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SEASON  
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WEEK 14 — MARCH 24–27  
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THE  
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FRANZ WELSER-MÖST | MUSIC DIRECTOR

2122  
SEASON

*Jack, Joseph and Morton Mandel Concert Hall*  
Thursday evening, **March 24**, 2022, at 7:30 p.m.  
Friday evening, **March 25**, 2022, at 7:30 p.m.  
Saturday evening, **March 26**, 2022, at 8:00 p.m.  
Sunday afternoon, **March 27**, 2022, at 3:00 p.m.

**Jane Glover**, *conductor*

**BENJAMIN BRITTEN**  
(1913–1976)

**Suite on English Folk Tunes**, "A time there was..."; Opus 90

1. Cakes and Ale
2. The Bitter Withy
3. Hankin Booby
4. Hunt the Squirrel
5. Lord Melbourne

**W.A. MOZART**  
(1756–1791)

**Piano Concerto No. 22** in E-flat major, K. 482

1. Allegro
2. Andante
3. Allegro

**IMOGEN COOPER**, *piano*

*INTERMISSION*

**RALPH VAUGHAN WILLIAMS**  
(1872–1958)

**Fantasia on a Theme by Thomas Tallis**

**W.A. MOZART**

**Symphony No. 38** ("Prague") in D major, K. 504

1. Adagio — Allegro
2. Andante
3. Presto

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*Cecilia Yudha of Youngstown State University will discuss "The Genius of Mozart" one hour prior to each concert in Reinberger Chamber Hall.*

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2021-2022 Season

**Program: Week 14**

**5**

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## From Mozart's Vienna to Britain's Musical Heritage

**THIS WEEKEND**, Jane Glover returns to Severance to conduct a program uniquely tailored to her. Two of the works draw on her expertise as a Mozart specialist who has written a book about the composer: *Mozart's Women*. The other two point to her background and relationship with music from her native Britain.

Both of the works by Mozart — his Piano Concerto No. 22 and Symphony No. 38 (“Prague”) — were written during a particularly prolific period in his life, from 1783 to 1786. Mozart was composing his opera *The Marriage of Figaro* at the same time as this concerto and his sense of theatricality and grandeur filters throughout. Acclaimed pianist Imogen Cooper — a frequent collaborator of Glover’s — joins The Cleveland Orchestra to perform the concerto, which Mozart premiered himself at the keyboard.

Written shortly after the concerto, the “Prague” Symphony continues down this dramatic and inventive path. Its ambitions in scope, technical demands, and sophistication are far beyond his previous “Linz” Symphony. As with the concerto, the symphony hints at his next great opera to come, *Don Giovanni*.

Both of these masterworks by Mozart are preceded with ones that hark back to the musical legacy of Glover’s homeland. The concerts open with Benjamin Britten’s *Suite on English Folk Tunes*, “A time there was...”, which develops 10 traditional songs into a compact and complete artistic statement. For Glover, who met and received guidance from the great British composer, performing Britten “always feels like coming home,” she said.

Like Britten, Ralph Vaughan Williams also finds inspiration in the legacy of British music in his *Fantasia on a Theme by Thomas Tallis*. Vaughan Williams discovered the tune on which it’s based in 1906 while editing a 16th-century hymnal, melding past and present in a timeless work of ethereal beauty.

— Amanda Angel

## Suite on English Folk Tunes, "A time there was...", Opus 90

Composed: 1974



BY

**Benjamin  
BRITTEN**

BORN

November 22, 1913  
Lowestoft,  
United Kingdom

DIED

December 4, 1976  
Aldeburgh,  
United Kingdom

### At a Glance

Benjamin Britten wrote his *Suite on English Folk Tunes, "A time there was..."* in 1974. He started composing the third of its five sections, "Hankin Booby," in 1966 for the opening of the Queen Elizabeth Hall in London. The full 15-minute work was first performed in June 1975 at the Aldeburgh Festival, which Britten founded with his partner Peter Pears.

Britten scored it for 2 flutes (second doubling piccolo), 2 oboes (second doubling english horn), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, percussion (snare drum, chimes, bass drum, triangle), and strings.

This weekend's concerts, led by conductor Jane Glover, mark The Cleveland Orchestra's first performance of the suite.

### About the Music

**A PROLIFIC COMPOSER**, conductor, and pianist, Benjamin Britten was one of the most prominent cultural ambassadors in English history. Over four decades, he produced 95 works — from operas and concertos to the massive *War Requiem* and numerous song cycles composed for the tenor Peter Pears, Britten's life partner and artistic collaborator. Performing and conducting those works himself at concert halls across the globe, Britten became a national treasure at home, a favorite of audiences ranging from schoolchildren to Queen Elizabeth II.

