

THE
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FRANZ WELSER-MÖST | MUSIC DIRECTOR



An Alpine Symphony

2022/2023 SEASON

October 20 & 22, 2022

Completely engaged. That's how Joe Coyle feels about his life at Judson Manor.

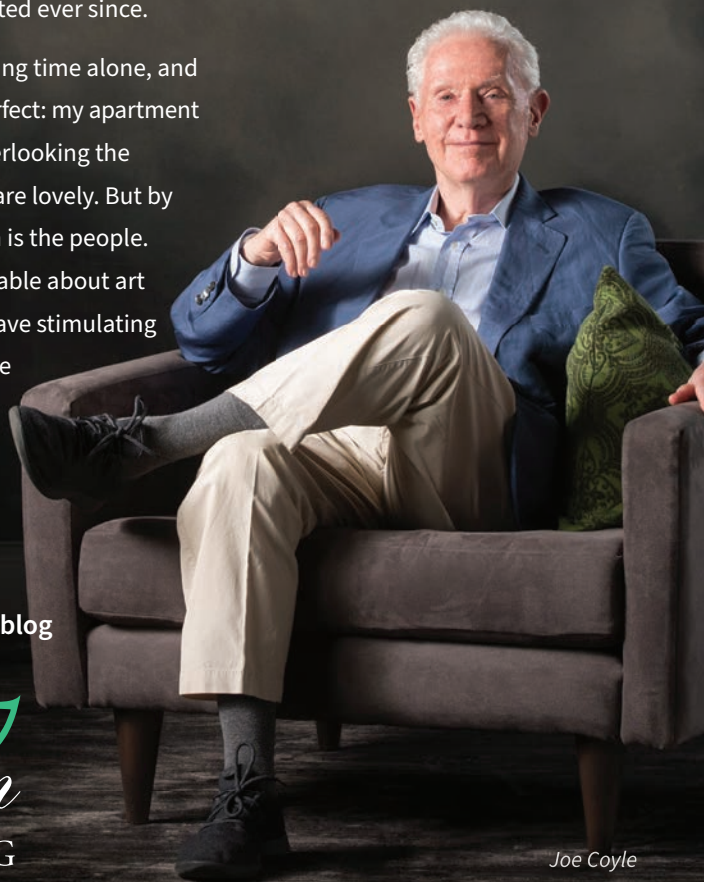
“Expanding my curiosity about life is what it's all about.”

An award-winning journalist who has lived in Paris, Santa Fe, and New York City, he arrived in July 2020 via the suggestion of a fellow resident. He's been delighted ever since.

“As a writer, I enjoy spending time alone, and these surroundings are perfect: my apartment is quiet, and the views overlooking the Cleveland Museum of Art are lovely. But by far the best part of Judson is the people. Everyone is so knowledgeable about art and culture. I wanted to have stimulating company to spend my time with, and I've found that here. These are wonderful, interesting people,” says Joe.

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THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST | MUSIC DIRECTOR

2022/2023 SEASON

JACK, JOSEPH AND MORTON MANDEL CONCERT HALL AT SEVERANCE MUSIC CENTER

An Alpine Symphony

Thursday, October 20, 2022, at 7:30 p.m.

Saturday, October 22, 2022, at 8:00 p.m.

Daniel Harding, conductor

Jörg Widmann
(b. 1973)

Viola Concerto

20 minutes

Antoine Tamestit, viola

INTERMISSION

20 minutes

Richard Strauss
(1864-1949)

Eine Alpensinfonie

50 minutes

(*An Alpine Symphony*), Opus 64

Nacht (Night)

Sonnenaufgang (Sunrise)

Der Anstieg (The Ascent)

Eintritt in den Wald (Entering the Forest)

Wanderung neben dem Bache (Wandering near the Stream)

Am Wasserfall (At the Waterfall)

Erscheinung (Apparition)

Auf blumige Weisen (On Blooming Meadows)

Auf der Alm (On the Alpine Pasture)

Durch Dickicht und Gestrüpp auf Irrwegen (Going Astray in
Thicket and Underbrush)

Auf dem Gletscher (On the Glacier)

Gefährliche Augenblicke (Dangerous Moments)

Auf dem Gipfel (At the Summit)

Vision (View)

Nebel steigen auf (Fog Arises)

Die Sonne verdüstert sich allmählich (The Sun Gradually Darkens)

Elegie (Elegy)

Stille vor dem Sturm (Calm Before the Storm)

Gewitter und Sturm (Thunder and Storm)

Sonnenuntergang (Sunset)

Ausklang (Vanishing Sound)

Nacht (Night)

Approximate running time: 1 hour 35 minutes



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Orchestra cellists Richard Weiss (L) and Mark Kosower at rehearsal. Photo by Roger Mastroianni.

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INTRODUCTION

BEFORE SETTLING IN for this evening's performance, take a glance at the lists of instruments for tonight's two scheduled works. Among the normal woodwinds, brass, and strings you'll find a Scotch glass, a cartoonish mash-up of slide whistle and paddle board called a flexatone, a heckelphone, and both thunder and wind machines—all clues of the dramatic intensity ahead. When deployed, these instruments breathe life into an 'alien-feeling sphere' or 'imaginary fairyland,' accompany a primal scream or a harrowing alpine ascent, and summon up both an earth-shaking storm and 'a painfully intimate farewell to a sunken world.'

