

THE CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST

SCHUBERT
Symphony in C major
("The Great")

KŘENEK
Static and Ecstatic



FRANZ SCHUBERT
Symphony in C major (“The Great”), D.944

Tracks 1-4 57:33

ERNST KŘENEK
Static and Ecstatic, Opus 214

Tracks 5-14 19:30

THE CLEVELAND ORCHESTRA

Recorded live at Severance Hall, March 2020

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*View from the stage just before the performance begins, with
only a few dozen invited guests in the hall, March 12, 2020.*

(Photo by Jesse McCormick)



Crisis and Creativity

June 2020, Cleveland, Ohio, U.S.A.

With the year but half over, it is already clear that 2020 will be remembered as a pivotal moment in modern history.

The tumult has impacted all of us, living anywhere and everywhere. Performances cancelled, travel suspended, deaths and heroism, lockdowns put in place and then reversed in stages. Protests about reopening. Protests regarding ongoing injustice and racial inequity in the world. Bringing together an incalculable desire for answers to problems both new and old.

The Cleveland Orchestra has weathered many storms before. In times of crisis and celebration, we have drawn together crowds for solace or commemoration. Performances have been shortened, threatened, or cancelled by snowstorms, tornadoes, and earthquakes. The creation of the Orchestra itself unfolded amidst the 1918 Influenza

Pandemic a century ago, with the ensemble's very first concert taking place in December that year, after bans against public performances had been lifted. Later, the Great Depression forced changes to operations and programming, including the cancellation of an ongoing series of annual opera presentations. World War II removed many musicians from the stage to serve in the Armed Forces (including the music director). Renovations have shuffled performances from one location to another.

But always we've found a way forward, facing adversity with creativity and fully resolved to continue stronger than ever, to serve our hometown, whose support and encouragement has never wavered.

Yet 2020 has brought us more fully into crisis than ever before, cancelling months of performances and requiring a wholesale shift in our thinking as to how best to ensure The Cleveland Orchestra's future — as

a local institution and as a globally-recognized ensemble. A year filled with crisis and concern has focused on lives and livelihoods, on plans for change and a yearning for catharsis.

CONTINUITY AND CRISIS

This year, The Cleveland Orchestra launched its own recording label with an inaugural three-disc album titled "A New Century." Over a year in the planning, the album offered six musical selections written across three centuries. Together, they were chosen to bring clear focus on the ongoing and extraordinary artistry of this storied ensemble under Franz Welser-Möst's direction.

This second release continues that exploration and focus, bringing together Schubert's greatest symphonic masterpiece with a singularly modern work by 20th-century composer Ernst Křenek. As in the first set, these contrasting pieces have much to say in both their differences

and similarities — and in how deftly The Cleveland Orchestra and Franz perform each.

All that said, this album was not what we were expecting for our label's second release. This album was brought together in unexpected ways in the midst of crisis. As Franz Welser-Möst and I discussed the options day by day, we had to juggle the here-and-now with the weeks and months ahead. We've had to make new decisions, choosing between options we had never considered before.

The recording of these two pieces took place in March 2020, created under poignant and emotion-filled circumstances — as Franz relates beginning on page 9. The artistic expression they embody is central to The Cleveland Orchestra's dedication to music's role in the world — to instill understanding and inspiration, perspective and wonder. In a world filled with uncertainty, mu-

sic offers an extraordinary opportunity for sharing. In a world too often riven by divisions and discord, music — and all the arts — offer bridges for understanding.

CATALYST FOR CHANGE

As an institution, 2020 has forced us to ask fundamental questions about The Cleveland Orchestra's role in today's world. With the cancellation of months of performances, how do we ensure The Cleveland Orchestra's future? How do we find continuing relevance in a modern, post-pandemic reality? How can we evolve fast enough to keep up with changing times and shifting community needs? How do we prove once more that music — and all the arts — are a necessary and enriching part of everyday life in today's modern world?

Rather than feeling defeated, disrupted, and in despair over this year's new crises, The Cleveland Orchestra has worked to use these crises as catalysts for change. Instead of business-as-usual, we have looked toward accelerating our own future — to bring together ideas we were already considering or planning on longer timeframes, to embrace

the future and to work harder toward becoming better than the promises foretold by our acclaimed past. Now is the time to dare, to more actively demonstrate who we are and what we have to offer.