Part of Britten's allure was how very *English* his music was — inspired by England's culture, written to connect with its people. Britten was a traditionalist in an age of spiraling modernism, the antithesis of the postwar European avant-garde, who sacrificed late Romanticism's lush harmonies for increasingly dissonant vocabularies. Britten's goal was to make music that was accessible to listeners, with melodies they could whistle on the street. He said in 1963 that:

"It is the composer's duty, as a member of society, to speak to or for his fellow human beings ... I do not write for posterity... I write music, now, in Aldeburgh, for people living there, and further afield, indeed for anyone who cares to play it or listen to it."

Britten lived most of his life in Aldeburgh, a coastal town on the North Sea that E. M. Forster described as "a bleak little place; not beautiful." Although Britten found comfort and refuge in the

remote, storm-shellacked town, its bleakness mirrored his physical and emotional states in late 1974. One year earlier, while undergoing heart surgery to replace a faulty valve, he suffered a mild stroke during the operation that greatly weakened his right arm.

Despondent and depressed at his inability to play piano or conduct, Britten found it difficult to focus on composition. But Rita Thomson, Britten's full-time nurse and one of his closest confidantes, made it her mission to lift the composer's spirits and supply him with the materials and quiet he needed to write.

It was on an extended stay with Rita at Schloss Wolfsgarten in autumn 1974 that Britten sketched the *Suite on English Folk Tunes, "A time there was..."*, his final work for orchestra. Although originally conceived as a vehicle for "Hankin Booby," a short dance for wind band Britten had composed in 1966 for the opening of London's Queen Elizabeth Hall, his new suite became an homage to English music itself — a nostalgia-laced look at the popular songs of Britten's youth, suffused with both energy and longing.

"Lovingly and reverently dedicated to the memory of Percy Grainger," a composer friend of Britten's who shared an interest in collecting folk songs, the suite is a testament to Britten's economical musical style. In roughly 14 minutes, he develops 10 folk tune snippets in five fleeting movements.

Marked "fast and rough," the opening "**Cakes and Ales**" pits brassy, militaristic fanfares against relentless rhythms from drums and strings. After a lyrical chorale led by the woodwinds, the military drums return — now off in the distance — while an eerie solo violin skitters up one final scale before the music evaporates.

"**The Bitter Withy**" recalls a ballad based on a medieval poem about Christ's childhood. Lush string lines alternate with scampering figures in the solo harp, the sound of children cheerfully at play. The music slowly grows in intensity, culminating in Mary disciplining the Christ child with three lashings — brilliantly brought to life with rapid glissandos in the harp that end in the raspy snap of the double bass section hitting their strings with the wooden side of the bow.

"**Hankin Booby**" is a Tudor-era dance in triple time, with spiky dotted rhythms from oboes and clarinets punctuated by snareless drums. Trumpets, flutes, and bassoons add to the revelry, replete with quivering trills and swift scalar flourishes.

Lasting less than 90 seconds, "**Hunt the Squirrel**" is a feat of



Benjamin Britten in 1953.

## Piano Concerto No. 22 in E-flat major, K. 482

Composed: 1785

virtuosic fiddling. Divided into four parts, the orchestra's violins swiftly navigate sudden changes in dynamics, biting accents, and rapid-fire string crossing in its race to the finish line.

Dark clouds and icy breezes permeate the closing **"Lord Melbourne."** The energetic drums and fiddlers of earlier movements have departed, replaced by a solo English horn singing its melancholy tune, marked "always flowing" in the score. Yearning turns to resignation as the soloist's final phrase echoes across the winds and a plush major chord in the strings fades to nothing.

The suite's title, *"A time there was . . ."*, is a nod to the first line of "Before life and after," a Thomas Hardy poem that held great emotional resonance for Britten. In 1953, he had set the poem as the final movement of the *Winter Words* cycle composed for Pears — a work they performed many times on their international recital tours. To understand its placement on the suite's title page, more than two decades later, we must turn to perhaps the most moving love letter the couple shared. Shortly after Britten finished sketching the new suite, he wrote to Pears in New York:

"My darling heart . . . I do love you so terribly, and not only glorious you, but your singing. I've just listened to a re-broadcast of *Winter Words*, and honestly you are the greatest artist that ever was — those great words, so sad and wise . . . What have I done to deserve such an artist and man to write for? . . . I love you, I love you, I love you."

