHESTRA RADIO BROADCASTS**

*Saturday evening's performance will be broadcast live 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.*

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Now streaming, Episode 2, *Begin Again*, captures Franz Welser-Möst leading the highly anticipated world premiere of Bernd Richard Deutsch's

*Intensity* and Dvořák's Symphony No. 8.

Season 2 of *In Focus* also features classical music stars John Adams, Herbert Blomstedt, Imogen Cooper, Jeremy Denk, Jane Glover, Igor Levit, and Latonia Moore, among others.



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

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# The Exterminating Angel Symphony

Composed: 2020



PHOTO BY MARCO BORGREVE

BY

**Thomas  
ADÈS**

BORN

March 1, 1971  
London

## At a Glance

Based on Thomas Adès's titular opera, *The Exterminating Angel Symphony* was commissioned by City of Birmingham Symphony Orchestra as part of its Centenary Commissions; together with The Cleveland Orchestra and Music Director Franz Welser-Möst; Helsinki Philharmonic Orchestra; Carnegie Hall; Orquesta Nacional de España; Symphonieorchester des Bayerischen Rundfunks; Radio France; and Luzerner Sinfonieorchester.

The symphony runs about 20 minutes in performance. Adès scored it for 3 flutes (third doubling piccolo), 3 oboes (third doubling english horn), 3 clarinets (second doubling E-flat clarinet and third doubling bass clarinet), 3 bassoons

(third doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani (doubling rototoms), percussion (glockenspiel, vibraphone, bass bell side drum, hi-hat, wood block, tambourine, anvil, whip, antique cymbals, crotales, side drum, suspended and clash cymbals, triangle, castanets, cowbell, mark tree, tam-tam, bass drum, bass drum with mounted clash cymbals), harp, piano, and strings.

The symphony was premiered by the City of Birmingham Symphony Orchestra with Mirga Gražinytė-Tyla conducting. This weekend's performances, led by Welser-Möst, mark the United States premiere of *The Exterminating Angel Symphony*.

## About the Music

**SINCE HE BURST** upon Britain's music scene in the early 1990s, Thomas Adès (pronounced Ah-dess) has become a leading figure internationally as a composer, conductor, and pianist. His *Five Eliot Landscapes* and *Chamber Symphony*, both written in 1990, before Adès was twenty, made him a phenomenon. Less than a decade later, *Asyla* (1997), commissioned by Simon Rattle and the City of Birmingham Symphony Orchestra, confirmed his status among today's most esteemed compositional voices, winning the prestigious Grawemeyer Award.

The dramatic character of Adès's work has proven well-suited to the opera stage, for which he's written three full-length works. The first, *Powder Her Face*, caused a sensation with its racy account of the life of scandalous Margaret Campbell, Duchess of Argyll, nicknamed the "Dirty Dutchess." The Cleveland Orchestra performed the U.S. premiere of an orchestral suite based on its music in 2008. His second opera, *The Tempest*, based on Shakespeare's play, premiered at London's Royal Opera House (Covent Garden) and was presented by leading opera companies.

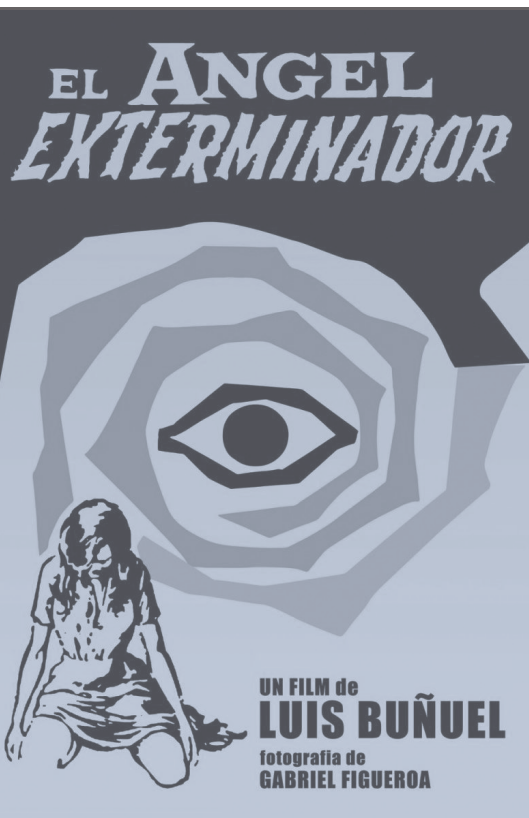
Composed in 2020, this symphony is an orchestral rendering of music from Thomas Adès's third opera, *The Exterminating*