In short, this isn't your normal night at the symphony.

The title of **Jörg Widmann's** Viola Concerto, tonight's opener, is about the only conventional element of this wildly inventive work. Written for soloist **Antoine Tamestit**, it sets the viola protagonist off on a theatrical tour of the orchestra. Over the course of the concerto, he playfully interacts with the harps, battles with the low brass, and finds harmony with his fellow strings. Perhaps a metaphor for the artistic process with its stops and false starts, it also poignantly reflects our own relationships and quest for belonging.

After the emotional journey of the first half, we embark on a grand mountain-top expedition in **Richard Strauss's** *Alpine Symphony*. From the pre-dawn departure to its twilight conclusion, the



Violist **Antoine Tamestit** makes his Cleveland Orchestra debut in Widmann's Viola Concerto, which calls on the soloist's musical and theatrical skills.

tone poem draws upon the forces of more than 100 musicians to reveal and revel in the life-affirming power of nature. A master of orchestral color, Strauss paints finely detailed scenes of the perilous and awe-inspiring journey: majestic snow-capped peaks, a cascading waterfall, and a furious thunderstorm that follows us down the mountain. Strauss eventually leads us safely back home, exhausted and yet exhilarated from the day's adventures.

—Amanda Angel

Viola Concerto

By **Jörg Widmann**

BORN: June 19, 1973, in Munich

► **COMPOSED:** 2015

► **WORLD PREMIERE:** October 28, 2015, with soloist Antoine Tamestit, to whom it was dedicated, and the Orchestre de Paris, conducted by Paavo Järvi. This weekend's performances mark the concerto's first presentations in Cleveland.

► **ORCHESTRATION:** 4 flutes (all doubling piccolo, 3rd doubling alto flute, 4th doubling bass flute), 4 clarinets (3rd doubling bass clarinet, 4th doubling contrabass clarinet), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (2 glockenspiels, crotales, röhrenglocken, marimba, peking opera gong, metal chimes, flexatone, xylophone, vibraphone, cymbals, bass drum, rainmaker, water gong, tam-tam, water tam-tam, 2 bongos, 4 tom-toms), 2 harps, piano (with Scotch glass), celeste, and strings, plus solo viola

► **DURATION:** 20 minutes

FORGET EVERYTHING you think you know about the concerto. Centuries of works by nearly every major composer from Vivaldi to Beethoven to John Adams have led you to believe that works for solo instruments and orchestra possess certain fundamental truths. That a soloist can't roam around the stage during the performance. Or loudly tune their instrument while the orchestra swells with sound around them. Or scream during an exceptionally difficult passage.

Yes, be prepared to forget everything you think you know about the concerto. Because all of those things happen —

and so much more—in Jörg Widmann's fascinating Viola Concerto.

As a composer, clarinetist, and conductor, Widmann leads a career that's more associated with the composer-virtuosos of the 18th and 19th centuries like Mozart, Mendelssohn, and Liszt. But it's through that breadth of musical experience—gained through decades of training, teaching, and performing—that Widmann has internalized 300 years of Austro-German classical music. He studied clarinet with Gerhard Starke and composition with Wolfgang Rihm and Hans Werner Henze in Munich, taught clarinet and composition in Freiburg,



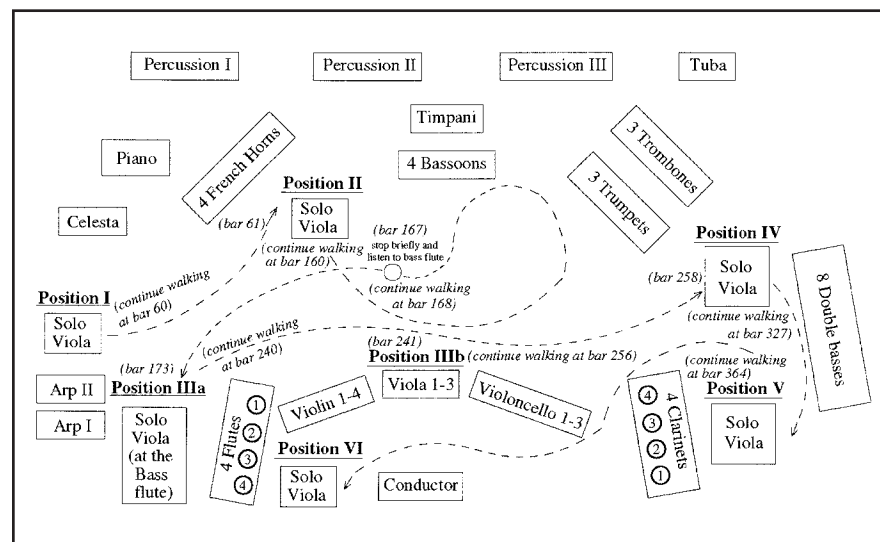
PHOTO CREDITS MARCO BORGGREVE

and was named the first resident composer in the storied history of the Leipzig Gewandhaus Orchestra, which counts Mendelssohn among its illustrious roster of former music directors.