Already swept up in the nostalgia of his new work, and with Pears thousands of miles away for the Metropolitan Opera premiere of Britten's final opera, *Death in Venice*, hearing *Winter Words* prompted not only a spectacular confession of love from Britten, but a means to encode that love for Pears in his new work. And having come to terms with his declining health and accepting that the days he had left were far too few, he chose to express that love both nobly and unabashedly.

— 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.*



BY  
**Wolfgang Amadeus  
MOZART**

BORN  
January 27, 1756  
Salzburg, Austria

DIED  
December 5, 1791  
Vienna

### At a Glance

This concerto was written in December 1785 and introduced on the 23rd of the month as an "entr'acte," premiered during intermission of a performance of the oratorio *Esther* by Carl Ditters von Dittersdorf. The first known performance in the United States was on February 26, 1859, with the Philharmonic Society of Boston under Carl Zerrahn and pianist Benjamin J. Lang.

This concerto runs about 35 minutes in performance. Mozart scored

it for an orchestra of flute, 2 clarinets, 2 bassoons, 2 horns, timpani, and strings, plus solo piano.

The Cleveland Orchestra first performed Mozart's Concerto No. 22 in April 1948 under the direction of George Szell, with Rudolf Serkin as soloist. Eleven years later, the Orchestra and Szell recorded it with pianist Robert Casadesu. The last performance at Severance of this work was in October 2004, with Mitsuko Uchida conducting from the keyboard.

### About the Music

**THIS CONCERTO WAS WRITTEN** during one of the most successful periods in Mozart's life. He was at the height of his popularity in Vienna, where he gave about a dozen concerts in 1785 alone. During that time, his opera *The Abduction from the Seraglio* was being performed in many German cities. In October of 1785, Mozart began work on the opera *The Marriage of Figaro*. A concert review in the *Wiener Zeitung* said Mozart was "universally valued" and referred to his "deserved fame."

Concerto No. 22 shows especially well how Mozart expanded upon earlier iterations of the form. Denis Forman, author of the book *Mozart's Concerto Form: The First Movements of the Piano Concertos*, places it in the category of *galant* works. *Galant* music was defined in the 18th century as music written in a simple yet elegant style, light in tone and limpid in structure.

Composer Johann Christian Bach, whom the 8-year-old Mozart met in London and who gave the child much encouragement, was one of the main proponents of this style. In Concerto No. 22, Mozart took some typical *galant* gestures and carried them as far as they would go.

The E-flat major fanfare heard in the first two measures of the concerto's **first-movement Allegro** is something of a cliché; Mozart opened several of his works that way. Yet the third measure already brings something unexpected; a series of harmonic suspensions, dissonances followed by resolutions, scored for bassoons and horns alone. The fanfare is repeated and so are

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the suspensions, this time played by the clarinets and the violins. Such details of orchestration — never found in J.C. Bach — greatly enhance the impact of Mozart’s music. The use of clarinets instead of oboes is particularly noteworthy, since this is one of only two Mozart concertos to use this woodwind instrument, which at the time was still a newcomer in the orchestra. This remarkable opening is followed by a movement rich in lyrical ideas, with plenty of virtuosic piano passages.

The heart of the concerto is its **second-movement *Andante*** in C minor. A highly emotional instrumental aria is played by the violins *con sordino*, or with mutes. This theme, varied at each repeat, alternates with major-key episodes, in which the piano is silent and the orchestral woodwinds become soloists. The movement ends with a coda for piano and woodwinds, in which one melody from the first major-key episode is heard in the minor, to magical effect.

The **last movement** is a rondo that, like the opening *Allegro*, starts with a stock melodic formula. As before, however, the continuation is completely individual, with a wealth of themes and one big surprise: the appearance of an *Andantino cantabile*, a slow minuet in the new key of A-flat major. Mozart had introduced the very same changes in his early E-flat major concerto (No. 9, nicknamed “Jeunehomme”) in 1777. The episode in No. 22 is another dialogue between the piano and the woodwinds; its tone anticipates the moment in *Così fan tutte* where, shortly before the end of the opera, Ferrando and Fiordiligi drink to their love. (It should be remembered, though, that Fiordiligi was originally engaged to Ferrando’s friend, Guglielmo.) The rondo theme then returns and the cheerful mood continues, just like in the opera where the original state of affairs is restored at the end and all the characters go back to their initial partners.

