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# Jones Day Foundation

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

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SEASON

*Jack, Joseph and Morton Mandel Concert Hall*  
Thursday evening, **April 28**, 2022, at 7:30 p.m.  
Friday evening, **April 29**, 2022, at 7:30 p.m.  
Saturday evening, **April 30**, 2022, at 8:00 p.m.  
Sunday afternoon, **May 1**, 2022, at 3:00 p.m.

**Michael Tilson Thomas**, *conductor*

**PYOTR ILYICH TCHAIKOVSKY**  
(1840–1893)

**GABRIEL FAURÉ**  
(1845–1924)

**PYOTR ILYICH TCHAIKOVSKY**

**BENJAMIN BRITTEN**  
(1913–1976)

**Polonaise** from *Eugene Onegin*

**Elegy**, Opus 24 (for cello and orchestra)

**GAUTIER CAPUÇON**, *cello*

**Variations on a Rococo Theme**, Opus 33

**GAUTIER CAPUÇON**, *cello*

*INTERMISSION*

**Suite** from *The Prince of the Pagodas*

**PRE-CONCERT TALKS**

*James Wilding of the University of Akron will give a free discussion about the concert in Reinberger Chamber Hall one hour prior to each concert.*

*This program is approximately 1 hour 40 minutes.*

*Friday evening's concert is dedicated to Virginia M. and Jon A. Lindseth in recognition of their extraordinary generosity in support of The Cleveland Orchestra.*

*This weekend's concerts are sponsored by the Jones Day Foundation.*

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*Saturday's concert will be broadcast live as part of weekly programming on ideastream/WCLV Classical 90.3 FM, on Saturday evenings at 8:00 p.m. and Sunday afternoons at 4:00 p.m.*



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## A Musical Treat

**"I AM SO LOOKING FORWARD TO** performing this program with The Cleveland Orchestra. To perform Tchaikovsky, Fauré, and Britten with them is a real treat," remarks guest conductor Michael Tilson Thomas about this weekend's program.

Throughout his career, Tilson Thomas has endlessly advocated for the music he loves, excavating its deeper meaning and sharing his discoveries through insightful concerts, the pioneering *Keeping Score* television and radio series, and now on social media.

So, it is unsurprising that the program he conducts in Cleveland continues in this vein. These concerts — straddling the breadth of Europe and two centuries — present beloved masterpieces along with a new work that has never before been performed by the Orchestra. Through these thoughtful juxtapositions, illuminating connections arise and resonate.

The first half is a celebration of familiar faces, opening with the Polonaise from Tchaikovsky's beloved opera *Eugene Onegin*. This leads into Fauré's heartrending *Elegy*, followed by another gem from Tchaikovsky, his elegant *Variations on a Rococo Theme*. For these two works, the Orchestra is joined by the incomparable cellist Gautier Capuçon, "my dear friend and someone I so admire," Tilson Thomas says.

The second half pivots to a delightful rarity by the great twentieth-century composer Benjamin Britten: a suite from his ravishing fairy-tale ballet, *The Prince of the Pagodas*. In writing it, Britten turned to Tchaikovsky's great ballets for inspiration — he even kept a score of *Sleeping Beauty* at his bedside. Drawing additional influences from *Beauty and the Beast*, *King Lear*, and Balinese gamelan ensembles, Britten's ballet, is as enchanting as it is ambitious. Tilson Thomas says, "It's dazzling — one hit tune, one staggering sound after another. Not since Tchaikovsky's big ballets did someone turn out something as magnificent as this."

— Amanda Angel



PHOTO BY KRISTEN LOKEN

## Polonaise from *Eugene Onegin*

Composed: 1877–78



BY  
**Pyotr Ilyich  
TCHAIKOVSKY**

BORN  
May 7, 1840  
near *Votkinsk, Russia*

DIED  
November 6, 1893  
*St. Petersburg*

### At a Glance

Tchaikovsky began work on his fifth opera, *Eugene Onegin*, in 1877. Based on a novel in verse by Alexander Pushkin, the opera's libretto derives largely from the source, which the composer compiled with help from his brother, Modest, and others.