*Angel*, based on Luis Buñuel's classic surrealist movie from 1962, in which a collection of society characters find themselves inexplicably trapped together at a post-opera party. The opera premiered at the 2016 Salzburg Festival, and has since traveled to the Royal Opera House, Covent Garden; New York's Metropolitan Opera; and the Royal Danish Opera, Copenhagen.

In the symphony's opening movement, **Entrances**, the guests arrive for dinner; in an early sign that they are leaving "reality" behind, they arrive twice. Then comes the ferocious and obsessive **March** that bridges the opera's first two acts, the music for their first night under the spell of the Exterminating Angel. The third movement is a **Berceuse**, or lullaby, which draws on some of the work's most exquisite and memorable music — of the yearning, melancholy duets between the doomed lovers Beatriz and Eduardo, who sing, "Fold your body into mine / Hide yourself within its hand."

Adès describes composing **Waltzes** — the symphony's final and most extensive movement — as "joining together the bits of a broken porcelain object." Unlike the other movements, which draw on fairly complete passages from the opera, here the waltz fragments that surface throughout the score are brought together to create something wholly original. "What interests me about the waltz is the seductiveness of this music," remarked Adès in an interview before the opera's premiere. "I often feel that the waltzes by Johann Strauss are saying, 'Why don't you stay a little longer? Don't worry about what's going on outside.'" So in the context of this opera the waltz becomes very dangerous, potentially fatal."



*Mexican movie poster for the 1962 film The Exterminating Angel.*

— *Faber Music*

# Violin Concerto in B minor

Composed: 1938–39



BY

**William  
WALTON**

BORN

March 29, 1902  
Oldham, England

DIED

March 8, 1983  
Ischia, Italy

## At a Glance

Virtuoso violinist Jascha Heifetz commissioned William Walton to write a concerto for him in 1936. Walton began working on it while recovering from hernia surgery in 1938. The piece was completed in June 1939, and Heifetz performed its world premiere later that year with Artur Rodziński leading The Cleveland Orchestra at Severance Hall. Two years later, Heifetz, the Orchestra, and Rodziński reunited for its New York premiere at Carnegie Hall.

The concerto is about 30 minutes in length. Walton orchestrated it for

2 flutes (second doubling piccolo), 2 oboes (second doubling english horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion (cymbals, military drum, tambourine, xylophone), harp, and strings, plus violin soloist.

Following its acclaimed premiere, Walton's Violin Concerto has returned occasionally to Severance, though its most recent performances by the Orchestra were in November 1988 with soloist Nigel Kennedy and guest conductor Vladimir Ashkenazy.

## About the Music

**IN 1936, JASCHA HEIFETZ** met British composer William Walton at the Berkeley Hotel in London's Mayfair district. Heifetz was looking to commission a new concerto, and 34-year-old Walton was emerging as one of England's most promising musical minds. His Viola Concerto, premiered by Paul Hindemith in 1929, had been well-received, and the First Symphony caused a sensation at its first performances by the BBC Symphony Orchestra in 1935.

The meeting proved fortuitous; over smoked salmon and tornedos, the two men agreed on a new violin concerto and a payment of 300 pounds — work on the concerto, however, didn't proceed as rapidly.