So how does a composer like Widmann, so steeped in classical music's traditions,

Composer **Jörg Widmann** broke new ground in his Viola Concerto, written for and dedicated to this weekend's soloist, **Antoine Tamestit**.

take such a sharp left turn in his own work? As they say, you have to know all the rules before you can break them.



A diagram from the score of Widmann's Viola Concerto plots out the soloist's circuitous journey through the orchestra's sections.

But rejecting these traditions has never been Widmann's goal. Instead, he looks at them more like a treasure chest of styles and forms that can be reconfigured and born anew in a contemporary musical world where every type of conceivable sound is fair game—from simple scales and tonal harmonies to snarling dissonances, innovative instrumental colors, and breathtaking use of silence. For Widmann, his work is about giving the listener opportunities to look both forward and back in musical time: "Somebody who attends [my] concerts, I think, will experience something about my musical language, about how I see our time, but also how I see music of the past. I am really trying to combine the Classical, Romantic, and Baroque eras with my music. It's always important to combine two things that, at first glance, don't belong together."

That mash-up of old and new is evident across Widmann's body of work, but especially in the concertos. His piano concerto, *Trauermarsch* (Funeral March), is inspired by the opening movement of Mahler's Fifth Symphony, while a work for cello and orchestra, *Dunkle Saiten* (Dark Strings), references Schumann's Cello Concerto. But it's a series of works under the title of *Labyrinth*, directly inspired by Greek myth, in which the initial seeds for his Viola Concerto were sown.

While composing the first of his *Labyrinth* pieces in 2005, Widmann became obsessed with similarities between the mythological maze and the complex journey of composition, how

the labyrinth's intricately designed pathways and dead ends mirrored the creative process. Seeing how the labyrinth could be conquered by taking turns based on instinct, circling back when they don't lead anywhere, and starting fresh led to Widmann's top-down re-examination of orchestral forms like the concerto—and the many possibilities that have gone unexplored.

Written in 2015 for the French violist Antoine Tamestit, the soloist in this week's Cleveland Orchestra concerts, Widmann's concerto breaks new ground, not in its narrative scope—unlike many of his earlier concertos, this work uses a formal title (*Viola Concerto*) instead of a descriptive one (*Trauermarsch*)—but in its inventive orchestration, the atypical relationship between soloist and orchestra, and the injection of theatrical visual elements. The result is that the viola doesn't serve only as a soloist, but as a surrogate for the composer, moving through a series of six points on the stage in a mercurial quest to discover its singular voice.

Widmann's orchestra is massive, though it's rare that all instruments on stage play as a whole. Rather, the focus is on individual debates Tamestit has with different instrumental groups during his travels—among them a timid first exchange with a pair of bongos, futile attempts to match the plucked sounds of harps and prepared piano, an ethereal exchange of whispered harmonics against the trembling roar of eight double basses, and a vicious argument

with the tuba. In fact, it's only in the concerto's final section—a sweeping aria for soloist and orchestral strings—where Tamestit isn't in opposition to the music of his fellow musicians, but is cradled by them.

Somebody who attends [my] concerts, I think, will experience something about my musical language, about how I see our time, but also how I see music of the past. I am really trying to combine the Classical, Romantic, and Baroque eras with my music. It's always important to combine two things that, at first glance, don't belong together.

—Jörg Widmann

With each of these animated conversations, new aspects of the viola's voice begin to emerge. Beginning with the quiet sound of drumming, Tamestit taps his fingertips against the instrument's chin rest and fingerboard to produce sound, but a complete absence of musical tones. An extensive period of plucked notes (*pizzicato*) is prompted by a dry snap in the orchestral strings and an icy flutter in the flutes, kicking off a six-minute voyage in which Tamestit's plucking becomes more confident, including an enchanting passage in which

heavy, trembling vibrato—a rapid, expressive bending of pitch—allows the viola to imitate the percussive parance of a sitar.

About a third of the concerto passes in this pizzicato fashion before a majestic fanfare builds in the brass as Tamestit discovers a new tool for his journey: the bow! Instructed in the score to “slowly raise the bow, as if in a ritual act,” he holds it aloft with the pride of King Arthur extracting Excalibur from the stone. As the orchestra seethes with growing intensity, Tamestit travels throughout the orchestra loudly tuning the viola’s open strings until the deep, burnished sound of the lowest C string fades into a cavernous silence.

Now equipped with the bow, the viola’s journey takes a new course. Melodies move swiftly, carried almost by the sheer will of imagination, through melodic arabesques, moments of short-lived triumph and pathos, and a frenetic dance that grows fiendishly difficult for Tamestit—its lines running in circles before climbing through the extreme peak of the instrument’s register until there’s nowhere left to go. He has no choice but to let forth a primal scream of physical, mental, and creative frustration, as if to ask: “Why did I follow this path? When will the terror of this journey end?”

But Widmann’s hero refuses to relent. Bruised and deflated, Tamestit ultimately finds peace not in attempting to triumph over the sounds around him, but diving deep within to nurture his weary

emotional state. Having reached his final position on the stage—the concerto soloist’s traditional location next to the conductor—Tamestit begins an aria of profound longing, the song of a wounded soul weary of the long journey it’s experienced. With newfound freedom and abandon, Tamestit deftly glides up and down the full range of the viola’s voice as he sings, like an acrobat soaring and tumbling high above its audience.

