

THE
**CLEVELAND
ORCHESTRA**
FRANZ WELSER-MÖST



21
SEASON
22

CLASSICAL SEASON
WEEK 8 — FEBRUARY 3–6

Jeremy Denk Plays Adams



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THE
CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST | MUSIC DIRECTOR



Jack, Joseph and Morton Mandel Concert Hall

Thursday evening, **February 3, 2022**, at 7:30 p.m.

Saturday evening, **February 5, 2022**, at 8:00 p.m.

Sunday afternoon, **February 6, 2022**, at 3:00 p.m.

John Adams, *conductor*

STEVE REICH
(B. 1936)

CARLOS SIMON
(B. 1986)

GABRIELLA SMITH
(B. 1991)

PHILIP GLASS
(B. 1937)

JOHN ADAMS
(B. 1947)

Three Movements for Orchestra

Fate Now Conquers

Tumblebird Contrails

INTERMISSION

Façades from Glassworks

STEVEN BANKS, *saxophone*

Must the Devil Have All the Good Tunes?

JEREMY DENK, *piano*

This program is approximately 1 hour 50 minutes.

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

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

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.

ELEMENTS OF *American Style*

By Michael Cirigliano II

AS THE CLEVELAND ORCHESTRA musicians start to perform John Adams's *Must the Devil Have All the Good Tunes?*, listen closely to the instruments on stage. Among the many you're accustomed to hearing, from the spry piccolos and violins down to the thunderous timpani and trombones, you'll encounter a curious sound: a honky-tonk piano.

A fixture of dance halls of the American South in the early 20th century,



IMAGE FROM LIBRARY OF CONGRESS

the honky-tonk piano and its tinny, out-of-tune timbre might seem a better fit for an evening of ragtime and fiddling, rather than a concert of orchestral music. But this is the work of John Adams, who for nearly half a century has been seamlessly integrating the forms and colors of 19th-century European classical music with the colloquial sounds and musical stylings emblematic of the United States.

So when he refers to this concerto as “rollicking barrelhouse piano funk,” we should *not* be surprised to find a keyboard, intentionally detuned to mimic a honky-tonk piano, on the stage.

In addition to serving as composer and conductor for this week’s concerts, Adams hand-picked the works featured on the program. What goal did he have in mind when putting together this concert?

“Establishing a strong, confident repertory of American orchestral music is still a work in progress,” Adams wrote over email. “I’ve chosen five pieces by Americans of more recent generations that I think are not only representative of the many currents afoot in our own time, but also are full of that same sense of extrovert energy and joy embodied by previous generations of American composers — like Copland, Bernstein, and Barber — who usually dominate today’s programming.”

Indeed, one could think of few composers whose works have been fueled by more relentless energy than Steve Reich and Philip Glass, chief scribes of the musical style known as Minimalism, which they began honing in 1970s New York City. With no interest in producing the dissonant, microtonal music that composers of the European avant-garde had been creating since the end of World War II, Reich and Glass remained committed to tonal harmony. Their musical rebellion lies in how they experimented with rhythm and pulse.

For Reich, studying the traditions of African drumming in Ghana gave him new ideas for how to work with phase shifting, whereby two identical phrases are played at slightly different speeds. And for Glass, a collaboration with Ravi Shankar and extensive travels through the Himalayas and North India sparked interest in the ways Indian improvisers systematically remove or add rhythmic pulses within a repeated series of tones, a technique that became the foundation for much of his music.

With this varied mix of sound worlds and compositional architectures at work, the music of Reich and Glass quickly became the sound of New York's downtown lofts, galleries, and clubs in the 1970s and '80s. For Adams, that period was a watershed moment for American music.

"Masterpieces like Reich's *Drumming Music* and Glass's *Einstein*

Three Movements for Orchestra 1986

BY **Steve Reich**

The three movements — fast, slow, fast — are played without pause. The tempo of the slow middle movement is exactly half that of the first movement, and the final movement resumes the tempo of the opening one.