Walton began sketching the piece in early 1938 while convalescing from double hernia surgery on the Amalfi Coast. Walton's companion, Lady Alice Wimborne, had brought him to Italy, which was a source of inspiration for the composer throughout his career. Stimulated by the dramatic seaside vistas and vibrant Neapolitan culture, Walton sketched the first two movements of the concerto; the second movement explicitly refers to this influence, titled *Presto capriccioso alla napoletana* (quick and capricious in the Neapolitan style).

The complete work took more than a year to come together. Walton traveled to Connecticut in May 1939 to work on the concerto directly with Heifetz, and he finished it in June. By the time the world premiere was set to take place in Cleveland on Decem-

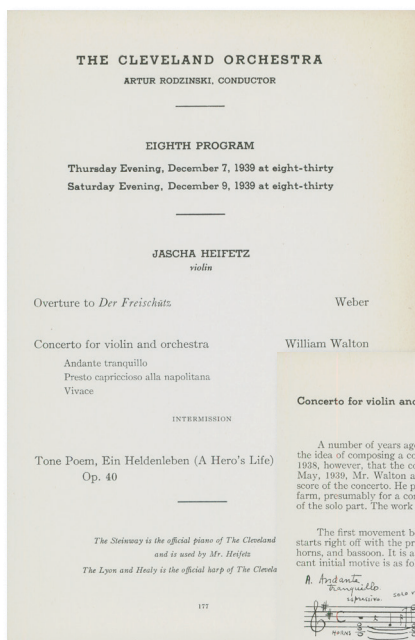
ber 7, 1939, Britain was at war, and Walton could no longer leave England. In a letter dated October 15 of that year, Walton wrote to Heifetz:

“Alas, I don’t think owing to this something war, there is the slightest likelihood of my being able to get over for it, what with the difficulties of travel & the difficulty of not only the expense, of obtaining any dollars, also I’m of military age and am liable to be called up, but when, the powers that be (there are too many of them!) will decide.”

Though Walton was absent, the premiere was an unqualified success. Elmore Bacon, critic of the *Cleveland News*, reported: “An overflow audience was clamorous in its reception of this new addition to the violin repertoire. The demonstration was further heightened by Heifetz insisting upon the orchestra standing with him to share in the acclaim.”

Back in England, Walton was not conscripted into military service. Instead, he drove ambulances — poorly, by his own accounts — and served as a music advisor for the Army Film Unit, composing scores for propaganda films. At the same time, he wrote several scores for commercial movies, most notably Laurence Olivier’s adaptation of *Henry V*.

Heifetz and Walton reunited in 1950 for a de-



*The Cleveland Orchestra's 1939 program for the world premiere of Walton's Violin Concerto.*

Concerto for violin and orchestra William Walton  
 Born March 27, 1902 in Oldham, England  
*First time anywhere*

A number of years ago Jascha Heifetz had suggested to William Walton the idea of composing a concerto for him to play. It was not until the fall of 1938, however, that the composer got around to working on the project. In May, 1939, Mr. Walton arrived in the United States with an uncompleted score of the concerto. He proceeded immediately to Mr. Heifetz' Connecticut farm, presumably for a conference with the great violinist concerning details of the solo part. The work was finished during the month of June.

The first movement begins almost without introduction. The solo violin starts right off with the principal theme, to a soft accompaniment of strings, horns, and bassoon. It is a rather long sustained melody of which the significant initial motive is as follows:

*A. Andante*  
*ritardando* *allegretto* *subito* *ritardando*  
*ritardando* *ritardando* *ritardando* *ritardando*

Presently the oboe takes it up, then other woodwind instruments, but the solo violin always keeps the upper hand.

A second theme is announced by the flutes and clarinets to a string and harp accompaniment.

*B. Allegretto*  
*ritardando* *ritardando* *ritardando* *ritardando*

The solo instrument indulges in some figuration, whereupon a more rapid section follows. The principal motive of Theme A is treated to some rhythmic deformation, without, of course, destroying its melodic contour, as follows:

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definitive recording of the concerto, with Walton conducting the Philharmonia Orchestra. By then, Walton was no longer the rising star of British classical music, and changing tastes had anointed Benjamin Britten, nearly 14 years his junior, the country's next great composer.