The opera premiered on March 29, 1879, in a production by the Moscow Conservatory, conducted by Nicolai Rubinstein. In January 1881, the Bolshoi Theater presented the first professional production under Enrico Bevignani.

Walter Damrosch led the first performance of *Eugene Onegin* in the United States in a concert reading at Carnegie Hall in 1908.

Tchaikovsky scored the *Polonaise* for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, and strings. Since Arthur Shepherd led a performance of this 5-minute section that opens Act III in March 1923, The Cleveland Orchestra has presented it frequently, most recently during the 2014–15 season.

### About the Music

**IN THE SPRING OF 1877**, Pyotr Ilyich Tchaikovsky had two fateful encounters. The first came in a letter from a former student, Antonina Milyukova, who the composer had met several years earlier. In this letter, she declared her love for him. This came at a fortuitous time, as Tchaikovsky battled damaging rumors regarding his homosexuality, and her missive provided a convenient way to counter them and move forward in his life and career. Through their correspondence, Tchaikovsky proposed.

The second encounter came at a gathering hosted by opera singer Elizaveta Lavrovskaya weeks following Milyukova's letter. During the evening, she approached the composer with an idea: an opera based on Pushkin's great novel in verse, *Eugene Onegin*. Tchaikovsky was at first unconvinced by the suggestion, but it quickly took hold when at last he revisited Pushkin's original work. In a letter to his brother Modest, Tchaikovsky wrote, "I went home, reread it enraptured, and spent an absolutely sleepless night, the result of which has been the scenario of a charming opera based on Pushkin's text."

Certainly, the themes of Pushkin's novel — a tale about a worldly man who cruelly rebuffs the love of a young, impressionable woman, and his ensuing torment upon meeting later in life — registered with Tchaikovsky, who was plagued by guilt of his own engagement and forthcoming marriage to a woman he did not love.

Tchaikovsky did marry Milyukova in July 1877. By this time,

he had sketched out the first act of *Eugene Onegin*, in which the heroine Tatiana meets Onegin and writes him an impassioned letter only to receive a cold and humiliating response.

After twenty days of unconsummated matrimony, Tchaikovsky fled to his sister's estate in Ukraine where he continued work on the opera. He finished it in early 1878, having only spent twelve additional days with his wife. Enduring such personal turmoil, perhaps Tchaikovsky embedded his most ardent emotions into the opera's score. He wrote to fellow composer Sergey Taneyev in January 1878, "If ever music was written with sincere passion, with love for the story and the characters in it, it is the music for *Onegin*. I trembled and melted with inexpressible delight while writing it. If the listener feels even the smallest part of what I experienced when I was composing this opera, I shall be utterly content and ask for nothing more."

The *Polonaise* appears at the beginning of Act III, opening with a regal fanfare that whisks us away from country setting of the first two acts, to the St. Petersburg palace of Prince Gremin, who is now married to Tatiana. The elegant dance is filled with buoyant strings and brilliant brass colors, contrasting with simmering tension as Onegin arrives to discover that the naïve girl who once professed her love to him is now a sophisticated lady dressed in elegant gowns and held in high regard. Seeing her in this new light, Onegin professes his love, but it is too late.

— Amanda Angel



Tchaikovsky and Antonina Milyukova shortly after their marriage in 1877.

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## Elegy, Opus 24 (for cello and orchestra)

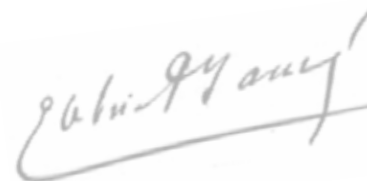
Composed: 1880, arranged for orchestra 1896



BY  
**Gabriel-Urbain  
FAURÉ**

BORN  
May 12, 1845  
Pamiers, France

DIED  
November 4, 1924  
Paris



### At a Glance

Gabriel Fauré wrote what would become *Elegy* (Élégie) in 1880. It was intended to be a movement for a cello sonata. The original version, for cello and piano, was published as a stand-alone piece, in 1883. The first public performance was given later that year by the composer and cellist Jules Loeb, to whom it is dedicated.

