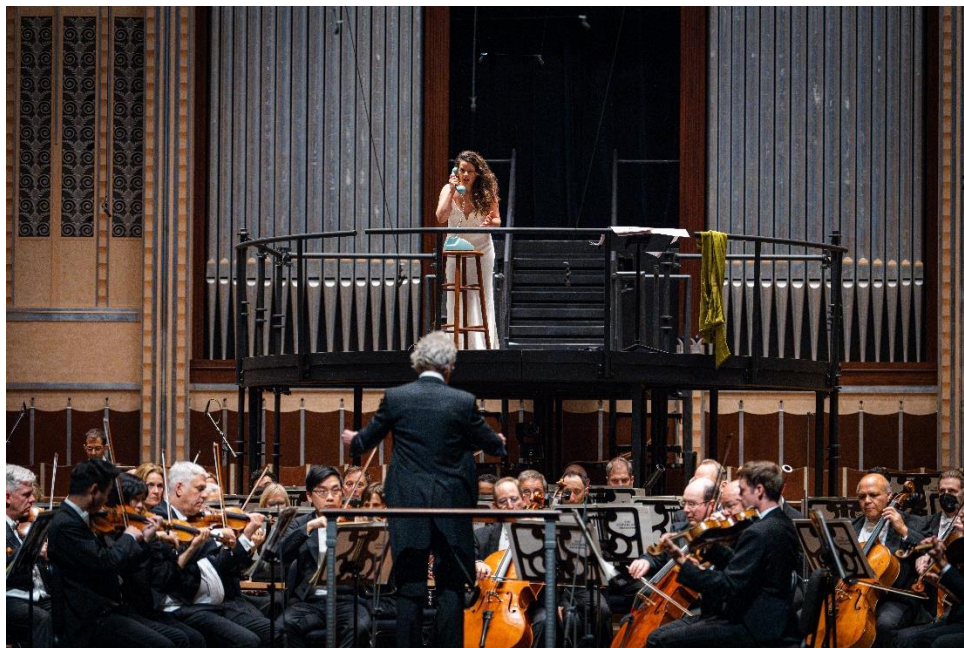




Award-winning producer Elaine Martone, the album is the Orchestra's second release of 2026, following [Allison Loggins-Hull: The Cleveland Residency](#) in April and the [18th release](#) on The Cleveland Orchestra's own label since it launched in 2020.

Exploring themes of reconciliation, faith, loss, and resilience, both works offer intensely human perspectives on transformation in the face of emotional and spiritual challenges.

Poulenc's *La voix humaine*, or *The Human Voice*, centers on a woman's final telephone conversation with her lover who has left her for another woman. In the work, based on Jean Cocteau's 1928 play, Sarah Aristidou shifts rapidly between denial, hope, and acceptance as the audience hears just one side of the conversation. Poulenc's orchestration mirrors each turn of the drama.



Music Director Franz Welsch-Möst leads soprano Sarah Aristidou and The Cleveland Orchestra in Poulenc's *La voix humaine* at Severance Music Center on May 23, 2025. (Photo: Aireonna McCall-Dubé)

It contrasts with Ustvolskaya's *Symphony No. 5*, an enigmatic meditation on faith. Completed in 1989 and premiered in 1991, the work calls for an unconventional ensemble that includes oboe, trumpet, violin, tuba, wooden cube, and reciter. Against a stark musical backdrop, reciter Tony F. Sias delivers *The Lord's Prayer* with the intimacy of private devotion.

### **Media Reviewing Access**

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

### **Product Information**

Ustvolskaya and Poulenc  
The Cleveland Orchestra

**Galina Ustvol'skaya****Symphony No. 5, "Amen"**

Frank Rosenwein, *oboe*

Michael Sachs, *trumpet*

Yasuhito Sugiyama, *tuba*

Richard Stout, *tuba*

Marc Damoulakis, *wooden cube*

Liyuan Xie, *violin*

Tony F. Sias, *reciter*

Track 1

**Francis Poulenc*****La voix humaine*, FP 171**

Franz Welser-Möst, *conductor*

Sarah Aristidou, *soprano*

Track 2 – "Allô, allô, mais non, madame"

Track 3 – "Allô, c'est toi ? Oui, très bien"

Track 4 – "Souviens-toi du dimanche de Versailles"

Track 5 – "Allô ! Et comme ça ?"

Track 6 – "Allô, c'est toi ? Mais non, mademoiselle"

Track 7 – "Allô ! Ah ! Chéri, c'est toi ?"

Track 8 – "C'est inutile, du reste le docteur de Marthe reviendra demain"

Track 9 – "Rien, je crois que nous parlons comme d'habitude"

Track 10 – "On avait coupé"

Track 11 – "Alors, voilà, j'allais dire machinalement"

**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 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 2026–27 season marks Franz Welser-Möst’s 25th and final 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 entering his 25th and final 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 Tony F. Sias**

Tony F. Sias is the president & CEO of Karamu House, America’s oldest Black producing theater. Under Sias, since 2015, Karamu raised over \$14 million for restoration and increased attendance. As a creative, Sias has produced, directed, and performed in over 150 productions. His work has been highlighted nationally in *The New York Times*, *American Theatre Magazine*, and on NBC’s *Today Show with Al Roker*, among others. In October 2021, Sias performed narration with The Cleveland Orchestra in George Walker’s *Sinfonia No. 5*, “Visions.”

Sias served as a delegate from the US Department of State in Istanbul, Turkey, representing the Council of International Programs. In 2018, he was inducted into The HistoryMakers, the largest African American oral history archive collection in the US.

Sias’s numerous recognitions include the Cleveland Arts Prize (Barbara S. Robinson Prize), Cleveland Magazine’s Community Leader Award, and the Community Leadership Award from the NAACP’s

Cleveland Branch. In addition, he serves on the boards of the League of Historic American Theatres, Assembly for the Arts, Cleveland School of the Arts, and the Lake View Cemetery Association.

Sias is a fellow of the National Arts Strategies Chief Executive Program through Harvard Business School. He earned a Bachelor of Science degree in dramatic art from Jackson State University and a Master of Fine Arts in acting from The Ohio State University.

### **About Sarah Aristidou**

French soprano Sarah Aristidou is a gifted singer, vocally at ease in classical, contemporary, and folk music, as well as live improvisations. She ranks as one of the most innovative and creative artists of her generation, and in 2022, she became the first singer to receive the Belmont Prize for Contemporary Music.

In recent seasons, Aristidou has appeared in Ligeti's *Le Grand Macabre* at the Wiener Staatsoper, performed with the Orchestre de Paris and Finnish Radio Symphony Orchestra, and toured Boulez's *Pli selon Pli* and Debussy's *Trois poèmes de Stéphane Mallarmé* with Les Siècles, among other engagements.

Aristidou has debuted many new works, including Brett Dean's *Ich lausche und ich höre* with the Scharoun Ensemble and Thomas Larcher's *The Living Mountain* at Amsterdam's Concertgebouw. Her voice has also inspired several compositions, including Reimann's *Cinq fragments français de Rainer Maria Rilke*, premiered with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati, and Jörg Widmann's *Labyrinth IV*, presented with the Boulez Ensemble and Daniel Barenboim.

Aristidou's wide discography includes her second solo release, *Enigma* (Alpha Classics, 2023), which was awarded the Preis der Deutschen Schallplattenkritik. Among her other accolades, she has received the Luitpold Prize for Outstanding Performance at the Kissinger Sommer Festival (2021) and has been twice nominated for Opernwelt's Best Newcomer Award.

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