After the opening pulse section of the first movement, the remainder of that movement gradually moves from pulse to melodic patterns in such a way that it may be difficult to say when the pulses end and when the melodic patterns begin. The second movement comes directly from my earlier *Sextet* (1985). In the fourth movement of that piece, I used synthesizers for slow melodic patterns in two-part canon that seemed to suggest oboes and clarinets. Here one can hear those woodwinds along with quiet violins playing this material, supported by two vibraphones, bass drum, and low strings and winds. Eventually the woodwinds and violins fade away and the accompaniment of vibraphones, bass drum, and low strings and winds becomes the new melodic focus.

The final fast movement draws upon both my *Sextet* and *New York Counterpoint* (1985). After the upper voices of the orchestra have built up a two-part canonic texture the lower voices begin accenting this material so that it is perceived first as three groups of four beats each and then as four groups of three beats each. This kind of rhythmic ambiguity has been a mark of my music. The piece concludes with a kind of mensuration canon — or canon in which the subject appears simultaneously in two or more speeds — the subject being a rhythmic pattern found in the high bell part of West African music. This canon in the entire orchestra moves upward, leaving the bass behind until it reaches its cadence on a high A minor.

— Steve Reich



PHOTO BY JAY BLAKESBERG

Fate Now Conquers 2020

BY **Carlos Simon**

This piece was inspired by a journal entry from Ludwig van Beethoven's notebook written in 1815:

Iliad. The Twenty-Second Book.

*But Fate now conquers; I am hers;
and yet not she shall share
In my renown; that life is left to
every noble spirit.*

*And that some great deed shall
beget that all lives shall inherit.*

Using the beautifully fluid harmonic structure of the second movement of Beethoven's Seventh Symphony, I have composed musical gestures that are representa-

tive of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph

into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us.

We know that Beethoven strove to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished it to fate. Fate now conquers.

— Carlos Simon



on the Beach brought many listeners back from the brink of giving up altogether on contemporary music," Adams said. "Ultimately composers, performers, and listeners crave the broad emotional and sensory bandwidth that the great music of the past — and the great pop music of the present — provide."

Adams's emphasis on pop music is meaningful, given its importance in his own musical development. Growing up in rural New England with musician parents, there were no distinctions between high- and low-brow culture. The symphonic music of Beethoven could be heard in the Adams house as often as big band and swing music, Americana songs, and Broadway musicals. That meant once Adams arrived at Harvard University, having such a wide array of musical tastes — including a budding interest in the Rolling Stones and Jimi Hendrix — was at odds with Harvard's faculty, who preached a strict musical austerity that left no room for displays of emotion.

For a composer like Adams, who believes "music is above and beyond everything the art of communicating feeling," that overly intellectual, anti-expressive approach to music wouldn't cut it.

Adams wanted to create music that wasn't only melodic and tonal but emotionally gripping, and he found inspiration in the orchestrations that composers such as Wagner, Mahler, and Sibelius developed in the late 19th century. To this he added minimalism's rhythmic drive and a healthy dose of American wit. His humor is apparent in cheeky titles such as *Short Ride in a Fast Machine* or his breakthrough orchestral work, *Harmonielehre*, whose title references Arnold Schoenberg's ponderous 1911 music theory textbook of the same name but instead turns its back on the twelve-tone composer's principles.

And while *Must the Devil Have All the Good Tunes?* calls for a similarly large orchestra as a Mahler symphony and follows the standard fast-slow-fast form of a Mozart piano concerto, the swagger is quintessentially American. Over the course of 25 minutes, the concerto moves seamlessly among elements of gospel, jazz, blues, and swing.

The presence of such distinctly American idioms is a signature of Adams's approach to composition — one inspired by the Hungarian composer Béla Bartók.

"I think often of Bartók, who used the folk music of his native Hungary and Romania as the basis for works of astonishing originality and vivid musical imagery. I've tried to do a similar thing with my music. *Must the Devil Have All the Good Tunes?* uses tropes that come from my experience of listening to all kinds of American piano music, but it is not imitative of those styles. Rather, it integrates them into my own language, in much the same way (and hopefully as successfully) as Bartók did."