Through questioning our base assumptions and beliefs, we have tried to see the world around us with new meaning — to be more spontaneous, and to embrace new ideas in a world that too often lacks flexibility and is afraid of change. The musical scores are written out, but everything we do does not have to follow that same linear convention.

Perhaps more than ever before, the years and decades ahead will see much change and transformation in arts and entertainment. It's been said for decades, but technology is an increasingly powerful force in today's world. The craft and art onstage remain hand-made and in-the-moment, but everything surrounding it is part of a digitally-connected world.

For many audience members, the arts will remain an oasis of rest, away from the "reality" of the everyday. But for more and more people, the arts offer new pathways, to be rebuilt and re-created for today and tomorrow. Change is a constant. The arts carry us forward with both famil-

arity and innovation, incorporating new ideas and new technologies, integrating the best traditions of the past with insights from today, and synthesizing new understandings for tomorrow.

CELEBRATING HUMANITY

The Cleveland Orchestra's mission focuses our work both on music and on people — on those performing as well as those listening, and on the hometown community we serve and support, and whose enthusiasm and support are crucial to our success.

We have, undeniably, sometimes focused too completely on the music for its own sake, and not enough on how the musical experience inspires and energizes in performance, to bring audience and community and artists together.

Orchestras must change. To reflect and better serve society. To bolster needs and ask questions. To directly tackle and be involved in everything society encompasses — the good, the bad, and the ugly. Music is not just a salve to make listeners feel better, but also a process of learning and a method for exchanging ideas. We must serve our communities by reflecting community values and

diversity, by understanding differences and uniting us toward common goals. In Cleveland, we must strive to be not just The Cleveland Orchestra, but to be an orchestra for everyone. To be Cleveland's Orchestra not just as a slogan but in action and deed.

Music offers emotional reality — a journey filled with emotional resonance. Music tells stories, directly and indirectly, in a communal space and experience, creating incredible ties between performers and audience. Ultimately, it is all in the music — the shared emotions, the shared experience of being human, of breathing with life, of aspiring to be better.

The many choices facing all of us are challenging in any era, but perhaps more so in 2020. Let the journey continue, and let us continue the journey, in new ways and old. In an ever-changing and never-ending search for and celebration of the bonds that bring humanity together.



—André Gremillet
President & CEO
The Cleveland Orchestra

Mirror and Message

June 2020, Seewalchen am Attersee, Austria

As I write this, the performing arts throughout most of the world are in the midst of a long and unexpected intermission, caused by a virus. Music and the arts have become, for the moment, something shared more online than in-person. While lockdowns are being lifted in many areas, the virus's threat continues.

I have been listening to the final master proofs of these new recordings, of Schubert's "Great" C-major Symphony and Ernst Křenek's *Static and Ecstatic*. Each time I listen, I am amazed both by the performances and by the circumstances in which they were recorded — in March 2020, just as the world was shutting down and just as life, the way most of us knew it on a day-to-day basis, was about to change quite radically.

MAKING CHOICES

The Cleveland Orchestra launched its own recording label this

year with a three-disc album and book, and with plans for a series of new releases going forward each year. In preparation, we had identified a variety of upcoming repertoire that might be captured to showcase the ensemble's many artistic strengths.

Yet this particular recording — pairing a symphony by Schubert with a modern piece by Křenek — came together quite unexpectedly, from two separate projects. In the midst of changing circumstances, as the world itself was revolving in one direction and slowing down in so many other ways, these two pieces suddenly became an unlikely but obvious twosome.

In many senses, they were never intended to be paired together, in performance at Severance Hall or as a Cleveland Orchestra recording. Yet, they make quite a lot of sense together, as testament to what was happening at the time — and in testi-

mony to how the world has changed and is always changing. And of how art reminds us about what is important and special in the people around us.