“ [The] juxtaposition of the Italian sort of Mediterranean temperament and the *je ne sais quoi* that Italians have channeled through a British person with this stiff upper lip makes for a really interesting combo. ”

— Peter Otto

As in his Viola Concerto, Walton's Violin Concerto uses a three-movement structure with two more moderately paced sections bookending a lively middle. The opening ***Andante tranquillo*** starts almost immediately with the solo violin intoning the main theme. “Tranquillo” is somewhat misleading, as the mood shifts widely from dreamy melodies to brash outbursts.

The **second movement**, essentially a *scherzo*, was inspired by an actual tarantula's bite and resembles an Italian *tarantella*, calling for vigorous fiddling from the soloist. The cadence abruptly switches to a deliberate waltz and just as suddenly launches back into the *tarantella*, for only a moment,

though. The Trio section, marked in the score as a *canzonetta* (referring to a 16th-century madrigal), is lush by comparison, with rippling, impressionist colors. But the *tarantella* and waltz return, in order, finally dissolving into air.

The **final movement *Vivace*** circles back to the themes of the first movement, but it is most remarkable for its cadenza, which the violinist performs while supported by orchestra. Here, Walton pays homage to his great countryman Edward Elgar, whose violin concerto also eschews a bravura solo turn for a more complex and textured statement. As Walton weaves together the motives that have come before, setting up for a final flourish, he secures himself in Britain's musical lineage.

— Amanda Angel

# Symphony No. 5 in E-flat major, Opus 82

Composed 1912-15, revised 1916-19



BY

## Jean SIBELIUS

BORN

December 8, 1865  
Hämeenlinna, Finland

DIED

September 20, 1957  
Järvenpää, Finland

## At a Glance

Sibelius wrote most of his Fifth Symphony in 1915 (he had started mentioning it in his diaries as early as 1912) and conducted its first performance in Helsinki on his fiftieth birthday, December 8, 1915. He revised the piece in 1916 and again in 1919. The revised version was premiered on November 24, 1919, again with the composer conducting. The score was published in 1921. The United States premiere was given by Leopold Stokowski and the Philadelphia Orchestra on October 21, 1921.

This symphony runs about 30 minutes in performance. Sibelius scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, and strings.

The Cleveland Orchestra first presented Sibelius's Fifth Symphony in November 1929, at a pair of concerts in Masonic Auditorium, under Music Director Nikolai Sokoloff. The work has been presented regularly since that time, and was recorded in 1941 under Artur Rodziński.

## About the Music

**WE TEND TO THINK OF** Sibelius primarily as a symphonist, yet he did not embark on his first symphony until he was well into his thirties. Much like Richard Strauss, who was only a year older, Sibelius had dabbled unsuccessfully in opera, but was best known for his tone poems. While Strauss was soon to move definitively toward opera, Sibelius built a solid achievement in writing his seven symphonies, the last dating from 1924. The mythical Eighth, so keenly anticipated and so lavishly discussed, never appeared, even though Sibelius lived a full thirty years after apparently retiring from composition.

We could equally ponder a comparison of Sibelius with Beethoven, who also waited until he was thirty before producing the first of his immortal nine symphonies. Comparing Sibelius with Beethoven was, in fact, a recurrent element of early 20th-century music criticism. Indeed, the English critic Cecil Gray roundly declared Sibelius to be “the greatest master of the symphony since the death of Beethoven.”

Every symphonist in the last two hundred years has had to run that gauntlet, but Sibelius was, in his own mind, looking less to Beethoven than to Borodin, Tchaikovsky, and Bruckner, whose works impressed him deeply. Sibelius's First Symphony appeared in 1899 — the same year as his *Finlandia* and *Lemminkäinen Suite* — and with it came international renown. He was invited to conduct his music in Stockholm, Paris, Heidelberg,

and Berlin. In Leipzig, Sibelius acquired a publisher, and he met Dvořák in Prague. His fame and worth thus lauded abroad, he was awarded a

Finnish state pension for life and was able to resign his teaching post at Helsinki University.