After relishing in a passage, albeit brief, of perfect unison with the concertmaster, our hero is brought back to earth. Tamestit’s concluding phrase descends through the viola’s register to rest once again on its lowest open string. But the final destination hasn’t been reached. He slowly twists a tuning peg to release the C string’s tension, so that the tone sinks even further—becoming a hollow, husky groan that fades into an all-consuming silence.

Was this wistful swan song the terminus Widmann imagined for his violist hero when the work began? Maybe, maybe not. But does it even matter? The work is a thrilling journey of revelations, setbacks, crises of faith, and self-discovery—one that attempts to show us the simultaneous wonder and terror composers feel as they strive to assemble and shape sounds into meaningful musical expression.

—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.

Composer’s Note

For me, the viola has always been first and foremost an extraordinary vocal instrument. For me as a musician, playing chamber music with the viola is one of the most beautiful things in the world. Stories can be told on the viola’s C string alone that would be unthinkable on any other string instrument. The main setting in my Viola Concerto is a utopian land: an alien-feeling sphere at the beginning, populated exclusively by viola pizzicati in all possible and impossible variations; then as a yearning song from an imaginary oriental fairyland; finally a plunge into artistically absurd cascades of virtuosity that introduce the work’s centrepiece, an aria for viola and extremely muted strings; a painfully intimate farewell to a sunken world.

—Jörg Widmann, October 2015



Jörg Widmann (left) was The Cleveland Orchestra’s Daniel R. Lewis Young Composer Fellow from 2009 to 2011. Here, he is pictured with Music Director **Franz Welser-Möst** (center),

and principal flute **Joshua Smith** following the world premiere of his Flute Concerto on May 26, 2011. The Orchestra commissioned the work as part of his fellowship.

PHOTO BY ROGER MASTROIANI

Eine Alpensinfonie (*An Alpine Symphony*), Opus 64

By **Richard Strauss**

BORN: June 11, 1864, in Munich

DIED: September 8, 1949, in Garmisch-Partenkirchen, Germany

- ▶ **COMPOSED:** 1911-15
- ▶ **WORLD PREMIERE:** October 28, 1915, with the Dresden Royal Orchestra conducted by the composer
- ▶ **CLEVELAND ORCHESTRA PREMIERE:** July 29, 1972, as part of the Blossom Music Festival, with conductor Aldo Ceccato
- ▶ **ORCHESTRATION:** 4 flutes (3rd and 4th doubling piccolo), 3 oboes (3rd doubling english horn), heckelphone, 4 bassoons (4th doubling contrabassoon), 8 horns (4 doubling Wagner tubas), 4 trumpets, 4 trombones, 2 tubas, 2 timpani, percussion (wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, cowbells, tam-tam), 2 harps, celeste, organ, and strings
- ▶ **DURATION:** about 50 minutes

THE IDEA FOR a piece of music about a trek in the Alps dates to Strauss's childhood. After taking part in a particularly daring day out hiking and getting lost and drenched in rain, the aspiring composer even banged out some thoughts for it on the piano. So far as we know, none of that early work survives in what the far more experienced composer wrote in *An Alpine Symphony* four decades later—except for the sense of adventure and some precise details of the day's events.

In today's world, when hundreds of tourists climb Mt. Everest each year and

summer traffic along Rocky Mountain trails resembles an interstate highway at rush hour, it is important to remember the excitement that the relatively new sport of mountain climbing had for a boy of Strauss's era. The Matterhorn and several other famous Alpine peaks were only first climbed in the decade surrounding Strauss's birth, in 1864, with each success garnering international press coverage and national bragging rights and every failure publicly agonized over.

An Alpine Symphony turned out to be Strauss's final orchestral tone poem, the genre in which he had experienced his



first great successes as a composer. Although Franz Liszt had evolved the idea into its own genre, it was Strauss who raised it to high symphonic art. He created a half-dozen masterpieces, each of which can be held up as a definitive example of the tone poem, including *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896), *Ein Heldenleben* (1898), and *An Alpine Symphony* (1915). In these, his exceptional abilities as an orchestrator allowed him to masterfully color and portray an astonishingly wide range of topics, ideas, and dramatic action.

The symphony designation in the title grew out of a four-movement idea Strauss sketched between 1899 and 1902. At that time, the mountain hike merely occupied the first movement, with more philosophical views of nature filling out the other three. When he completed *An Alpine Symphony* more than a decade later, however, the expedition to the summit and back had grown to be the entire work—and its scope had also increased from a single day's hike to an overarching metaphor for lifetime of successive work, achievement, and adventure.

An Alpine Symphony is written for an enormous orchestra of no less than 120 players, the largest that Strauss ever specified. Although divided into 22 descriptive chapters, it is performed as one continuous piece without breaks. As such, the succession of scenes make *An Alpine Symphony* more straightforward than Strauss's earlier tone poems, and



Pauline and Richard Strauss depicted in St. Moritz in the Swiss Alps in 1911, the same year that Strauss began composition on *An Alpine Symphony*.

show a clear influence from his work writing operas during the previous decade—as well as a keen interest in the brand-new art of cinema.