MAKING MUSIC

Křenek's *Static and Ecstatic* had never before been performed by The Cleveland Orchestra. In concerts on March 5-8, 2020, it was presented alongside Mendelssohn's *Lobgesang*, or "Song of Praise." The first piece embraces modernism, the other sings praises in a traditional classic idiom, forged through Mendelssohn's creativity and focused spirituality. Both works were programmed to preview a larger festival I was to conduct with The Cleveland Orchestra two months later in May 2020, centered around Alban Berg's startlingly creative opera *Lulu*, with wider discussions alongside performances of musical styles and categories banned and censored by

Nazi Germany — including composers of Jewish, African, and modernist origins or sensibilities.

In the preceding month, while continuing my preparations and research for *Lulu* and the *Censored: Art + Power* festival, I had again been reminded of the maxim that history repeats itself. *Lulu* was written nearly a century ago, in the midst of rising political tensions, of increasing nationalism and appeals for authoritarianism, unleashed in part by an era of growing wealth and extravagance, of a kind of free-wheeling individualism that was separating the world further into haves and have-nots. This, in turn, had been spurred on by the great loss of life in World War One and the worldwide influenza pandemic of 1918, pushing survivors to let their hair down, to want to forget, to party together with extravagant license. Excess fueled the opposing reaction, to clamp down and narrow what was allowed. Censorship

was practiced at unheard of scales, melded with newly-invented mass media propaganda techniques.

In our own time, the opening decades of the 21st century have seen a similar push-and-pull of contrary directions. And the Covid-19 outbreak this year is, in some horrible way, both fitting and timely, as humans struggle to move forward, with new generations working together to learn anew and to re-learn lessons from the past.

In a rather different way, the Schubert was also part of a festival focus. For two seasons, we had been exploring connections and contrasts in the symphonic writings of Franz Schubert and Sergei Prokofiev, through pairings of their symphonies. Among culminations of this focus, we had scheduled a weekend of concerts in Cleveland, March 12-14, followed by a series of performances in Vienna on our spring tour.

THE CLOCK RUNS OUT

Awareness of the novel coronavirus had reached us several weeks earlier, as The Cleveland Orchestra was making final preparations for the spring concert tour to Europe and the United Arab Emirates. Schedules

many years in the making were suddenly being questioned. I talked daily with André Gremillet, the Orchestra's President & CEO, to discuss the options and concerns. With the virus spreading, would it be safe for over a hundred musicians and accompanying staff to travel and perform? Which country might become a new hot spot? What at first seemed a remote possibility — of being forced to cancel or curtail the tour — each day looked more and more probable.

Yet like so many everywhere, we kept to schedule, rehearsing and performing in Cleveland, while talking widely with medical experts in Ohio and from around the world. We were simultaneously reviewing our original plans and several alternate scenarios. Might we stay at home in Cleveland and present concerts for the larger community instead of going to Europe? Would the virus interrupt concerts scheduled for Cleveland in March, or later in the spring?

The bigger picture was also on television each day. Rising numbers of people were becoming sick and dying. One country after another was reporting cases. People were frightened, hospitals were busier and busier. Towns, cities, and borders were closing.

THE FINAL PERFORMANCES

After the Mendelssohn-Křenek weekend, rehearsals continued for Schubert and Prokofiev. But the situation was moving fast. The entire tour was looking increasingly unlikely, with a draft news release circulating for review. On Wednesday evening, it was announced that travel to and from Europe would be closed beginning that next weekend — my wife and I would have to quickly make a choice, going to our home in Austria, or staying in Cleveland.

On Thursday morning, March 12, André addressed the Orchestra just prior to the week's final dress rehearsal, telling everyone that, in anticipation of Ohio's governor banning the gathering of more than 100 people together, we were closing Severance Hall to the public. We would continue with plans to record the Thursday evening and Friday morning concerts, but Thursday night's performance would be for an invited audience only, a few donors and staff members, to comply with new orders from the State of Ohio.

During rehearsals throughout the week, we had already been feeling each day that this week was somehow different. A number of the musicians were optimistic, others

more worried and concerned. But we were all aware of everything happening across the world. And what we could agree on, what we knew with clearer certainty, was the music itself. And together we focused on what we were able to do, somehow almost unconsciously putting extra effort and understanding into our work together.

That evening, in full concert dress, we performed for perhaps sixty people, spread across Severance Hall's very blue seats. The next morning we performed again, with about twenty staff members as audience.