The piano’s very last phrase is one of Mozart’s incomparable smiling-through-tears moments, finally interrupted by six closing measures where the orchestra seems to say: “Enough of that, it’s time to go.”

— Peter Laki



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

# Fantasia on a Theme by Thomas Tallis

Composed 1910



BY  
**Ralph Vaughan  
WILLIAMS**

BORN  
October 12, 1872  
Down Ampney,  
United Kingdom

DIED  
August 26, 1958  
London

## At a Glance

Ralph Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* premiered in 1910 at England's Three Choirs Festival with the composer conducting. It quickly became one of the most beloved works in the British repertoire.

Vaughan Williams scored the work, based on a 16th-century madrigal by Tallis, for double string orchestra, which is further divided into string quartet and an ensemble of nine instruments. It is

about 15 minutes in length.

The Cleveland Orchestra first performed the *Fantasia* in 1923 under the direction of Music Director Nicolai Sokoloff. It has appeared occasionally on programs since. The Orchestra most recently performed it as part of the Blossom Music Festival in 2010 with conductor Case Scaglione. The last performance at Severance came in March 1972, led by Louis Lane.

## About the Music

**THE SEAMLESS** unanimity of sound that a group of strings can create has induced many composers to write works specifically for large ensembles of strings. A number of these — by Tchaikovsky, Elgar, and Dvořák — have become popular staples for orchestras around the world.

For his *Fantasia on a Theme by Thomas Tallis*, the English composer Ralph Vaughan Williams approached the idea of a work for strings from several different angles all at once. Vaughan Williams had come of age in an era with renewed interest in music from the English Renaissance — when Shakespeare lived and England's first great crop of composers were writing hymns, songs, and instrumental works. In 1906, Vaughan Williams undertook editing a new English Church Hymnal. To the many popular Victorian tunes from the 19th century, he set about adding some older English tunes, choosing a variety of appropriate melodies by Henry Purcell (1659–1695), William Byrd (1543–1623), Thomas Morley (1557–1602), and Thomas Tallis (1505–1585).

Vaughan Williams was particularly intrigued by some of Thomas Tallis's tunes, and when asked to write a new piece for the Three Choirs Festival — which rotates each year among the three cathedral cities of Gloucester, Hereford, and Wooster — he reached across four centuries of music and chose one of these as his starting point.

Having spent three months in France studying with Maurice Ravel, Vaughan Williams also started to experiment with sonority, giving rise to an inspired design for the work. Rather than writing

simply for a string orchestra, he composed for three string groupings of unequal sizes. The *Fantasia* is thus scored for a large string orchestra, a smaller group of nine instrumentalists, and a separate string quartet. Part of Vaughan Williams's intentions was to amplify the natural echo and resonance inside Gloucester Cathedral, the site of that year's festival. In doing so, he also succeeded in recreating some of those same sound characteristics wherever the piece is played.

The ethereal beauty and timeless nature of the *Fantasia* emanates from the full string orchestra at its beginning, cycling through the main theme twice. The instrumental forces are then divided and set into dialogue with each other, spinning new textures and creating an array of shimmering harmonies before reuniting at the end.

So effective are Vaughan Williams's techniques that they have been frequently emulated in film music to set an atmosphere of calm expectancy. And, as popular as this piece has become through recordings, it is considerably more fascinating to experience in performance, where we can hear in full relief the effect of the three different ensembles playing with and against one another and juxtaposed in space.

— Eric Sellen

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

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# Symphony No. 38 (“Prague”) in D major, K. 504

Composed: 1786



BY  
**Wolfgang Amadeù  
MOZART**

BORN  
January 27, 1756  
Salzburg, Austria

DIED  
December 5, 1791  
Vienna

## At a Glance

Mozart began writing this symphony in spring or summer of 1786 and completed it, according to an entry in his manuscript “Catalogue of all my works,” in Vienna on December 6, 1786. It was most likely first performed, under Mozart’s direction, in the Prague opera house, known then as the Nostitz Theater and now as the Estates Theater, on January 19, 1787.

This symphony runs about 25 minutes in performance. Mozart scored it

for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

The “Prague” Symphony was first performed in the United States on February 2, 1850, with Carl Lenschow leading the Germania Musical Society of Baltimore. The Cleveland Orchestra first performed it in January 1937, under the direction of Artur Rodziński. The Orchestra’s most recent performances were in February 2019, conducted by Harry Bicket.