Reshaping established musical styles to fit a composer's personal voice is by no means a new concept, but certainly one Adams has championed in his music — and one younger composers seem to relish more confidently today. "I've spent more than fifty years performing, premiering, and commissioning music from young composers," Adams said. "Over that time I've witnessed a refreshing change away from concerns with style — writing twelve-tone or 'neo-Romantic' music, or following John Cage or Elliott Carter — to the current scene, in which composers are more concerned with the communicative power of music."

"When I was a student in 1970, the model was not to care about your audience — but the younger generation, as we hear in the music by Gabriella Smith and Carlos Simon, seems completely liberated from those counterproductive obsessions. Their music is expressive, energetic, and expansive."

Forging a meaningful connection with the audience is certainly of paramount importance to Smith and Simon, whose works bring diverse new perspectives and experiences to the legacy of classical composition in the United States and speak to social issues today's audiences face outside of the concert hall. In other words, they're writing the music of *right now*.

For Smith, an environmentalist with a deep interest in biodiversity and the health of our ecosystem, shining a light on the climate crisis is critical to her work. Her *Requiem* for string quartet and vocal octet, for example, doesn't follow the text of the traditional Latin Mass for the Dead; instead, singers intone the scientific Latin names of every species that has gone extinct over the last 100 years. And *Tumblebird Contrails*, featured on this week's program, was inspired by the hallucinatory sounds of the Pacific Ocean she experienced

Tumblebird Contrails 2014

BY Gabriella Smith

Tumblebird Contrails is inspired by a single moment I experienced while backpacking in Point Reyes, sitting in the sand at the edge of the ocean, listening to the hallucinatory sounds of the Pacific (the keening gulls, pounding surf, rush of approaching waves, sizzle of sand and sea foam in receding tides), the constant ebb and flow of pitch to pitchless, tune to texture, grooving to free-



flowing, watching a pair of ravens playing in the wind, rolling, swooping, diving, soaring — imagining the ecstasy of wind in the wings — jet trails painting never-ending streaks across the sky. The title, *Tumblebird Contrails*, is a Kerouac-inspired, non-sense phrase I invented to evoke the sound and feeling of the piece.

— Gabriella Smith

while backpacking in Point Reyes in northern California. Embedded in the beauty and exuberant energy of her music is an appeal to the audience for awareness — and action.

Simon's music similarly speaks to matters both individual and universal and is inspired by the forms and harmonic vocabularies of European classical music. Works like *This Land* and *Warmth from Other Sons* explore ideas of immigration, migration, and what it means to call a place "home." His *Elegy* for string ensemble speaks to the systemic violence against Black bodies in the U.S., honoring the deaths of Trayvon Martin, Michael Brown, and Eric Garner with musical language reminiscent of Richard Strauss's mournful *Metamorphosen*. And the work featured on this program, *Fate Now Conquers*, uses the harmonic structure of the slow movement of Beethoven's Seventh Symphony as the foundation for a meditation on fate and the human capacity to prevail.

Considering the kaleidoscopic range of sounds, perspectives, and experiences presented within this program, a view of the state of classical composition in the United States begins to emerge.

This vision recognizes American composers eager to look for inspiration both within and well beyond their country's physical borders. That forging new paths of musical expression means striking a balance between respecting established forms and rebelling against others. And that the development of American classical music mirrors the nearly 250-year development of the United States itself: an expansive, ever-evolving cultural experiment, and therefore always a work in progress.

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.



Façades from Glassworks 1981

BY **Philip Glass**

This piece was originally written as part of the score for Godfrey Reggio's film *Koyaanisqatsi*. Although I quite liked the way it turned out, it was not used for the film and ended up on my 1982 album for CBS, *Glassworks*. It also has become a staple of the live performances of the Philip Glass Ensemble and was included in *Glasspieces*, the production put on by the New York City Ballet in the spring of 1990, choreographed by Jerome Robbins.