The tone poem begins and ends with **Night**, starting in the darkness of pre-dawn, waiting in bed for the expedition to begin, and concludes after a full day of adventure, in the quietude of evening, the hikers resting at home after the day's exertions. As the scenes unfurl, the composer's ability to embed so many details, as well as his deft execution of the transitions between sections into the score is remarkable: the brightening at sunrise as light slowly catches one rock and another, lifting above the horizon and suddenly bathing the entire orchestra; the clattering of far-off cowbells; the horn calls of a hunting party in the distance; the thunderstorm's approach and fury; all the way back into introspective night. The sections vary in length,

from several minutes to no more than 20 seconds. The transitions in between are sometimes challenging to discern. A marching or walking theme is introduced early on, which helps get us up the mountain.

On that way up, we pass by a **Waterfall** with its cascading currents. From its mists, the **Apparition**, an otherworldly vision based on Alpine lore of water goblins and other forest-mountain entities, emerges. The **Dangerous Moments** are clearly spelled out in the music, as slippery steps and near missteps carry us across a glacier toward the final summit. (The glacier theme music is, fittingly, a variation of the earlier Waterfall music—water in differing forms, flowing, then frozen.)

The **Vision** has been the cause of much commentary and discussion over the years. Strauss stated that the preceding **Summit** music portrays the hiker's elation and joy at reaching the

top, with its exhilarating view of the surrounding valleys and peaks. The music of the following scene transcends this, transforming the music toward personal thoughts of tranquility and majesty. This is almost certainly a reference to events from the first successful climb to the top of the Matterhorn in 1865—which Edward Whymper chronicled in the 1880 book, *The Ascent of the Matterhorn*, published when Strauss was an impressionable 16 years old. The book featured illustrations based on drawings by Gustave Doré that had popularized the story of the climb. Tragedy struck that famous expedition on the way down from the summit, when a rope broke and four climbers fell to their deaths. Surviving members of the party reported seeing a vision, portrayed by Doré as a series of Christian crosses within the clouds above the mountain. In Strauss's *Alpine Symphony*, the Vision at the summit embraces this all, com-

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THE MUSIC

menting musically on the inherent cost of any great human endeavor—whether climbing a mountain or composing a big work for symphony orchestra.

As we make our descent, Strauss turns the marching theme upside down, reminding us that walking downhill is a different sort of exercise, requiring an altered set of steps. He also cleverly replays some of the musical motifs as we hurry down from the mountain, drenched by the afternoon thunderstorm, indicating landmarks we had visited on the ascent: the waterfall, the pasture, among others.

Before the return of **Night** comes a section titled **Ausklang** in German. Meaning the vanishing of sound, or the sublimation of sound, this extended

section revisits some of the day's events, as organ music enters the scene (perhaps from services at the village church). Blending this effortlessly into the returning Night theme, Strauss ably demonstrates his magical ability to portray changing mental states in music—from contemplating the day's adventures to weariness and on into satisfying and well-deserved sleep. We are tired, yes, but today's hiking achievements have been fully absorbed, and we are ready for whatever tomorrow may bring.

—Eric Sellen

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



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THE CONDUCTOR

Daniel Harding

BORN IN OXFORD, U.K., Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berliner Philharmoniker and made his debut with the orchestra at the 1996 Berlin Festival.

Currently, he is the music and artistic director of the Swedish Radio Symphony Orchestra. He previously was music director of Orchestre de Paris (2016–19) and principal guest conductor of the London Symphony Orchestra (2007–17). He holds the lifetime title of conductor laureate of the Mahler Chamber Orchestra. In 2018, Mr. Harding was named artistic director of the Anima Mundi Festival, and he was named conductor in residence of the Orchestre de la Suisse Romande for the 2021/22 and 2022/23 seasons.

The 2022/23 season sees Mr. Harding in concert with the Royal Concertgebouw Orchestra and Symphonieorchester des Bayerischen Rundfunks, both of which he will join on tour, as well as the Swedish Radio Symphony Orchestra, Orchestre de la Suisse Romande, Teatro alla Scala, Orchestre Philharmonique de Radio France, Staatskapelle Dresden, and Berlin Philharmonic. In spring 2023, he makes his debut with the Czech Philharmonic, and in summer, he returns to the Wiener Staatsoper to conduct a double bill of *Cavalleria Rusticana* and *I Pagliacci*.



A noted conductor of opera, he has frequently led productions at La Scala in Milan, the Salzburg Festival, the Royal Opera House (Covent Garden), and the Aix-en-Provence Festival, among many others.

In 2002, Mr. Harding was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and was nominated to the position Officier Arts et Lettres in 2017. In 2012, he was elected a member of The Royal Swedish Academy of Music. In addition to his conducting career, he is a qualified airline pilot.

PHOTO BY JULIAN HARGREAVES

Antoine Tamestit, viola



AN ACCOMPLISHED SOLOIST, recitalist, and chamber musician, Antoine Tamestit is recognized internationally as one of the great violists. In addition to his peerless technique and profound musicianship, he is known for the depth and beauty of his sound with its rich, deep, burnished quality.

Since giving the world premiere of Jörg Widmann's Viola Concerto in 2015 with the Orchestre de Paris and Paavo Järvi, Mr. Tamestit has performed it with co-commissioners Swedish Radio Symphony and Bavarian Radio Symphony Orchestra, both under Daniel Harding; the City of Birmingham Symphony Orchestra, Leipzig Gewandhaus Orchestra, Frankfurt Radio Symphony Orchestra, Finnish Radio Symphony Orchestra, Stavanger Symphony, and the Danish Radio Symphony Orchestra.