## About the Music

**THE YEAR WAS 1786.** Three years had passed since Mozart wrote his last symphony, the C-major work known as the “Linz” Symphony (No. 36). These three years were among the most productive in Mozart’s life. In addition to a magnificent series of piano concertos (no fewer than twelve works, including No. 22, which is on this weekend’s program), he composed six great string quartets, a host of other chamber music works, and the opera *The Marriage of Figaro*.

This list of works between 1783 and 1786 is impressive not only by its sheer quantity, but also by its quality. Mozart, who had turned thirty in January 1786, had entered a new artistic phase, reaching an unprecedented level of maturity and sophistication. Having mastered the musical conventions of the age as a child and then creating his own personal style as a young adult, Mozart was now beginning to write works that were truly unique in the way he treated that style and those conventions.

Every page of the “Prague” Symphony bears witness to Mozart’s intention to transcend the scope of what a symphony had normally been. (The same year, his friend Franz Joseph Haydn achieved a similar breakthrough — independently from Mozart — in his six great symphonies for Paris, Nos. 82–87). Mozart’s main novelty is a much more complex web of motivic relationships; a few short motifs and melodic gestures provide enough material for a whole movement. In addition, the technical demands placed on the performers significantly increased — there are

many more virtuoso passages, intricate syncopations, and sensitive woodwind solos than ever before.

The “Prague” is one of only three Mozart symphonies that start with a slow introduction (the other two being the “Linz” and No. 39 in E-flat major). The introduction begins with a typical Mozartian gesture of repeated tonic notes played in unison with rapid scale figures leading up to them. (Similar openings are found in the overture to *Idomeneo* and in the “Jupiter” Symphony, No. 41, K. 551).

The introduction of the “Prague” Symphony, however, soon diverges from all similar openings. The harmonies become more and more chromatic, and the progression culminates with a great D-minor chord that sets off a whole chain of astonishing modulations. Indeed, the intense dramatic power of this music anticipates the overture to *Don Giovanni*, the new opera Mozart was soon to write for Prague.

The opening “theme” of the **first movement’s** main *Allegro* section is not much of a theme, really. It consists of only one note, repeated by the first violins in syncopation (with off-beat accents) while the other strings intone another motif that is not much more elaborate. Two little, and seemingly inconsequential, “tags” are attached to this opening, one in the violins and one in the winds. In what follows, these elements are combined, transformed, and elaborated contrapuntally; surprisingly, the same material is used again at the point where the conventions would call for a contrasting secondary theme. Yet the contrasting theme — a gentle, lyrical melody — does arrive eventually, introduced by the strings and repeated in the minor mode with an ingenious counterpoint in the bassoons. The movement’s exposition closes with material derived from the opening motifs, which also provide the basis for the intensely contrapuntal development section. In the recapitulation, Mozart changes a single note (A-natural becomes A-sharp in the second violins), which is enough to send the ensuing music on an entirely different course.

The **central Andante**, like the first movement, is in sonata form, with three distinct thematic areas. The first is a singing melody, the second is more turbulent and contains some sudden modulations and dynamic contrasts, while the third breaks down to a string of short motifs whose enchanting effect derives in part from the graceful interplay of the strings and woodwinds.

For unknown reasons, the “Prague” Symphony doesn’t have a



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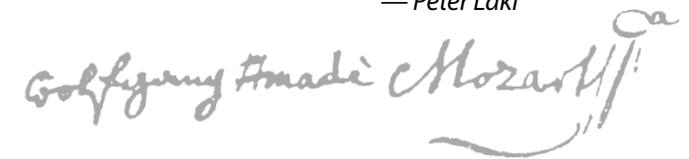
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minuet movement. Its **last movement** is a dashing *Presto*, again in sonata form. As in the first movement, syncopations play an important role in the first theme, which is presented both in major and in minor. After the lyrical second melody, the first returns in varied form, and its rhythm serves as accompaniment to the lively closing section. In the development, the main theme is subjected to some exciting transformations with much counterpoint and an abundant use of the dramatic minor mode. The movement has a "false" recapitulation — that is, the main theme returns as at the beginning, only to veer off into further developmental activity. It is fitting, then, that the real recapitulation is much abridged and limited to the second melody and the closing material.