The arrangement for cello and orchestra followed in 1896, and was premiered in April 1901 by Paris's *Société nationale de musique* with soloist Pablo Casals and conducted

by Édouard Colonne. It runs about 7 minutes in performance. Fauré scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, strings, and solo cello.

*Elegy* was first performed by The Cleveland Orchestra under Nikolai Sokoloff and soloist Victor de Gomez in November 1921. It has only been performed a handful of times since then, most recently at the 2004 Martin Luther King Jr. Celebration Concert with cellist Ryan Murphy and under the direction of Music Director Franz Welser-Möst.

### About the Music

**GABRIEL FAURÉ WAS A MASTER** of tender and intimate moods in his many beautiful songs and chamber works. His popular *Elegy* for cello, too, started out as chamber music — the slow movement to a projected sonata for cello and piano.

Fauré often began his compositions by sketching out the slow movement first. Still intending to write a full cello sonata, Fauré previewed the slow movement at a private gathering in 1880. The other movements never followed. In 1883, *Elegy* for cello and piano was published, dedicated to the cellist Jules Loeb, who performed its successful premiere along with the composer.

The influential conductor Édouard Colonne asked Fauré to arrange a version for orchestra, which he premiered at the *Société nationale de musique*, devoted to promoting the music of living French composers.

As the title indicates, Fauré's *Elegy* unfolds with a mournful melody in the tragic key of C minor over a steadily pulsating accompaniment that has been likened to a funeral march. A ray of sunshine appears in the A-flat major middle section, introduced by an expressive clarinet solo. This section ends in a dramatic outburst, after which the first theme returns. A short coda, based on the motif of the middle section, concludes the *Elegy*. Fauré biographer Jean-Michel Nectoux writes: "We might well regard this fine work as one of the last manifestations of French Romanticism."

# Variations on a Rococo Theme, Opus 33

Composed: 1876



BY  
**Pyotr Ilyich  
TCHAIKOVSKY**

BORN  
May 7, 1840  
near Votkinsk, Russia

DIED  
November 6, 1893  
St. Petersburg

## At a Glance

Tchaikovsky wrote his Variations on a Rococo Theme in 1876. The first performance was in Moscow on November 30, 1877, with Nikolai Rubinstein conducting. The soloist was Tchaikovsky's fellow professor at the Conservatory, Wilhelm Fitzenhagen, to whom the work is dedicated.

The work runs about 20 minutes in performance. Tchaikovsky scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings, plus solo cello.

The Rococo Variations was presented by The Cleveland Orchestra at a "Popular Concert" in March 1923. It has been performed occasionally since then, most recently as part of the 2012 Blossom Festival, with soloist Daniel Müller-Schott and conductor Vassily Sinaisky.

The Cleveland Orchestra recorded Tchaikovsky's Rococo Variations with cellist Lynn Harrell in 1979 under Lorin Maazel's direction.

## About the Music

**TCHAIKOVSKY WAS** a Romantic nineteenth-century composer to the core, yet he was endlessly fascinated by the Classical times of Mozart one hundred years earlier, which represented to him an ideal if distant world.

After completing his orchestral fantasy *Francesca da Rimini* in 1876, Tchaikovsky needed a change from the fatal passions and the horrors of hell depicted in that hyper-Romantic work. He turned (or, we might say, escaped) to the past, put on an imaginary powdered wig, and embarked on a composition, for orchestra and solo cello, which clearly found its inspiration in the eighteenth-century. The new piece was intended for Tchaikovsky's colleague at the Moscow Conservatory, the German cellist Wilhelm Fitzenhagen, who played the first performance on November 30, 1877, in Moscow under the direction of Nikolai Rubinstein.