Mr. Tamestit's other world premiere performances and recordings include Thierry Escaich's *La Nuit Des Chants* (2018), Bruno Mantovani's Concerto for Two Violas (written for Tabea Zimmermann and Mr. Tamestit), and Olga Neuwirth's *Remnants of Songs*.

During the 21/22 season, Mr. Tamestit was the subject of London Symphony Orchestra's Artist Portrait and Artist in Residence with the Dresden Staatskapelle. He also performed with the Vienna Philharmonic, Radio-Sinfonieorchester Stuttgart des SWR, Sinfonieorchester Basel, Akademie für Alte Musik Berlin, and Gewandhausorchester Leipzig, among others.

Previously, Mr. Tamestit also appeared as soloist with the Czech Philharmonic, Tonhalle Orchestra Zürich, WDR Köln, Royal Stockholm Philharmonic, Orchestre National de France, Philharmonia Orchestra, Scottish Chamber Orchestra, and Chamber Orchestra of Europe. He has worked with conductors including Valery Gergiev, Marek Janowski, Emmanuel Krivine, Riccardo Muti, Antonio Pappano, François-Xavier Roth, and Franz Welser-Möst.

Mr. Tamestit is a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltéra. With Nobuko Imai, he is co-artistic director of the Viola Space Festival in Japan, focusing on the development of viola repertoire and a wide range of education programs.

Born in Paris, Antoine Tamestit plays on a viola made by Stradivarius in 1672, loaned by the Habisreutinger Foundation.

PHOTO BY PHILIPPE MATSAS



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NOW IN ITS SECOND CENTURY, The Cleveland Orchestra, under the leadership of music director **Franz Welser-Möst** since 2002, is one of the most sought-after performing ensembles in the world. Year after year, the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. *The New York Times* has called Cleveland "the best in America" for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.



Founded by **Adella Prentiss Hughes**, the Orchestra performed its inaugural concert in December 1918. By the middle of the century, decades of growth and sustained support had turned it into one of the most admired globally.

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra's legendary sound and committed programming. More recently, the Orchestra launched several bold digital projects, including the streaming broadcast series *In Focus*, the podcast *On a Personal Note*, and its own recording label, a new chapter in the Orchestra's long and distinguished recording and broadcast history. Together, they have captured the Orchestra's unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2022/23 season marks Franz Welser-Möst's 21st year as music director, a period in which The Cleveland Orchestra earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra, and a number of acclaimed opera presentations.

Since 1918, seven music directors—**Nikolai Sokoloff**, **Artur Rodziński**, **Erich Leinsdorf**, **George Szell**, **Lorin Maazel**, **Christoph von Dohnányi**, and **Franz Welser-Möst**—have guided and shaped the ensemble's growth and sound. Through concerts at home and on tour, broadcasts, and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a growing group of fans around the world.

PHOTO BY ROGER MASTROIANI



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THE CLEVELAND ORCHESTRA | 21

THE CLEVELAND ORCHESTRA

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

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

Kim Gomez
*Elizabeth and Leslie
Kondorossy Chair*

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

Miho Hashizume
*Theodore Rautenberg
Chair*

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

Alicia Koelz
*Oswald and Phyllis Lerner
Gilroy Chair*

Yu Yuan
*Patty and John Collinson
Chair*

Isabel Trautwein
*Trevor and Jennie Jones
Chair*

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

Zhan Shu

SECOND VIOLINS

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

Eli Matthews¹
*Patricia M. Kozerefski and
Richard J. Bogomolny
Chair*

Sonja Braaten Molloy
Carolyn Gadiel Warner

Elayna Duitman

Ioana Missits
Jeffrey Zehngut
Vladimir Deninzon
Sae Shiragami

Scott Weber
Kathleen Collins
Beth Woodside
Emma Shook
*Dr. Jeanette Grasselli
Brown and Dr. Glenn R.
Brown Chair*

Yun-Ting Lee
Jiah Chung Chapdelaine

VIOLAS

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

Lynne Ramsey¹
*Charles M. and Janet G.
Kimball Chair*

Stanley Konopka²
Mark Jackobs
Jean Wall Bennett Chair

Lisa Boyko
*Richard and Nancy
Sneed Chair*

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Lembi Veskimets
The Morgan Sisters Chair

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Zakany

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Gareth Zehngut

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Louis D. Beaumont Chair

Richard Weiss¹
The GAR Foundation Chair

Charles Bernard²
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Bryan Dumm
*Muriel and Noah Butkin
Chair*