— Philip Glass

***Must the Devil Have All the Good Tunes?* 2018**

BY **John Adams**

Must the Devil Have All the Good Tunes? is John Adams's third piano concerto, following *Century Rolls* (1996) and *Eros Piano* (1989). He explains that the title "came from an article about Dorothy Day in a very old copy of the *New Yorker*. In the same way that I first encountered the name 'Hallelujah Junction' and knew that I had to write a piece with that title, when I saw the phrase 'Must the Devil Have All the Good Tunes?' I thought to myself, 'that's a good title just waiting for a piece.' The phrase suggested a 'Totentanz', only not of the Lisztian manner, but more of funk-invested American-style." Adams points out that the origin of the phrase has been attributed to Martin Luther and various 18th- and 19th-century theologians.

While the concerto is in one continuous movement, its three seamlessly connected sections follow the traditional fast-slow-fast format, with the pianist active throughout. Piano and orchestra begin in the bass register with a gospel-like riff (marked "Gritty, Funky"). Even with a steady groove, the meter of 9/8 divides into an even 4/4 plus one extra eighth note punctuation, providing an off-kilter lurch. The texture thickens and rises, and gathers momentum with a perpetual-motion variation of the theme (marked "twitchy, bot-like," with echoes of Mancini's *Peter Gunn*), with the piano joined ominously by a detuned honky-tonk piano. Diverging from its tonal center, the piano writing becomes wilder and more chromatic, and is shadowed by the orchestra, with blurts of brass echoing sharp, accented chords. The zigzagging chromatic lines recall another musical devil, Ligeti's *L'Escalier du diable* etude, with its infinite ascendance à la M.C. Escher.

After a series of questioning chords in dialogue between piano and orchestra, the second section emerges with suspended strings over the delicately ornamented piano solo. Its serenity is deep but fleeting, with the restless piano part exploring a leaping melody (Adams says he was inspired especially by Yuja Wang's lyrical playing in this section). The transition to the third section is barely noticeable, as gentle pulsing gives way to a rocking 12/8 rhythm, marked "Obsession/Swing." The virtuosity and playfulness here are familiar from other Adams finales, with the interplay between rollicking syncopation, chirping woodwinds, off-beat accents of brass, loping stride bass, a battery of percussion, and a brilliantly energetic piano part ranging across the entire keyboard which, after three mysterious, brief interruptions of a held octave D in the orchestra, propels the concerto to a boisterous close.

— Sarah Cahill



PHOTO BY VERN EVANS



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John Adams

Composer, conductor, and creative thinker — John Adams occupies a unique position in the world of music. His works stand out among contemporary classical



PHOTO BY RICCARDO MUSACCHIO

compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Spanning more than three decades, his compositions are among the most performed of all contemporary classical music, among them *Nixon in China*, *Harmonielehre*, *Doctor Atomic*, *Shaker Loops*, *El Niño*, *Short Ride in a Fast Machine*, and *The Dharma at Big Sur*.

His stage works, all in collaboration with director Peter

Sellars, have transformed the genre of contemporary music theater. Of Adams's best-known opera, the *New Yorker* magazine wrote: "Not since *Porgy and Bess* has an American opera won such universal acclaim as *Nixon in China*."

Nonesuch Records has recorded all of Mr. Adams's music, garnering numerous Grammy awards. A new recording of *Doctor Atomic*, with Adams conducting the BBC Symphony, was released in July 2018, timed to coincide with Santa Fe Opera's new production.

As a conductor of his own works and a wide variety of repertoire, Mr. Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto, as well as The Cleveland Orchestra.

Born and raised in New England, Mr. Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten, and his first orchestral pieces were performed while just a teenager.

In 2019, Mr. Adams received Holland's prestigious Erasmus Prize, "for contributions to European culture," the only American composer ever chosen for this award. Additionally, he has received honorary doctorates from Yale, Harvard, Northwestern, Cambridge, and The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to *The New York Times Book Review*.

Jeremy Denk

piano

Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur "Genius" Fellowship and the Avery Fisher Prize, Mr. Denk was



PHOTO BY SHERVIN LAINEZ

recently elected to the American Academy of Arts and Sciences. He returns frequently to Carnegie Hall and, in recent seasons, has appeared with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and The Cleveland Orchestra, as well as on tour with Academy of St Martin in the Fields and at the Royal Albert Hall as part of the BBC Proms.