The title of the piece requires a little commentary. The nineteenth century smiled upon drawing parallels between differing art forms, and the concept of Rococo music enjoyed a certain currency. Originally, the term Rococo described a style of French art and architecture from the early eighteenth century whose two successive stages were known as *style régence* (Regency style) and *style Louis XV*, respectively. The word derives from *rocaille*, a French term for the shells and pebbles that were used to decorate garden grottos. Winsome and elegant arabesque designs, sometimes with a touch of frivolity, were the main characteristics

of this style. In the nineteenth century, the word Rococo was also frequently applied to the music of this earlier period, beginning with Couperin and Domenico Scarlatti and extending all the way to Haydn and Mozart, who, strictly speaking, lived after this era. Today, most musicians and music historians feel that the term Rococo does not really fit the music of these composers, and the term has, for the most part, faded from use when describing compositional style.

When Tchaikovsky called his new work, cataloged as his Opus 33, *Variations on a Rococo Theme*, he probably thought of little else than a pleasant diversion (or, to use the related Italian word so important in eighteenth-century music, *divertimento*) — meaning to leave all cares and troubles behind for a while. The orchestra is reduced to eighteenth-century dimensions, and the theme for the variations respects Classical conventions, though it is not exactly a typical eighteenth-century melody. Instead, it is what Tchaikovsky wanted it to be: a nostalgic look at the past from a hundred years later.

The *Rococo Variations* opens with a brief orchestral introduction followed by the first presentation of the theme. Before and between each succeeding variation on this theme, we hear some interesting transition passages, containing chromatic progressions that clearly belong to the year 1876 rather than to the eighteenth century. Each of these transition passages closes on the dominant — acting like a kind of musical question mark — after which the new variation arrives like an answer.

Some of the variations make use of the cello's ability to sing long, lyrical melodies, while others are virtuosic in character. On several occasions, the cello launches into grandiose cadenzas. There is no shortage of spectacular trills, double stops, and other technical stunts; yet one never loses sight of the ingratiating main melody.

Interestingly, the version of the *Rococo Variations* that has become famous is not Tchaikovsky's original form. The soloist Fitzenhagen completely rearranged the order of the variations, and even cut one that Tchaikovsky had written (despite the composer's vehement protests). This weekend's program with soloist Gautier Capuçon presents the work as Tchaikovsky intended, using the original version.

— Peter Laki

*Peter Laki is a musicologist and frequent lecturer on classical music.  
He is a visiting associate professor at Bard College.*



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## Suite from *The Prince of the Pagodas*

From the ballet composed 1954–57; arranged by Donald Mitchell and Mervyn Cooke 1997



BY  
**Benjamin  
BRITTEN**

BORN  
November 22, 1913  
Lowestoft, U.K.

DIED  
December 4, 1976  
Aldeburgh, U.K.

### At a Glance

In 1954, Sadler's Wells Ballet commissioned Benjamin Britten to write a new full-length ballet called *The Prince of the Pagodas*, based on a story cobbled together by choreographer John Cranko. The production premiered at London's Royal Opera House on January 1, 1957, with Britten conducting.

Britten never wrote an orchestral suite based on the music from the ballet as he intended. This *Suite* was arranged by scholars Donald Mitchell and Mervyn Cooke in 1997. It is scored for 3 flutes (second and third doubling piccolo), 2 oboes (second doubling english horn), english horn, 2 clarinets,

E-flat clarinet, alto saxophone, 3 bassoons (third doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (xylophone, vibraphone, glockenspiel, triangle, castanets, tambourine, tom-toms, snare drum, bass drum, cymbals, gong), harp, piano four hands, celesta, and strings. It runs approximately 45 minutes in performance.

This weekend's performances under guest conductor Michael Tilson Thomas mark the first presentations of *The Prince of the Pagodas Suite* by The Cleveland Orchestra.

### About the Music

**IT SEEMS ODD THAT A COMPOSER** best known for operas exploring society's outcasts and ideas of innocence corrupted would sign on to write a dazzling fairy-tale ballet — complete with an evil sister, airborne journeys through fire and water, and a giant salamander that transforms into a handsome prince. But that's exactly what happened when Benjamin Britten accepted an offer from Sadler's Wells Ballet to compose a new work, *The Prince of the Pagodas*.