There were to be dark times ahead, when poor health, money problems, and anxiety about his standing in contemporary music dogged him, but for the first few years of the new century, Sibelius was riding high. The Second Symphony appeared in 1902, the Third in 1907, the Fourth in 1911. In 1914, he visited the United States, where he received an honorary degree from Yale and conducted *The Oceanides* at the Norfolk Festival in Connecticut. He was delighted by everything and would have returned for later concerts if World War I had not intervened.

During his visit to the Americas, Sibelius's thoughts turned to his next symphony, the Fifth, and he finished it in time for his

fiftieth birthday, December 8, 1915, which also marked the occasion for a celebratory concert at Helsinki University, where he conducted its first performance.

The symphony gave him more trouble than usual, however, for he revised it the following year (the second version was premiered exactly one year after the first concert) — and then revised and premiered it a third time in 1919, after the war's end and Finland's independence from Russia. The Fifth has always been one of the most admired of all Sibelius's symphonies, revealing his style in strong, positive colors, free of much of the mystification that clouds certain of his other works.

The most important of the revisions that the symphony underwent illustrates one of the central features of Sibelius's style. He had



Portrait of Jean Sibelius (1913) by Antti Favén.

always had a knack for relating different tempos to one another and for the smooth handling of the accelerations and decelerations his music naturally seems to generate. (This was to culminate in the one-movement Seventh Symphony, which incorporates music of all different tempos in a seamless exposition.) In the Fifth Symphony, Sibelius originally planned a first movement of moderate tempo, to be followed by a swift scherzo in 3/4 time. In his revisions, these two movements were merged, so that as the opening movement proceeds, we gradually become aware of a quickening of pace. Almost unnoticed, after extensive exploration of the opening material, the music takes on the animated character of a scherzo movement, fluttering away like a butterfly emerging from a chrysalis.

Thus, the Fifth Symphony that we know today has three movements, not four, although the range and variety of music are wide. There are rootless murmurings in the strings, fragmented calls in the winds, seemingly random entries of the timpani, and a great solidity in the brass transformed in the finale into a glorious hymn to the Nordic gods.

The central movement is a peaceful interlude, as charming as anything by Felix Mendelssohn, perhaps — although even here the music can more than once find itself hastening forward in a break out of energy before falling back to its previous state of calm. This middle movement is notable for its constant pairing of wind instruments in thirds (playing parallel lines constantly spaced a third apart on the melodic scale), a feature that recurs in the finale when the brass intone the great swinging theme that drives it forward. Thus, in the last movement, the horns and trumpets are frequently paired in thirds, yet here their melody is not genteel and stepwise; it strides across wide intervals — inviting comparison with the giants that have inhabited the great Scandinavian forests since time immemorial.



Sibelius, portrait by Albert Edelfeld (1904).

— 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.*

#### PRE-CONCERT TALK

*James O'Leary of Oberlin Conservatory will present "Forward into the Past: Rethinking the Avant-Garde with Sibelius and Walton" in Reinberger Chamber Hall one hour prior to each of this weekend's performances.*



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## 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.*

## Peter Otto

FIRST ASSOCIATE CONCERTMASTER

*Virginia M. Lindseth, PhD, Chair*

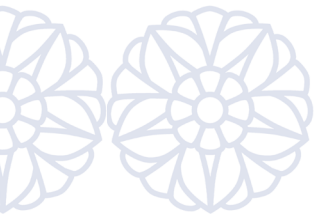
Peter Otto joined The Cleveland Orchestra as first associate concertmaster in September 2007. Before joining the Orchestra, he



was a member of the first violin section of the Saint Louis Symphony Orchestra, where he served as assistant concertmaster for two seasons. Mr. Otto holds a bachelor of music degree from the Hochschule für Musik und Theater in Rostock, Germany, and a master of music degree from the Juilliard School. He has studied with Christiane Hutcap, Lewis Kaplan, Vera Kramarowa, and Igor Ozim, and participated in masterclasses of Anne-Sophie Mutter, Igor Oistrakh, and Ruggiero Ricci.