Mr. Denk is known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." He wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the *New Yorker*, the *New Republic*, *The Guardian*, and on the front page of *The New York*

Times Book Review. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a book to be released this spring by Random House.

Mr. Denk's recording of the Goldberg Variations for Nonesuch Records reached No. 1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No. 32 in C minor, Op. 111, paired with Ligeti's Études was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*, and his account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. Mr. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas also featured in many "best of the year" lists. His recording *c.1300-c.2000* was released in 2018 with music ranging from Guillaume de Machaut, Gilles Binchois, and Carlo Gesualdo to Stockhausen, Ligeti, and Glass.

Jeremy Denk is a graduate of Oberlin College, Indiana University, and the Juilliard School. He lives in New York City.

Steven Banks

saxophone

Recognized for his “glowing mahogany tone” (*Seen and Heard International*) and “breathtaking” (*Classical Voice of North Carolina*) performances, American classical saxophonist Steven Banks “is at the forefront of musicians of his generation in his display of the highest level of both artistry and pedagogy” (Taimur Sullivan, Professor of Saxophone, Northwestern University).

Mr. Banks won first prize at the 2019 Young Concert Artists International Auditions, becoming the first saxophonist to earn a place on YCA’s roster in its 59-year history. He has been awarded a special Korean Concert Society Prize (for support of his Kennedy Center debut), Buffalo Chamber Music Society Prize, Saint Vincent College Concert Series Prize, Sinfonia Gulf Coast Prize, Tannery Pond Concerts Prize, Use-dom Music Festival Prize, and Washington Performing Arts Prize.

Mr. Banks enjoys an ongoing relationship with The Cleveland Orchestra, having performed with it at Severance, Carnegie Hall, and Blossom Music Center. He has worked with conductors including Franz Welser-Möst, Jahja Ling, Matthias Pintscher, Alain Altinoglu, Roderick Cox, and others. He has performed with members of the Jazz at Lincoln Center Orchestra, Buddy Rich Big Band, and Vanguard Jazz Orchestra. He can be heard on the album *Canto America*, which was nominated for a 2017 Grammy Award.

Mr. Banks is the baritone saxophonist of the award-winning Kenari Quartet, which has appeared at Chamber Music Northwest, the Grand Teton Music Festival, and Chamber Music Tulsa, among others. Its debut album, *French Saxophone Quartets*, was released in December 2016 on the Naxos Records label.

An advocate for diversity and inclusion in music education, performance, and newly commissioned works in the classical realm, Mr. Banks spoke at the TEDxNorthwesternU 2017 conference about how to create change in institutionalized prejudices against women and people of color, and continues to give guest lectures on the history of Black classical composers.

Mr. Banks is an assistant professor of saxophone at Ithaca College. He previously was on the faculty at Baldwin Wallace Conservatory. He holds degrees from Northwestern University and Indiana University’s Jacobs School of Music.



PHOTO BY CHRIS LEE

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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.

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THE CLEVELAND

FRANZ WELSER-MÖST

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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 January 2022.

ORCHESTRA

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

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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

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

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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.*



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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.