When the project was announced in January 1954, Britten was one of the United Kingdom's most important cultural figures. The previous year had seen the premiere of his ninth opera, *Gloriana*, commissioned to celebrate the coronation of Queen Elizabeth II. And shortly before the production opened at the Royal Opera House, the newly crowned queen awarded Britten the Companion of Honour — the first time a composer had received the honorific.

Britten began work on the new ballet in September 1954, meeting with choreographer John Cranko and turning to Tchaikovsky's ballets for inspiration. (He even slept with a copy of *Sleeping Beauty* by his bedside.) But England's most prolific composer encountered some unexpected turbulence writing the ballet — and more than two years would pass until the curtain went up on *The Prince of the Pagodas*.



Britten faced three challenges. Firstly, his music largely revolved around voices and expressing text — he was a novice when it came to the ways music had to align with the dancers' physical demands. He also hadn't worked on



a large score for orchestra alone since composing *A Young Person's Guide to the Orchestra* in 1945, and he chafed at the idea of producing two hours of instrumental music.

Most critically, Britten struggled to craft a musical language to evoke the ballet's fantastical world. Part *Beauty and the Beast*, part *King Lear*, Cranko's scenario centers on Belle Rose, a princess in Middle Kingdom China who — after her emperor father decides to leave his kingdom to her evil sister, Belle Épine — is whisked away by a quartet of magical flying frogs to the faraway Pagoda Land, where she falls in love with the Pagoda Prince (who, remember, initially appears as a massive salamander).

Even for a vivid musical storyteller like Britten, finding the right soundscape for such a tale proved exceedingly difficult.

Britten twice postponed the deadline for submitting his score before leaving England for a globe-trotting concert tour with the tenor Peter Pears, his artistic and life partner. At the tour's midpoint, in January 1956, they arrived in Bali. Britten immediately fell in love with the island, where "music was part of the atmosphere." And in a moment of seemingly cosmic intervention, he heard live for the first time a Balinese gamelan ensemble. Intrigued by the sonic possibilities afforded by the gamelan's variety of mallet percussion, gongs, and drums, Britten made numerous sketches from the performances he attended.

He knew the gamelan's "liquid, bronze sound" could anchor his depiction of Pagoda Land, and he worked furiously throughout 1956 to complete the ballet. Flexing his exacting ear, he translated the sounds and rhythms of gamelan into an ensemble of Western instruments, including gong, xylophone, vibraphone, cymbals, glockenspiel, harp, celesta, and two pianos. Their collective sound, first unveiled as princess Belle Rose sees the jeweled Pagoda Palace glimmering in the morning sun, is a magical feat of orchestration.

The *Prince of the Pagodas* received its long-delayed premiere on New Year's Day 1957. Although Britten intended to extract a concert suite from the

extensive score, he never committed to the task. The suite The Cleveland Orchestra performs this week, arranged by Britten scholars Donald Mitchell and Mervyn Cooke in the late 1990s, preserves the continuity of the ballet's plot and, over the course of six movements, offers the most striking passages from Britten's spirited score.

The **Prelude** introduces two musical motifs associated with the Pagoda Prince: fanfares in winds and brass represent the prince in human form, followed by ominous trills in the lower strings, from which the prince's "salamander" theme emerges.

**The Four Kings** is an astonishing set of character dances from the suitors hoping to marry the emperor's daughters. The King of the North dances a Cossack *hopak* full of spiky offbeat accents, while quiet shivers from harp and woodwinds set the scene for the King of the East's meditative dance. The King of the West's music is a parody of the European avant-garde's 12-tone serialism, and the King of the South's dance throbs with polyrhythmic drumming, deep snarls from the low brass, and piercing horn calls.

**The Strange Journey of Belle Rose to the Pagoda Land** follows the princess, rescued from the emperor's palace by four flying frogs — emissaries of the Pagoda Prince — as she travels through air, water, and fire en route to Pagoda Land. Leaping figures from clarinets and trumpets evoke a pair of flames in a playful dance of cheeky swagger.