Tanya Ell
*Thomas J. and Judith Fay
Gruber Chair*

Ralph Curry
Brian Thornton
William P. Blair III Chair

David Alan Harrell
Martha Baldwin
Dane Johansen
Paul Kushious

BASSES

Maximilian Dimoff*
*Clarence T. Reinberger
Chair*

Derek Zadinsky²
Mark Atherton
Thomas Sperl

Henry Peyrebrune
*Charles Barr Memorial
Chair*

Charles Carleton
Scott Dixon
Charles Paul

HARP

Trina Struble*
Alice Chalifoux Chair

FLUTES

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

Saeran St. Christopher
Jessica Sindell²
*Austin B. and Ellen W.
Chinn Chair*

Mary Kay Fink

PICCOLO

Mary Kay Fink
*Anne M. and M. Roger
Clapp Chair*

OBOES

Frank Rosenwein*
Edith S. Taplin Chair

Corbin Stair
*Sharon and Yoash Wiener
Chair*

Jeffrey Rathbun²
*Everett D. and Eugenia S.
McCurdy Chair*

Robert Walters

ENGLISH HORN

Robert Walters
*Samuel C. and Bernette K.
Jaffe Chair*

CLARINETS

Afendi Yusuf*
Robert Marcellus Chair

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

Daniel McKelway²
*Robert R. and Vilma L.
Kohn Chair*

Amy Zoloto



E-FLAT CLARINET

Daniel McKelway
*Stanley L. and Eloise M.
Morgan Chair*

BASS CLARINET

Amy Zoloto
*Myrna and James Spira
Chair*

BASSOONS

John Clouser*
*Louise Harkness Ingalls
Chair*

Gareth Thomas
Barrick Stees²
Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON

Jonathan Sherwin

HORNS

Nathaniel Silberschlag*
*George Szell Memorial
Chair*

Michael Mayhew*
Knight Foundation Chair

Jesse McCormick
Robert B. Benyo Chair

Hans Clebsch

Richard King

TRUMPETS

Michael Sachs*
*Robert and Eunice Podis
Weiskopf Chair*

Jack Sutte

Lyle Steelman²
*James P. and Dolores D.
Storer Chair*

Michael Miller

CORNETS

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

Michael Miller

TROMBONES

Brian Wendel*
*Gilbert W. and Louise I.
Humphrey Chair*

Richard Stout
*Alexander and Marianna C.
McAfee Chair*

Shachar Israel²

EUPHONIUM & BASS TRUMPET

Richard Stout

TUBA

Yasuhito Sugiyama*
*Nathalie C. Spence and
Nathalie S. Boswell Chair*

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LAUREATE

Daniel Reith
ASSISTANT
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DIRECTOR OF CHORUSES
*Frances P. and Chester C.
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CONDUCTORS

Christoph von Dohnányi
MUSIC DIRECTOR
LAUREATE

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CONDUCTOR
*Sidney and Doris Dworkin
Chair*

Lisa Wong
DIRECTOR OF CHORUSES
*Frances P. and Chester C.
Bolton Chair*

Principal
Associate Principal
First Assistant Principal
Assistant Principal

*This roster lists full-time
members of The Cleveland
Orchestra. The number and
seating of musicians onstage
varies depending on the piece
being performed. Seating
within the string sections
rotates on a periodic basis.*

22
23 SEASON

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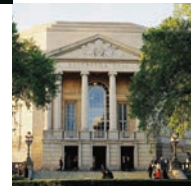
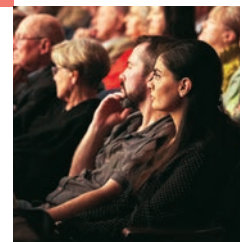
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22 CALENDAR

23 SEASON

Don't miss a moment of unforgettable music!

FALL

OCT 20, 22 AN ALPINE SYMPHONY

Daniel Harding, conductor
Antoine Tamestit, viola
WIDMANN Viola Concerto
STRAUSS Eine Alpensinfonie

OCT 27, 28, 29 GERSTEIN PLAYS SCHUMANN

Edward Gardner, conductor
Kirill Gerstein, piano
BENJAMIN Ringed by a Flat Horizon
SCHUMANN Piano Concerto
DVOŘÁK Symphony No. 7

NOV 12 ISRAEL PHILHARMONIC ORCHESTRA

Lahav Shani, conductor
PROKOFIEV Symphony No. 1
("Classical")
PROKOFIEV *Romeo and Juliet* Suite
PROKOFIEV Symphony No. 5

NOV 17, 18, 19 EL NIÑO

John Adams, conductor
Lauren Snouffer, soprano
Josefina Maldonado, mezzo-soprano
Davóné Tines, bass-baritone
Daniel Bubeck, countertenor
Brian Cummings, countertenor
Nathan Medley, countertenor
Cleveland Orchestra Chorus
Cleveland Orchestra Children's Chorus

ADAMS *El Niño*

NOV 25, 26, 27 THE FIREBIRD

Thomas Søndergård, conductor
Stefan Jackiw, violin
BRITTEN Violin Concerto No. 1
STRAVINSKY *The Firebird*
(complete ballet)

DEC 1, 2, 3 ELGAR AND WALTON

Vasily Petrenko, conductor
Behzod Abduraimov, piano*
ELGAR Cockaigne
("In London Town")
PROKOFIEV Piano Concerto No. 2*
WALTON Symphony No. 1
*not part of Friday Matinee concert

WINTER

JAN 5, 7 NIELSEN AND HAYDN

Alan Gilbert, conductor
Paul Yancich, timpani
Liv Redpath, soprano
Justin Austin, baritone

OLIVERIO Timpani Concerto
HAYDN Symphony No. 90
NIELSEN Symphony No. 3
("Sinfonia espansiva")

JAN 12, 13, 14 WELSER-MÖST CONDUCTS SCHUBERT

Franz Welser-Möst, conductor
Joëlle Harvey, soprano
Daryl Freedman, mezzo-soprano
Julian Prégardien, tenor
Martin Mitternutzner, tenor
Dashon Burton, bass-baritone
Cleveland Orchestra Chorus

BERG Lyric Suite*
SCHUBERT Symphony No. 8*
("Unfinished")
SCHUBERT Mass No. 6
*The movements of the Lyric Suite will be performed in rotation with Symphony No. 8.