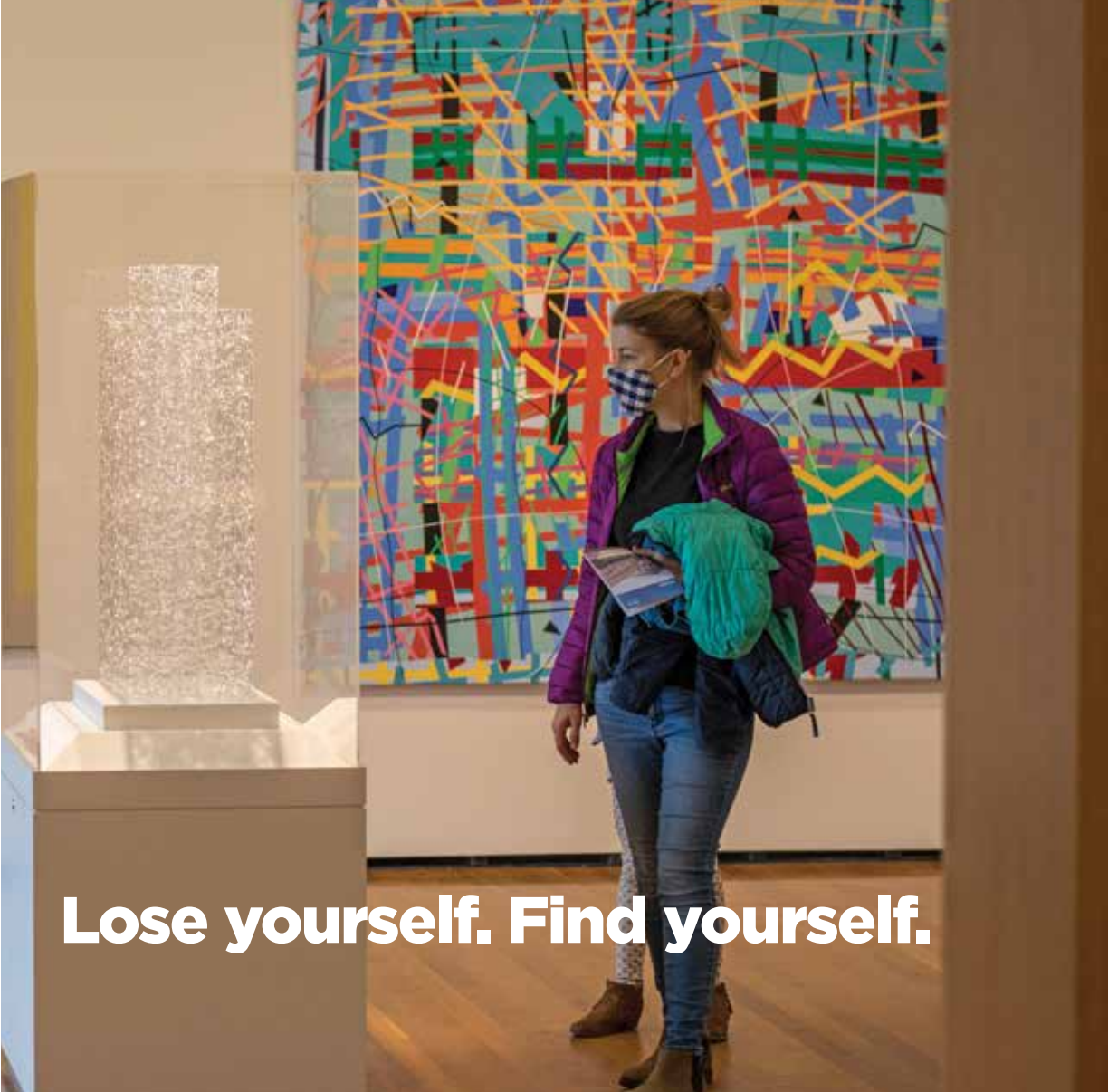
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Through Mar 13, 2022

Picturing Motherhood Now

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**Migrations of Memory—
The Poetry and Power of Music**

Through May 29, 2022

Derrick Adams: LOOKS

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

Opens Feb 13, 2022

Cycle of Life: The Four Seasons Tapestries

Opens Feb 20, 2022

Currents and Constellations: Black Art in Focus

Opens Mar 12, 2022

Alberto Giacometti: Toward the Ultimate Figure

Member tickets available Feb. 7

cma.org



Photo: Scott Shaw Photography



A wide-angle photograph of a large youth orchestra performing on a stage in a grand, ornate hall. The musicians, mostly young people, are dressed in white shirts and dark pants, some with red accents. They are playing various instruments including violins, violas, cellos, and double basses. The stage is lit with warm spotlights, and the background is a large, dark blue curtain. The hall's architecture features high ceilings with intricate carvings and large windows on the sides.

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