**The Arrival and Adventures of Belle Rose in the Kingdom of the Pagodas** begins with a series of arabesques from a solo violin as the princess explores her new surroundings. She comes upon a series of pagodas, and as she touches them, the scene is suddenly bathed in light as Britten unleashes his "gamelan ensemble" — whose radiant shimmer mirrors the sunlit sparkle of the jeweled Pagoda Palace.

The Pagoda Prince appears in his salamander form, and as he nears Belle Rose, who has been blindfolded by the frog emissaries, his slithery scales slough off, revealing the handsome prince in a gloriously majestic moment for full orchestra. Following a tender pas de deux, Belle Rose, curious to see her new suitor, removes her blindfold. The prince immediately returns to his salamander form, and the terrified Belle Rose runs off stage.

**The Pagoda Palace: Darkness to Light** picks up later in the story, after Belle Rose and the Pagoda Prince have returned to her emperor's court to free her father (and his Fool companion) from the evil Belle Épine, who had imprisoned them so she could rule the kingdom. Newly liberated, the emperor and Fool are taken back to Pagoda Land, where Britten's score once again transfixes, as the splendor of the Pagoda Palace is revealed.

Following a joyous divertissement, the **Finale** unites the Prince's themes with Belle Rose's traveling music, culminating in a broad, celebratory apotheosis for full orchestra. The Fool joins the hands of the Pagoda Prince and Belle Rose, bringing the score to a close in a fleeting moment of playful whimsy.

— Michael Cirigliano II

*Michael Cirigliano II is a freelance arts journalist and copywriter. He has written for Lincoln Center for the Performing Arts, the Oregon Symphony, the Metropolitan Museum of Art, and the Whitney Museum of American Art.*

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## Michael Tilson Thomas

Michael Tilson Thomas is co-founder and artistic director of the New World Symphony, music director laureate of the San Francisco Symphony, and conductor laureate of the London Symphony Orchestra. He is a twelve-time Grammy Award winner and has conducted the major orchestras of Europe and the United States.



PHOTO BY NEW WORLD SYMPHONY

Born in Los Angeles, he studied music at the University of Southern California and, as a young musician, worked with artists including Igor Stravinsky and Aaron Copland. In his mid-20s, he became assistant conductor — and later principal guest conductor — of the Boston Symphony Orchestra, which he led in his New York debut. He subsequently served as music director of the Buffalo Philharmonic, principal guest conductor of the Los Angeles Philharmonic, and principal conductor of the London Symphony Orchestra.

In 1987, he co-founded the New World Symphony, a postgraduate orchestral academy in Miami Beach dedicated to preparing young musicians of diverse backgrounds for leadership roles in classical music. He has worked with more than 1,100 NWS Fellows, many of whom have gone onto careers with major orchestras.

He became music director of the San Francisco Symphony in 1995, and his tenure was a period of significant growth and heightened international recognition for the orchestra. He led SFS in championing contemporary and American composers alongside classical masters, and as music director laureate, he returns to conduct the orchestra each season.

His discography includes more than 120 recordings, and his television work includes the New York Philharmonic's Young People's Concerts, series for the BBC and PBS, and numerous televised performances. In 2020, he was profiled on PBS's *American Masters*.

Throughout his career, he has been an active composer, with major works including *From the Diary of Anne Frank*, premiered with narrator Audrey Hepburn, and *Meditations on Rilke*. Both appear on SFS's recent Grammy Award-winning recording of his music.

He is an Officier de l'Ordre des Arts et des Lettres of France, a member of the American Academies of Arts and Sciences and Arts and Letters, a National Medal of Arts recipient, a member of the California Hall of Fame, and a 2019 Kennedy Center Honoree. During the 2021–22 season, Mr. Tilson Thomas honored the Kennedy Center by curating and hosting its 50th Anniversary Celebration Concert, which opened the Center's 50th Anniversary season.