— Peter Laki



## COMING UP THIS APRIL

### AX PLAYS CHOPIN

APR 7 | THU 7:30 PM

APR 9 | SAT 8:00 PM

APR 10 | SUN 3:00 PM

Alan Gilbert, *conductor*

Emanuel Ax, *piano*

**L. BOULANGER** D'un matin de printemps (On a Spring Morning)

**CHOPIN** Piano Concerto No. 2

**CHIN** Rocaná for Orchestra

**DEBUSSY** La mer (The Sea)

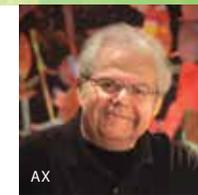


PHOTO BY MAURICE JERRY BEZDOS

### SZEPS-ZNAIDER PLAYS SIBELIUS

APR 21 | THU 7:30 PM

APR 22 | FRI 7:30 PM

APR 23 | SAT 8:00 PM

Klaus Mäkelä, *conductor*

Nikolaj Szeps-Znaider, *violin*

**SIBELIUS** Violin Concerto

**SHOSTAKOVICH** Symphony No. 10



PHOTO BY LARS GUNDERSEN

### TETZLAFF PLAYS BEETHOVEN

APR 14 | THU 7:30 PM

APR 15 | FRI 11:00 AM

APR 16 | SAT 8:00 PM

François-Xavier Roth, *conductor*

Christian Tetzlaff, *violin*

**BEETHOVEN** Violin Concerto

**BARTÓK** Music for Strings, Percussion, and Celesta\*



PHOTO BY GEORGIA BERTAZZI

### TCHAIKOVSKY FAVORITES

APR 28 | THU 7:30 PM

APR 29 | FRI 7:30 PM

APR 30 | SAT 8:00 PM

MAY 1 | SUN 3:00 PM

Michael Tilson Thomas, *conductor*

Gautier Capuçon, *cello*

**TCHAIKOVSKY** *Romeo and Juliet* Overture-Fantasia

**TCHAIKOVSKY** Variations on a Rococo Theme (for cello and orchestra)

**FAURÉ** Elegy (for cello and orchestra)

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



PHOTO BY GREGORY BATARDON

For tickets and info, visit [CLEVELANDORCHESTRA.COM](http://CLEVELANDORCHESTRA.COM)



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GUEST CONDUCTOR

## Jane Glover

Acclaimed British conductor Jane Glover has been music director at Chicago's Music of the Baroque since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She

joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1982 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991. From 2009 to 2016, she was director of opera at the Royal Academy of Music where she is now the Felix Mendelssohn Emeritus Professor of Music. She was recently visiting professor of opera at the University of Oxford, her alma mater.

Ms. Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Asia, Australia, Europe, and the United States.

In recent seasons, she has appeared with

The Cleveland Orchestra, Minnesota Orchestra, New York Philharmonic, Philadelphia Orchestra, and Toronto Symphony Orchestra.

A Mozart specialist, she has conducted all the composer's operas around the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Britten, Handel, and Monteverdi. Highlights of recent seasons include *Alcina* with the Washington National Opera, *Così fan tutte* for Lyric Opera of Kansas City, *Don Giovanni* at Opera Theatre of Saint Louis, *The Elixir of Love* for Houston Grand Opera, *The Magic Flute* with the Metropolitan Opera, and *Medea* for Opera Omaha.

Ms. Glover holds a personal professorship at the University of London, is a fellow of the Royal College of Music, and the holder of several honorary degrees. In 2020, she was awarded the Royal Philharmonic Society's Gamechanger Award for her work in breaking new ground for other female conductors. The author of the critically acclaimed books *Mozart's Women* and *Handel in London*, she was created a Commander of the British Empire in the 2003 New Year's Honours and a Dame Commander in the 2021 New Year's Honours.



PHOTO BY JIM STEELE

## Imogen Cooper, *piano*

Pianist Imogen Cooper is regarded as one of the finest interpreters of Classical and Romantic repertoire and internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the Hallé Orchestra with Sir Mark Elder and the London Symphony Orchestra with Sir Simon Rattle. Recent and future recitals include performances at Germany's Klavierfest Ruhr, London's Wigmore Hall, Montreal Museum of Fine Arts, and Spain's Schubertiada. In 2021, Ms. Cooper served as chair of the jury at the Leeds International Piano Competition.

Ms. Cooper has a widespread international career, appearing with the Berlin Philharmonic, Boston Symphony Orchestra, Budapest Festival Orchestra, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic, among many others. She played at the BBC Proms and with all major British orchestras. She enjoys particularly close relationships with Britten Sinfonia and the Royal Northern Sinfonia. Her recital appearances have included Hong Kong, New York, Paris, Prague, Singapore, Tokyo, and Vienna.

Ms. Cooper is a committed chamber musician and performs regularly with cellist Adrian Brendel and violinist Henning Kraggerud. As a Lieder recitalist, she has had a long collaboration with baritone Wolfgang Holzmair in both the concert hall and recording studio. Her recent recordings for Chandos Records feature music by French and Spanish composers, as well as Beethoven, Liszt, and Wagner.