Mr. Otto has performed as a soloist with the Czech Philharmonic, Saint Louis Symphony, and Heidelberg Chamber Orchestra. He made his solo debut with The Cleveland Orchestra in March 2010, was soloist in Vivaldi's *The Four Seasons* at the Blossom Festival in July 2010, and performed Bernstein's *Serenade* with the Orchestra in December 2011. He has also performed in live radio broadcasts on Deutschlandfunk Berlin and Nord-

deutscher Rundfunk, and on live television in Austria and Switzerland.



## 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](http://clevelandorchestra.com).

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# THE CLEVELAND

## 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**

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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 Llinás<sup>2</sup>**

*James and Donna Reid Chair*

**Eli Matthews<sup>1</sup>**

*Patricia M. Kozerefski and  
Richard J. Bogomolny Chair*

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*Dr. Jeanette Grasselli Brown  
and Dr. Glenn R. Brown Chair*

**Yun-Ting Lee****Jiah Chung Chapelaine**

### VIOLAS

**Wesley Collins\***

*Chaillé H. and  
Richard B. Tullis Chair*

**Lynne Ramsey<sup>1</sup>**

*Charles M. and  
Janet G. Kimball Chair*

**Stanley Konopka<sup>2</sup>**

**Mark Jackobs**  
*Jean Wall Bennett Chair*

**Lisa Boyko**

*Richard and Nancy Sneed Chair*

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*The Morgan Sisters Chair*

**Eliesha Nelson****Joanna Patterson Zakany****William Bender****Gareth Zehngut**

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**Richard Weiss<sup>1</sup>**

*The GAR Foundation Chair*

**Charles Bernard<sup>2</sup>**

*Helen Weil Ross Chair*

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*Muriel and Noah Butkin Chair*

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**Ralph Curry****Brian Thornton**

*William P. Blair III Chair*

**David Alan Harrell****Martha Baldwin****Dane Johansen****Paul Kushious**

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**Maximilian Dimoff\***

*Clarence T. Reinberger Chair*

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*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.*

*Listing as of February 2022.*

# ORCHESTRA



## FLUTES

**Joshua Smith\***  
*Elizabeth M. and  
William C. Treuhaft Chair*

**Saeran St. Christopher**

**Jessica Sindell<sup>2</sup>**  
*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<sup>2</sup>**  
*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<sup>2</sup>**  
*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<sup>2</sup>**  
*Sandra L. Haslinger Chair*

**Jonathan Sherwin**

## CONTRABASSOON

**Jonathan Sherwin**

## HORNS

**Nathaniel Silberschlag\***  
*George Szell Memorial Chair*

**Michael Mayhew<sup>§</sup>**  
*Knight Foundation Chair*

**Jesse McCormick**  
*Robert B. Benyo Chair*

**Hans Clebsch**

**Richard King**

**Alan DeMattia**

## TRUMPETS

**Michael Sachs\***  
*Robert and Eunice Podis  
Weiskopf Chair*

**Jack Sutte**

**Lyle Steelman<sup>2</sup>**  
*James P. and Dolores D.  
Storer Chair*

**Michael Miller**

## CORNETS

**Michael Sachs\***  
*Mary Elizabeth and  
G. Robert Klein Chair*

**Michael Miller**

## TROMBONES

**Shachar Israel<sup>2</sup>**  
**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<sup>2</sup>**  
*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*

## 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.

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

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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. Infra-red Assistive-Listening Devices are available. Please see the House Manager or Head Usher for more details.

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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).