FEB 2, 3, 4, 5 BOLÉRO

Klaus Mäkelä, conductor
Truls Mørk, cello
SALONEN Cello Concerto
DEBUSSY Images
RAVEL Boléro

FEB 9, 11 MAHLER'S FIFTH

Klaus Mäkelä, conductor
CHIN SPIRA—Concerto for Orchestra
MAHLER Symphony No. 5

FEB 16, 17, 18 BEETHOVEN'S SEVENTH

Herbert Blomstedt, conductor
Emanuel Ax, piano
MOZART Piano Concerto No. 18
("Paradis")
BEETHOVEN Symphony No. 7

FEB 23, 24, 25 MOZART AND STRAUSS

Franz Welser-Möst, conductor
MOZART Divertimento No. 2*
SCHOENBERG Variations for Orchestra
STRAUSS Ein Heldenleben
*not part of Friday Matinee concert

MAR 2, 3, 4, 5 PICTURES AT AN EXHIBITION

Franz Welser-Möst, conductor
Vikigur Ólafsson, piano
FARRENC Symphony No. 3
RAVEL Piano Concerto in G major
MUSSORGSKY/RAVEL Pictures at an Exhibition

MAR 9, 10, 11, 12 MOZART'S REQUIEM

Franz Welser-Möst, conductor
Christoph Sietzen, percussion
Siobhan Stagg, soprano
Avery Amereau, alto
Ben Bliss, tenor
Anthony Schneider, bass
Cleveland Orchestra Chorus
STAUD Concerto for Percussion
MOZART Requiem

SPRING

MAR 30, 31, & APR 1 INSPIRATION: THE TEMPEST

Thomas Adès, conductor
Pekka Kuusisto, violin
ADÈS *Tempest* Suite
ADÈS Märchentänze
SIBELIUS Six Humoresques*
SIBELIUS Prelude and Suite No. 1
from *The Tempest**
*Certain selections will not be part of the Friday Matinee concert

APR 6, 7, 8 SHOSTAKOVICH'S FIFTH SYMPHONY

Rafael Payare, conductor
Jean-Yves Thibaudet, piano
BERNSTEIN Symphony No. 2
("The Age of Anxiety")
SHOSTAKOVICH Symphony No. 5

APR 13, 15, 16 MAHLER'S TITAN

Michael Tilson Thomas, conductor
Leif Ove Andsnes, piano
DEBUSSY Jeux, poème dansé
DEBUSSY Fantaisie for Piano
and Orchestra
MAHLER Symphony No. 1 ("Titan")

APR 20, 21, 22, 23 ALL MOZART

Bernard Labadie, conductor
Lucy Crowe, soprano
MOZART Overture to *La clemenza di Tito*
MOZART "Giunse al fin il momento... Al desio di chi t'adora"
MOZART Ruhe Zant from *Zaide*
MOZART Masonic Funeral Music
MOZART "Venga la morte... Non temer, amato bene"
MOZART Symphony No. 41
("Jupiter")

APR 27, 28, 29 MARSALIS AND NEW WORLD

Franz Welser-Möst, conductor
Michael Sachs, trumpet
MARTINŮ Symphony No. 2
MARSALIS Trumpet Concerto
DVOŘÁK Symphony No. 9
("From the New World")

MAY 4, 6 WEILERSTEIN PLAYS BARBER

Franz Welser-Möst, conductor
Alisa Weilerstein, cello
LOGGINS-HULL Can You See?
BARBER Cello Concerto
PROKOFIEV Symphony No. 4

MAY 14, 17, 20 THE GIRL OF THE GOLDEN WEST

Franz Welser-Möst, conductor
Tamara Wilson, soprano (Minnie)
Eric Owens, bass (Jack Rance)
Fabio Sartori, tenor (Dick Johnson)
Cleveland Orchestra Chorus
PUCCINI *La Fanciulla del West*
(*The Girl of the Golden West*)
*Opera presentation, sung in Italian with projected supertitles



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YOUR VISIT

HEALTH & SAFETY

The Cleveland Orchestra is committed to creating a comfortable, enjoyable, and safe environment for all guests at Severance Music Center. While mask and COVID-19 vaccination are recommended they are not required. Protocols are reviewed regularly with the assistance of our Cleveland Clinic partners; for up-to-date information, visit: clevelandorchestra.com/attend/health-safety

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IN THE EVENT OF AN EMERGENCY

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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 (for 3 to 6 years old) and Family Concerts (for ages 7 and older).

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



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

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

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Henri-Edmond Cross (French, 1856–1910), *The Pink Cloud*, c. 1896. Oil on canvas; 54.6 x 61 cm.
Nancy F. and Joseph P. Keithley Collection Gift, 2020.106





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