

Legacy, written for string sextet, draws inspiration from Loggins-Hull’s four-part “In Community” Chamber Concert Series involving three longstanding Cleveland institutions. In this 11-minute piece, she examines the thread linking them all together: the commitment to preserving cultural legacy.

Can You See? appears on the recording in an expanded orchestral version of Loggins-Hull’s original chamber work. Incorporating melodic material from *The Star-Spangled Banner*, this piece blends tension with hope while contemplating the United States’s complex history.

Allison Loggins-Hull: The Cleveland Residency culminates with her third and final commission for The Cleveland Orchestra. *Grit. Grace. Glory*, a musical narrative honoring Cleveland’s history, resilience, and civic spirit, premiered in May 2025. The work’s four movements — Steel, Shoreline Shadows, Quip, and Ode — explore core values of strength, kindness, and loyalty, reflecting both the city’s historical and modern experiences. While deeply rooted in Cleveland’s cultural landscape, the themes of *Grit. Grace. Glory*. echo universally, celebrating the power of perseverance and community.

Alongside her work with community members, Loggins-Hull developed artistic partnerships with musicians of The Cleveland Orchestra, many of whom appear on her forthcoming album, *Patchwork*. The release, featuring six chamber works, arrives May 1.

Allison Loggins-Hull: The Cleveland Residency was produced by Elaine Martone, who won her fourth Grammy Award for Classical Producer of the Year and her seventh Grammy overall in February. This recording is The Cleveland Orchestra’s first release in 2026 and follows three recordings released in 2025: Eastman’s Symphony No. 2 and Tchaikovsky’s Symphony No. 2, Mozart’s Piano Concerto No. 27 with Garrick Ohlsson and Symphony No. 29, and Prokofiev’s Symphony No. 4. It is the [17th release](#) on The Cleveland Orchestra’s own label since it launched in 2020.



Allison Loggins-Hull with Music Director Franz Welsch-Möst and The Cleveland Orchestra following the premiere of her piece *Grit. Grace. Glory*. at Severance Music Center on May 9, 2025. (Photo: Aireonna McCall-Dubé)

Media Reviewing Access

Access to the recording’s audio files for media reviewing is available upon request. Album cover art, digital booklet, and high-resolution images can be found in the [press kit](#).

Product Information

Allison Loggins-Hull: The Cleveland Residency
The Cleveland Orchestra

Legacy

Zhan Shu, *violin*
Jason Yu, *violin*
Eliesha Nelson, *viola*
Lisa Boyko, *viola*
Richard Weiss, *cello*
Brian Thornton, *cello*
Track 1

***Can You See?* (Orchestral Version)**

Franz Welser-Möst, *conductor*
Track 2

Grit. Grace. Glory.

Franz Welser-Möst, *conductor*
Track 3 – I. Steel
Track 4 – II. Shoreline Shadows
Track 5 – III. Quip
Track 6 – IV. Ode

Audio Production

Elaine Martone, *recording producer*
Gintas Norvila, *recording, editing, and mixing engineer*
Jennifer Nulsen, *stereo mastering engineer*
Alan JS Han, *immersive mixing engineer*

About *Legacy* (Written by Allison Loggins-Hull)

During my time as the Daniel R. Lewis Composer Fellow of The Cleveland Orchestra, the “In Community” Chamber Concert Series was born. This initiative brought together various community organizations from across Cleveland to collaborate artistically with myself and members of the Orchestra. Alongside our partners — the H.K. School of Bandura, Fatima Family Center, and Karamu House — we curated a special series of chamber music concerts. Each program drew inspiration from the unique missions and histories of our collaborating partners.

Despite the diverse interests and backgrounds of both the Orchestra and our partners, there is an undeniable commonality: a steadfast commitment to preserving legacy. For the H.K. School of Bandura, it’s about preserving the legacy of a cherished instrument, native to Ukraine. The Fatima Family Center is dedicated to honoring the history and people of the Hough neighborhood. At Karamu House, the focus is on celebrating the legacy of Black American theatrical artists and writers. And, of course, for The Cleveland Orchestra, it’s about upholding its reputation as one of the nation’s premier orchestras.