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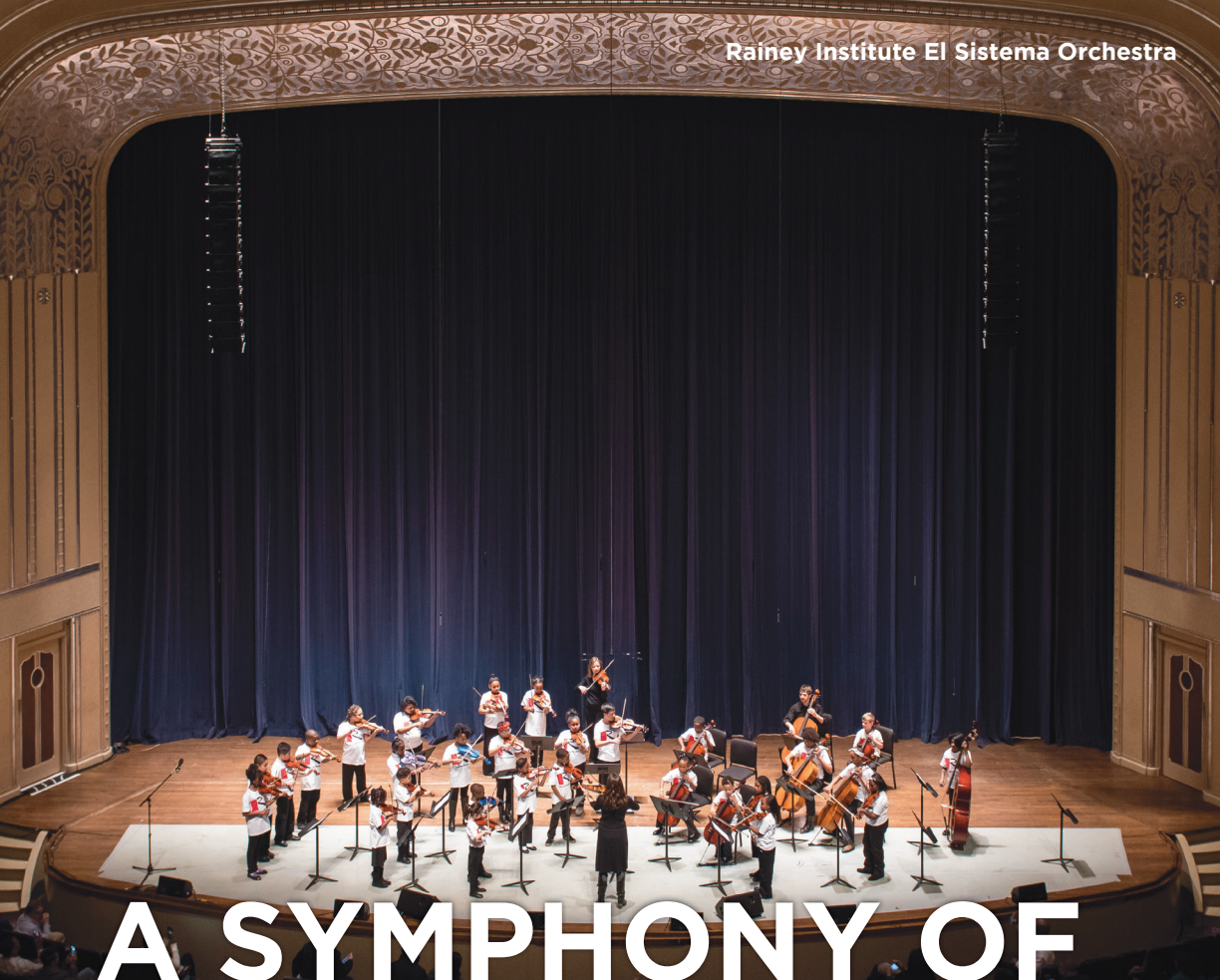
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Las Talaveritas, 2015. Aliza Nisenbaum (American, b. 1977). Oil on linen; 162.6 x 144.8 cm. Valeria and Gregorio Napoleone Collection. © Aliza Nisenbaum. Photo courtesy the artist and Anton Kern Gallery, New York



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