I remember at one point — and I know quite specifically when in the second movement — I suddenly realized that this might be the last time I would ever conduct The Cleveland Orchestra. The months ahead were filled with increasing uncertainty. We might not yet be ready to announce cancelling the rest of the season in April and May, but suddenly, perhaps without words, I understood the possibility of how deep this crisis might go. The tour, the weekend, the season, the summer. We could not know when we might make music together again, for a very long time.

In such times, you are in a situation you have never been before, yet also filled with awareness of reality. And the performances by The Cleveland Orchestra, both on Thursday and on Friday, the performances by this extraordinary group of musicians were perhaps as close to perfection as is possible to imagine. For all of us, in this kind of situation, you feel you want to hang on to something you love — to fully embrace the act of playing together, and to focus on Schubert’s beautifully laid-out music, filled as it is with clarity and conviction, in a musical journey of utmost majesty and tenderness.

THE MIRROR IN THE MESSAGE

In rehearsal, I had talked with the Orchestra about Schubert’s music — and the fact that he often works in small focus, creating and developing so carefully and creatively the smallest details. Thus, in one sense, he creates a small world. But it is always an incredibly rich world. This, in many ways, mirrors what so many of us have experienced in the ensuing weeks and months — as we isolated with family, sitting in a small and very personal world, surrounded by some-

thing larger, a deeply interconnected world. For weeks, I had no direct in-person contact with anyone but my wife, and yet I felt very much a part of the larger expanse of humanity, and understood anew my ongoing relationship with The Cleveland Orchestra’s musicians and audience.

In a different way, but still looking at how different parts and different lives connect together, Schubert was always in the shadow of a giant named Beethoven. And in the “Great” C-major Symphony, he was trying once more to match that larger shadow, to try to become, as a composer, through his own efforts, as great as Beethoven, at least in the way that Schubert saw and understood Beethoven. The fact that this Schubert symphony was not performed in public until long after Schubert’s death, does not diminish what Schubert understood of his own achievement.

Yet also in Schubert, there is always an underlying melancholy and there is always a feeling of farewell. So that you have optimism and a drive for success mixed together with this typical Schubertian melancholy and this atmosphere of saying goodbye. At the end of the second movement, for example, there is so

much longing in this music. There is intimacy, there is melancholy and sadness, mixed together with joy. Thus, it is an extremely rich world emotionally. And yet, somehow, it’s also very small and very focused. And playing this kind of music in an almost empty hall, as we did, was really quite fitting. For all of us, I know, it was a very emotional experience. It was an extraordinarily emotional moment, in part, because the musicians of The Cleveland Orchestra look at what they do not simply as a job, but as a calling.

In those moments, these extraordinary musicians were called on to look at one of the great pieces of music for orchestra ever written and give it a performance, in many senses of the words, *for the ages*. Which, thankfully, we captured via recording.

I’ve conducted thousands of performances in my life already, but this one I will carry with me to my last day — because it was a unique situation in the making, and because the performance itself was something absolutely unforgettable.

And one thing I understood at the time, in the midst of uncertainty, in what seemed like very dire, dark times. I’m extremely, extremely grateful that I was part of this perfor-

mance, as much as I regret the virus and the devastation it has caused. I can see — and feel — how the poignancy of the moment balances against the timelessness written into Schubert’s music.

The many common bonds of being human, across decades and individual journeys, bring us together as listeners and friends. The challenges that the coronavirus and Covid-19 have presented do not diminish my optimism — about humanity or about the rightful place of art in society.

Art brings us understanding even amidst the darkest of times, perhaps even more so during difficulty. Humanity yearns unceasingly for understanding. Music is one path toward that discovery.



—Franz Welser-Möst
June 2020

SCHUBERT

Symphony in C major (“The Great”), D.944

(also known as Symphony No. 9)*

composed 1825-26



Franz SCHUBERT

BORN

January 31, 1797
Himmelpfortgrund,
near Vienna

DIED

November 19, 1828
Vienna

Next page:

The Cleveland Orchestra
onstage just before performing
Schubert’s “Great” C-major
Symphony on March 12, 2020.