Ms. Cooper received a Dame Commander of the British Empire in the Queen's Birthday Honours in 2021. The honor adds to her many awards and accolades, which include the Queen's Medal for Music (2019), Royal Philharmonic Society Performers Award (2008), Commander of the Order of the British Empire (2007), and Honorary Membership of the Royal Academy of Music (1997). The Imogen Cooper Music Trust was founded in 2015 to support young pianists at the cusp of their careers.



PHOTO BY SUSSIE AHLBURG

## The Cleveland Orchestra



Now in its second century, The Cleveland Orchestra, under the leadership of Franz Welser-Möst since 2002, remains one of the most sought-after performing ensembles in the world. Year after year the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. In recent years, *The New York Times* has called Cleveland "the best in America" for its virtuosity, elegance of sound, variety of color and chamber-like musical cohesion, "virtually flawless," and "one of the finest ensembles in the country (if not the world)."

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

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra's legendary sound and committed programming. More recently the Orchestra launched several bold digital projects, including the streaming broadcast series *In Focus*, the podcast *On A Personal Note*, and its own recording label.

The 2021-22 season marks Franz Welser-Möst's 20th year as music director, a period in which The Cleveland Orchestra earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra. The Orchestra's 100th season in 2017-18 featured two international tours, concluding with the presentation of Welser-Möst's *Prometheus Project*, featuring works by Beethoven, on three continents.

Its acclaimed opera presentations, including Strauss's *Ariadne auf Naxos* (2019), Debussy's *Pelléas et Mélisande* (May 2017), Bartók's *Miraculous Mandarin* and *Bluebeard's Castle* (April 2016), and Janáček's *The Cunning Little Vixen* (2014 and 2017), have showcased the ensemble's unique artistry and collaborative work ethic.

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

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# THE CLEVELAND 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**  
*Paul and Lucille Jones Chair*

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

**Kim Gomez**  
*Elizabeth and Leslie  
Kondorossy Chair*

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

**Miho Hashizume**  
*Theodore Rautenberg Chair*

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

**Alicia Koelz**  
*Oswald and Phyllis Lerner  
Gilroy Chair*

**Yu Yuan**  
*Patty and John Collinson Chair*

**Isabel Trautwein**  
*Trevor and Jennie Jones Chair*

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

**Zhan Shu**

### SECOND VIOLINS

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

**Emilio Llinás<sup>2</sup>**  
*James and Donna Reid Chair*

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

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

**Lynne Ramsey<sup>1</sup>**  
*Charles M. and  
Janet G. Kimball Chair*

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

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

**Lisa Boyko**  
*Richard and Nancy Sneed Chair*

**Richard Waugh**

**Lembi Veskimets**  
*The Morgan Sisters Chair*

**Eliesha Nelson**

**Joanna Patterson Zakany**

**William Bender**

**Gareth Zehngut**

### CELLOS

**Mark Kosower\***  
*Louis D. Beaumont Chair*

**Richard Weiss<sup>1</sup>**  
*The GAR Foundation Chair*

**Charles Bernard<sup>2</sup>**  
*Helen Weil Ross Chair*

**Bryan Dumm**  
*Muriel and Noah Butkin Chair*

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

**Ralph Curry**

**Brian Thornton**  
*William P. Blair III Chair*

**David Alan Harrell**

**Martha Baldwin**

**Dane Johansen**

**Paul Kushious**

**BASSES**

**Maximilian Dimoff\***  
*Clarence T. Reinberger Chair*

**Derek Zadinsky<sup>2</sup>**

**Scott Haigh<sup>1</sup>**  
*Mary E. and F. Joseph  
Callahan Chair*

**Mark Atherton**

**Thomas Sperl**

**Henry Peyrebrune**  
*Charles Barr Memorial Chair*

**Charles Carleton**

**Scott Dixon**

**Charles Paul**

**HARP**

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

*This roster lists the fulltime 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

**Nathaniel Silberschlag\***  
*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**

**Carolyn Gadiel Warner**  
*Marjory and Marc L.  
Swartzbaugh Chair*

**LIBRARIANS**

**Michael Ferraguto**  
*Joe and Marlene Toot Chair*

**Donald Miller**

**ENDOWED CHAIRS  
CURRENTLY UNOCCUPIED**

*Sidney and Doris Dworkin Chair  
Blossom-Lee Chair  
Sunshine Chair  
Gilbert W. and Louise I. Humphrey Chair  
Rudolf Serkin Chair*

\* Principal  
5 Associate Principal  
1 First Assistant Principal  
2 Assistant Principal

### CONDUCTORS

**Christoph von Dohnányi**  
MUSIC DIRECTOR LAUREATE

**Vinay Parameswaran**  
ASSOCIATE CONDUCTOR  
*Elizabeth Ring and  
William Gwinn Mather Chair*

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

*Listing as of March 2022.*

### 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. Infra-red 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).