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## Gautier Capuçon, cello

A twenty-first-century ambassador for the cello, Gautier Capuçon performs internationally with many of the world's foremost conductors and instrumentalists. He is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur."

Committed to exploring and expanding the cello repertoire, Capuçon performs an extensive array of works each season and regularly premieres new commissions. His current projects include collaborations with Lera Auerbach, Richard Dubugnon, Danny Elfman, and Thierry Escaich.

In addition to The Cleveland Orchestra, Capuçon appears with the philharmonic orchestras of Vienna, Munich, and New York, Amsterdam's Concertgebouw, and many others. He is artist-in-residence at the Philharmonie de Paris and the Vienna Konzerthaus. In addition, Capuçon plays at festivals worldwide, including the Enescu, Rostropovich, Prague Spring, St. Denis, and Evian festivals.

As a chamber musician, he performs on tour with Jean-Yves Thibaudet and Lisa Batiashvili, and also appears with Frank Braley, Jérôme Ducros, Nikolai Lugansky and Yuja Wang. Other regular recital partners include Nicholas Angelich, Martha Argerich, Daniel Barenboim, Renaud Capuçon, Leonidas Kavakos, Andreas Ottensamer, Daniil Trifonov, the Labèque sisters, and the Artemis, Ébène, and Hagen quartets. Throughout 2021–22, he performs solo recitals to celebrate his 40th birthday season.

Recording exclusively for Erato (Warner Classics), Capuçon has won multiple awards and holds an extensive discography. His latest album, *Emotions* (released in November 2020), shares music from composers such as Debussy, Schubert, and Elgar.

Born in Chambéry, France, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna. He has performed with world-leading orchestras; worked with conductors such as Lionel Bringuier, Semyon Bychkov, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Andrés Orozco-Estrada, and Yannick Nézet-Séguin; and collaborated with contemporary composers including Lera Auerbach, Karol Beffa, Esteban Benzecry, Nicola Campogrande, Qigang Chen, Bryce Dessner, Jérôme Ducros, Henry Dutilleux, Thierry Escaich, Philippe Manoury, Bruno Mantovani, Krzysztof Penderecki, Wolfgang Rihm, and Jörg Widmann.



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## ABOUT

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

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



# THE CLEVELAND ORCHESTRA

**FRANZ WELSER-MÖST**  
MUSIC DIRECTOR

*Kelvin Smith Family Chair*

21 SEASON 22

## 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**  
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Kondorossy Chair*

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*Patty and John Collinson Chair*

**Isabel Trautwein**  
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**Katherine Bormann**

**Analísé Denise Kukulhan**  
*Gladys B. Goetz Chair*

**Zhan Shu**

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Clara T. Rankin Chair*

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*James and Donna Reid Chair*

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**Elayna Duitman**

**Ioana Missits**

**Jeffrey Zehngut**

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**Beth Woodside**  
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and Dr. Glenn R. Brown Chair*

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**Yun-Ting Lee**

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*The Morgan Sisters Chair*

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*The GAR Foundation Chair*

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*Clarence T. Reinberger Chair*

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**Scott Haigh<sup>1</sup>**  
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**Mark Atherton**

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*Charles Barr Memorial Chair*

**Charles Carleton**

**Scott Dixon**

**Charles Paul**

**HARP**  
**Trina Struble\***  
*Alice Chalifoux Chair*

*This roster lists the fulltime mem-  
bers of The Cleveland Orchestra.*

*The number and seating of musicians  
onstage varies depending on the  
piece being performed.*

*Seating within string sections rotates  
on a periodic basis.*

## FLUTES

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

**Saeran St. Christopher**

**Jessica Sindell<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

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*George Szell Memorial Chair*

**Michael Mayhew<sup>5</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

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*Marjory and Marc L.  
Swartzbaugh Chair*

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## ENDOWED CHAIRS CURRENTLY UNOCCUPIED

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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.  
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### 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

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### IN THE EVENT OF AN EMERGENCY

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

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

### AGE RESTRICTIONS

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

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