(Photo by Eric Sellen)

Symphony in C major (“The Great”)

- | | | |
|---|------------------------------------|-------|
| 1 | 1. Andante — Allegro ma non troppo | 16:18 |
| 2 | 2. Andante con moto | 14:00 |
| 3 | 3. Scherzo: Allegro vivace — Trio | 14:43 |
| 4 | 4. Finale: Allegro vivace | 12:32 |

57:33

Recorded live at Severance Hall, March 12 and 13, 2020.

Schubert wrote this C-major symphony in 1825-26. There may have been a partial read-through at a rehearsal of the Austrian Philharmonic Society during Schubert’s lifetime, but no public performances were given. The score was rediscovered a decade after Schubert’s death, and the first performance (with cuts) was presented on March 21, 1839, in Leipzig, with Felix Mendelssohn conducting the Gewandhaus Orchestra.*

This symphony runs between 50 minutes

and an hour in performance, depending on choices regarding repeats. Schubert scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.

The Cleveland Orchestra first performed Schubert’s “Great C-major” Symphony in January 1921, with Nikolai Sokoloff conducting. It has been presented on a regular basis since that time, led by each of the Orchestra’s music directors and a number of guest conductors.



KŘENEK

Static and Ecstatic, Opus 214 (ten movements for chamber orchestra)

composed 1971-72



Ernst KŘENEK

BORN
August 23, 1900
Vienna, Austria

DIED
December 22, 1991
Palm Springs,
California

Next page:
Franz Welser-Möst and
The Cleveland Orchestra
performing Křenek's Static
and Ecstatic, March 5, 2020.

(Photo by Roger Mastroianni)

Static and Ecstatic

5	i.	1:02
6	ii.	1:13
7	iii.	1:57
8	iv.	2:47
9	v.	2:03
10	vi.	1:54
11	vii.	2:18
12	viii.	1:56
13	ix.	1:19
14	x.	3:01

19:30

Recorded live at Severance Hall,
March 5-8, 2020.

Křenek wrote *Statisch und Ekstatisch* [*Static and Ecstatic*] between October 1971 and May 1972 on a commission from Paul Sacher. The score is in ten movements or sections, without titles or tempo markings for each. The composer led the world premiere performance on March 23, 1973, with the Zurich Chamber Orchestra. The first performance in the United States took place on January 26, 1975, in Palm Springs.

This work runs about 20 minutes in performance. Křenek scored it for a chamber orchestra of flute (doubling piccolo), oboe, clarinet, trumpet, trombone, piano, and strings, with a large collection of percussion (snare drum, bass drum, bongos, wood block, tambourine, maracas, claves, cow bell, gong, triangle, guiro, cymbals, xylophone, vibraphone, glockenspiel).

The Cleveland Orchestra presented this work for the first time in March 2020.



The Cleveland Orchestra

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Michael Miller

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Membership shown as of July 2020.

This roster lists the fulltime members of The Cleveland Orchestra. The number and seating of musicians onstage varies depending on the piece being performed.

About the Orchestra

One of the few major American orchestra's founded by a woman, The Cleveland Orchestra's inaugural concert took place in December 1918, at a time of renewed optimism and progressive community ideas. By the middle of the century, with its own concert hall, the decades of growth and sustained effort had turned the ensemble into one of the most-admired around the world. Under the leadership of Franz Welser-Möst since 2002, The Cleveland Orchestra has extended its artistry and musical abilities and remains one of the most sought-after performing ensembles in the world — year after year setting standards of extraordinary artistic excellence, creative programming, and community engagement. In recent years, *The New York Times* has it “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).”

A long history of strong community support from across the ensemble's home region continues to drive the Orchestra forward with renewed energy and focus. Recent years have

seen an increasing number of young people attending concerts, bringing fresh attention to the Orchestra's legendary sound and committed programming. A series of annual opera presentations, in innovative staging and pairings, has also showcased the ensemble's unique artistry and collaborative work ethic. Recent productions have included Strauss's *Ariadne auf Naxos* (2019), Debussy's *Pelléas and Mélisande* (May 2017), a doublebill of Bartók's *Miraculous Mandarin* and *Bluebeard's Castle* (April 2016), and an innovative presentation of Janáček's *The Cunning Little Vixen* (May 2014, with encore performances in Cleveland and Europe in 2017).