### HEALTH AND SAFETY

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

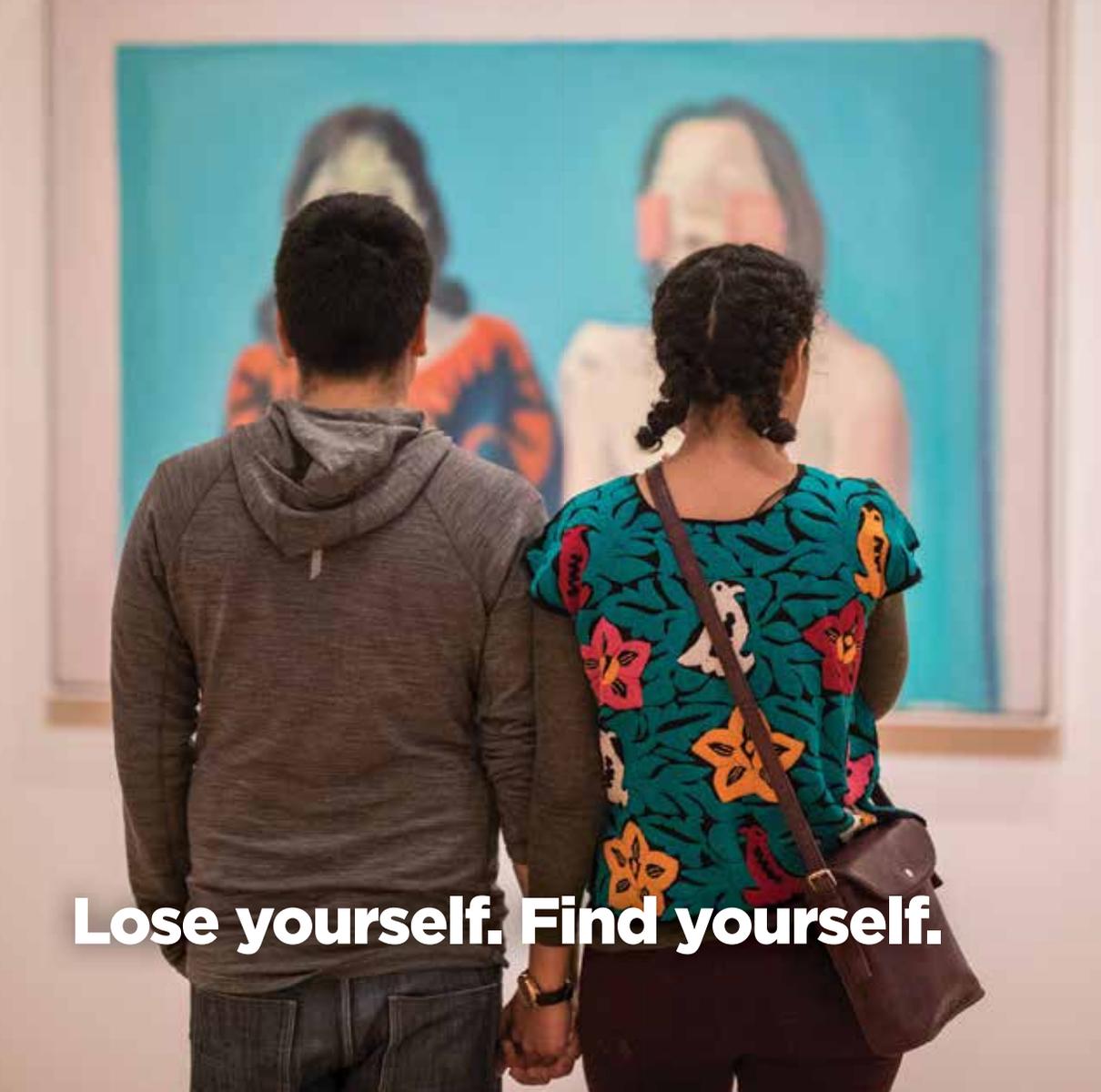
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