One interpretation of legacy is that it is something passed down from ancestors or predecessors. I took this concept and infused it into the music, creating a recurring musical theme that evolves and develops

throughout the work. Very vocal in nature, this legacy theme carries a spirit of ancestral song. Much like legacy in reality, this theme faces interruptions and reinterpretations but remains consistent and recognizable. Just as in life, the continuity of legacy may be challenged, but with dedication and acknowledgment, it can thrive and evolve. As a nod to our musical journey, I paid homage to all collaborators by incorporating various musical styles heard throughout our series, including influences of the bandura, blues, and, of course, virtuosic string playing.

About *Can You See?* Orchestral Version (Written by Allison Loggins-Hull)

Can You See? was originally a small chamber-ensemble piece commissioned by the New Jersey Symphony. For that commission, the ask was to create an arrangement of *The Star-Spangled Banner* with a mournful or somber approach that honors lives lost, while also pointing to what the role and responsibility of the living is.

For this larger iteration, arranged for full symphony orchestra, the material is given a curious, yet hopeful treatment. Voices from the original version are orchestrated to achieve a designed delay effect, creating a dreamy soundscape while posing questions relating to the meaning of *The Star-Spangled Banner* and the complicated history of the United States.

Melodic material from *The Star-Spangled Banner* is used throughout the work, often stretched out and surrounded by tension and revolving colors. The strings create a soundworld that is cloudy, uncertain, and bleary, questioning if the core meaning of the anthem is in focus. Rhythmic elements evoke a forward-moving motion, while textures and harmonic language nod to the scope and diversity of American music and people.

About *Grit. Grace. Glory.* (Written by Allison Loggins-Hull)

Grit. Grace. Glory. is a musical story inspired by the people and history of Cleveland, created during my residency as the Daniel R. Lewis Composer Fellow with The Cleveland Orchestra. While the stories and individuals that shaped this music are uniquely Cleveland, the values and sentiments I've absorbed — grit, grace, and glory — are qualities that resonate universally. These traits can inspire and teach us all, no matter where we come from.

I. Steel

In summary, Steel serves as a powerful metaphor that links Cleveland's vital roles in the Underground Railroad, transportation, and steel industries. It symbolizes strength, resilience, and the unyielding spirit of both those who sought freedom and those who helped them. Steel also embodies movement — representing the physical journey toward freedom and the industrial progress that reshaped the nation. In all its forms, steel reflects the dual nature of barriers and breakthroughs, as well as the strength of community and cooperation in the pursuit of a larger, shared goal.

II. Shoreline Shadows

The thematic material for this movement draws directly from students at the Cleveland School of the Arts. In the spring of 2023, I had the privilege of working with four groups of middle and high school students who created their own compositions. I gave them a single prompt: to be inspired by Cleveland, or by their experience of it. Together, we explored collaborative techniques and identified musical ways to tell their stories. Their pieces were titled *The Lake*, *Gentrification Battle*, *Gun Violence*, and *New to Cleveland*. Shoreline Shadows attempts to bring these four perspectives together, referencing both the literal and figurative "shadows" cast by the lake. It speaks to the hidden

undercurrents of violence and gentrification, while also evoking the spirit of a community's moments of kindness and resilience. This movement serves to tell the story of a place through the eyes of its youth.

III. Quip

Cleveland is a city rich in excellence, yet its residents often approach that excellence with humility. I have encountered many Clevelanders who blend modesty with wit, quickness, and cleverness. Quip is inspired by this playful, “humblebrag” spirit — celebrating both fun and excellence without the need for boasting. It serves as a musical nod to the clever heart of the city, featuring thematic material that is humble yet puts the virtuosity of the orchestra on display.