The partnership with Franz Welser-Möst, entering its 19th year with the 2020-21 season, has earned The Cleveland Orchestra unprecedented residencies in the U.S. and around the world, including one at the Musikverein in Vienna, the first of its kind by an American orchestra. It also performs regularly at important European summer festivals.

The Cleveland Orchestra has a long and distinguished recording and broadcast history. A series of DVDs (available through Clasart Classics)



PHOTO BY ROGER MARS ZOGANINI

and CD recordings under the direction of Mr. Welser-Möst continues to add to an extensive and widely praised catalog of audio recordings made during the tenures of the ensemble's earlier music directors. In addition, Cleveland Orchestra concerts are heard in syndication each season on radio stations throughout North America and Europe.

Seven music directors — Nikolai Sokoloff, Artur Rodziński, Erich Leins-

dorf, George Szell, Lorin Maazel, Christoph von Dohnányi and Franz Welser-Möst — have guided and shaped the ensemble's growth and sound since its founding in 1918. Through concerts at home and on tour, via radio broadcasts and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a broad and growing group of fans around the world. For more information, visit: cleveland-orchestra.com.

Franz Welser-Möst



Franz Welser-Möst is among today's most distinguished conductors. The 2020-21 season marks his nineteenth year as music director of The Cleveland Orchestra, with the future of their acclaimed partnership extended to 2027, making him the longest-serving musical leader in the ensemble's history. *The New York Times* has declared Cleveland under Welser-Möst's direction to be "America's most brilliant orchestra," praising its virtuosity,

elegance of sound, variety of color, and chamber-like musical cohesion.

With Welser-Möst, The Cleveland Orchestra has been praised for its inventive programming, its ongoing support for new musical works, and for its innovative work in presenting semi-staged and staged operas. An imaginative approach to juxtaposing newer and older works has opened new dialogue and fresh insights for musicians and audiences alike. The Orchestra has also been hugely successful in building up a new and, notably, a young audience. To date, the Orchestra and Welser-Möst have been showcased around the world in nineteen international tours together. In 2020, they launched the ensemble's own recording label to continue and extend sharing their artistry globally.

As a guest conductor, Mr. Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic. He has twice appeared on the podium for their celebrated New Year's Concert, and regularly conducts the orchestra in subscription concerts in Vienna, as well as on tours in Japan, China, Australia, and the United States. Highlights of recent

and upcoming guest conducting appearances include performances of Strauss's *Die Aegyptische Helena* at Teatro alla Scala, and concerts with the New York Philharmonic, Leipzig Gewandhaus Orchestra, and Amsterdam's Royal Concertgebouw Orchestra. He is a regular guest at the Salzburg Festival, where his work leading a series of opera performances has been widely acclaimed. These have included *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Aribert Reimann's *Lear*, and Strauss's *Salome* and *Elektra*. The success of both *Salome* and *Rosenkavalier* led the Festival to schedule encore performances in subsequent years.

From 2010 to 2014, Franz Welser-Möst served as general music director of the Vienna State Opera. His partnership with the company included a wide-ranging repertoire, including a series of critically-praised new productions. Mr. Welser-Möst had earlier led the Zurich Opera across a decade-long tenure, conducting more than forty new productions.

Franz Welser-Möst's recordings and videos have won major international awards and honors. With The

Cleveland Orchestra, his recordings include a number of DVDs on the Clasart Classic label, featuring live performances of five of Bruckner's symphonies and a multi-DVD set of major works by Brahms. A number of his Salzburg opera productions, including *Rosenkavalier*, have been released internationally on DVD by Unitel.

In 2019, Mr. Welser-Möst was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts in recognition of his long-lasting impact on the international arts community. Other honors include The Cleveland Orchestra's Distinguished Service award (given as part of the ensemble's 100th season celebrations for his focus on community and education), the Vienna Philharmonic's "Ring of Honor" for his longstanding personal and artistic relationship with the ensemble, recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an Academician of the European Academy of Yuste, and the Kilenyi Medal from the Bruckner Society of America.

Photo by Julia Wesely



Franz Welser-Möst conducting and in conversation with André Gremillet, President & CEO of The Cleveland Orchestra.

Photos by Dustin Franz

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