IV. Ode

Another core value I've found among Clevelanders is the importance of remembering where they come from — loyalty and groundedness. Ode begins by revisiting a familiar theme, symbolizing a return to one's roots and the acknowledgment of the past. Last but certainly not least, Cleveland is the birthplace of rock and roll. The piece concludes with the full orchestra “rocking out” to anthemic material inspired by the roots of rock and roll, a fitting tribute to the city's musical legacy and its unwavering spirit.

About The Cleveland Orchestra

The Cleveland Orchestra, under the leadership of 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. 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.

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 platform Adella.live and its own recording label. Together, they have captured the Orchestra's unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2025–26 season marks Franz Welser-Möst's 24th year as Music Director, a period in which The Cleveland Orchestra has 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.

About Franz Welser-Möst

Now in his 24th season, Franz Welser-Möst continues to shape an unmistakable sound culture as Music Director of The Cleveland Orchestra. Under his leadership, the Orchestra has earned repeated international acclaim for its musical excellence, reaffirmed its strong commitment to new music, and

brought annual opera productions back to the stage of Severance Music Center. In recent years, the Orchestra also launched its own streaming platform, Adella.live, and a recording label. Today, it boasts one of the youngest audiences in the United States.

In addition to residencies in the US and Europe, Welser-Möst and the Orchestra perform regularly at the world's leading international festivals. Welser-Möst will remain Music Director until 2027, making him the longest-serving music director of The Cleveland Orchestra.

Welser-Möst enjoys a particularly close and productive artistic partnership with the Vienna Philharmonic. He regularly conducts the orchestra in subscription concerts at the Vienna Musikverein, at the Salzburg Festival, and on tour in Europe, Japan, China, and the US, and has appeared three times on the podium for their celebrated New Year's Concert (2011, 2013, and 2023). At the Salzburg Festival, Welser-Möst has set new standards in interpretation as an opera conductor, with a special focus on the operas of Richard Strauss.

Among Welser-Möst's many honors and awards, he was named an Honorary Member of the Vienna Philharmonic in 2024, one of the orchestra's highest distinctions.

About Allison Loggins-Hull

Celebrated as a musical "powerhouse" (*The Washington Post*), Allison Loggins-Hull is a composer, flutist, and producer whose work defies genre, from symphonic music to film scores, chamber music, and electronic music. Her works are profoundly influenced by Black American music, creating a vibrant and kaleidoscopic sonic palette. Thematically, her compositions are deeply rooted in the experiences of community, culture, and life, offering a rich and evocative musical narrative. Her artistic reflections on Black stories, music, and experience have led to works aligned with Afrofuturism, a movement that imagines alternate realities and a liberated future viewed through the lens of Black cultures.

Her recent and upcoming highlights include premieres performed by the New York Philharmonic, Boston Symphony Orchestra, The Cleveland Orchestra, Seattle Symphony, Toronto Symphony Orchestra, The Knights, Third Coast Percussion, Apollo Chamber Players, and the National Orchestral Institute. Loggins-Hull has served as resident artistic partner to the New Jersey Symphony since September 2024.

The 2024–25 season marked the last of her three years as the Daniel R. Lewis Composer Fellow with The Cleveland Orchestra, an engagement that focused on the narratives and history of Cleveland through the prism of one of the world's great orchestras, culminating in three world premieres and two portrait albums due in 2026. She also received a 2025 Fellowship from the New Jersey State Council on the Arts.

Known for her musical fluidity, Loggins-Hull has performed as an accompanist to major pop acts, including Lizzo and Frank Ocean. She has performed on multiple blockbuster film scores and composed the score for *Bring Them Back*, an award-winning documentary executive-produced by Debbie Allen about the legendary dancer Maurice Hines.

###

Media Contacts:

(United States)

Jen Steer, The Cleveland Orchestra, jsteer@clevelandorchestra.com, 216-231-7637

Amanda Ameer, First Chair Promotion, amanda@firstchairpromo.com, 212-368-5949

(United Kingdom and other international territories)

Katy Rogers-Davies, LSO Live Marketing & Partnerships Manager, Katy.Rogers-Davies@lso.co.uk, +44 20
7382 2543