

The background is a deep teal color with a textured, painterly appearance. In the upper right, there is a dark, sculptural form that resembles a horse's head and neck, rendered in a style that blends with the background's texture.

EASTMAN

JULIUS EASTMAN
Symphony No. 2

PYOTR ILYICH TCHAIKOVSKY
Symphony No. 2

**THE
CLEVELAND
ORCHESTRA
WELSER-MÖST**

TCHAIKOVSKY

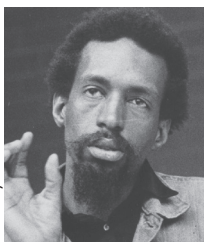
JULIUS EASTMAN

SYMPHONY NO. 2

“THE FAITHFUL FRIEND: THE LOVER FRIEND’S LOVE FOR THE BELOVED”

Composed 1983

Photo by Marbeth



Julius Eastman was a brilliant and deeply affective composer, a man light-years ahead of his time. Born in New York City and raised in Ithaca,

New York, he was a student at the Curtis Institute of Music in Philadelphia before joining a vibrant new-music scene at SUNY Buffalo. Early on, his works demonstrated a capacity to shock, awe, and thrill.

If Eastman was musically progressive, his identity as an unapologetically out Black gay man was equally radical in some circles in the 1970s. “What I am trying to achieve is to be what I am to the fullest,” Eastman remarked in a 1976 interview. “Black to the fullest, a musician to the fullest, a homosexual to the fullest.” It may appear to some that each of those categories exists independently of the others, but to Eastman, they were all necessary components of his identity that could not be separated — nor did he wish for them to be.

Unfortunately, by the 1980s, Eastman’s life had begun to fall apart. Unable to secure a permanent faculty appointment and on bad terms with his family, he became difficult to locate, residing either outdoors or in homeless shelters. He died in a Buffalo hospital in 1990 from cardiac arrest at age 49. Only eight months after he died did a notice appear in any newspaper or media outlet.

Eastman’s Second Symphony, dedicated to his former lover and a chronicle of their failed relationship, is an example of the musical bravery and deep affect that Eastman is known for expressing. The work requires 100 musicians and takes anywhere from 12 to 20 minutes to perform. It offers opportunities for asynchronous and improvisatory music-making, but the challenge is to ensure that the ensemble also performs certain musical phrases or cadences in time at the right moments.

The symphony itself is a mix of droning with articulated musical phrases that prod at the ear, building up slowly in thickness and richness in its orchestration. In Eastman’s inscription of the work, he writes:

On Tuesday, Main and Chestnut at 19 o’clock, The Faithful Friend and his Beloved Friend decided to meet. On Monday the day before, Christ came, just as it was foretold. Some went up on the right, and some went down on the left. Trumpets did sound (a little sharp), and electric violins did play (a little flat). A most terrible sound. And in the twinkling of an eye the Earth vanished and was no more. But on Tuesday, the day after on Main and Chestnut at 19 o’clock, there stood the Lover Friend and his Beloved Friend, just as they had planned, embracing one another.

The ending of the symphony portrays just that: two former lovers, standing in darkness, grieving from heartbreak, unsure of what, exactly, comes next. ■

— Kira Thurman

SYMPHONY NO. 2 AT A GLANCE

Born

October 27, 1940, in New York City

Died

May 28, 1990, in Buffalo, New York

World Premiere

November 20, 2018, at Alice Tully Hall in New York City, with Luciano Chessa leading the Mannes Orchestra

Cleveland Orchestra Premiere

April 27, 2023, led by Music Director Franz Welser-Möst

Orchestration

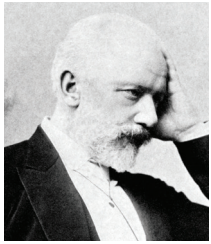
3 flutes, 2 oboes, 2 English horns, bass clarinets, 3 contrabass clarinets, 3 bassoons, 3 contrabassoons, 2 trombones, bass trombone, 3 tubas, 4 timpani, and strings

PYOTR ILYICH TCHAIKOVSKY

SYMPHONY NO. 2

“UKRAINIAN”

Composed 1872–73; revised 1879–80



Pyotr Ilyich Tchaikovsky is said to have found inspiration for his Second Symphony while relaxing at his sister-in-law's

estate in the Ukrainian village of Kamianka (about 250 miles south of Kyiv), where he heard the folk songs of rural Ukrainian peasants, who had been emancipated from serfdom less than a decade earlier. Though some claims about the Ukrainian provenance of folk materials used in the symphony are contested — specifically, the song referenced in the first movement, *Down the River Volga*, which was likelier thought of in Tchaikovsky's time as a Russian folk song — no one disputes that the rousing Finale of the symphony is based on a still-popular Ukrainian children's song, *Zhuravel'* (The Crane).

In Tchaikovsky's Finale, the hummable tune is introduced plainly and then, over a series of increasingly brassier variations, interrupted by a

lyrical countermelody of his own devising, developed to a bombastic conclusion. The premieres of both the original and the now-canonical revised versions of the symphony were held in the most important cities in Imperial Russia: Moscow (1873) and St. Petersburg (1881). Even Tchaikovsky's most rancorous critic, the composer César Cui of the Russian musical nationalist clique known as the “Mighty Five,” allowed that the Finale was “magnificent.”

Perhaps because of the clear use of the Ukrainian tune in the Finale, the Russian music critic Nicholas Kashkin dubbed the symphony as “Little Russian” — a demeaning name adopted in Imperial Russia to refer to the territory of Left Bank Ukraine that had come under Tsarist domination in the late 18th century. By the 19th century, according to the historian Andreas Kappeler, the term had “acquired the pejorative meaning of the inferior part of Russia.” At the same time, though, a surge of nationalism brought profound transformations in Ukrainian society: a boom in

Ukrainian literature and the resurgence of Ukrainian vernacular and classical music, the nascent imaginings of something like a national community.

However, orchestras around the world subsequently performed Tchaikovsky's Second Symphony with the programmatic title “Little Russian.” In light of the Russian invasion of Ukraine in February 2022, many have since pivoted away from this title, instead calling it the “Ukrainian” Symphony in honor of those who have lost their lives, those who were displaced, and those who continue to valiantly defend their homeland. ■

— Maria Sonevsky

SYMPHONY NO. 2 AT A GLANCE

Born

May 7, 1840, in Votkinsk, Russia

Died

November 6, 1893, in St. Petersburg

World Premiere

February 7, 1873, in Moscow with Nikolai Rubinstein conducting. The revised version premiered on February 12, 1881, in St. Petersburg under Karl Zike.

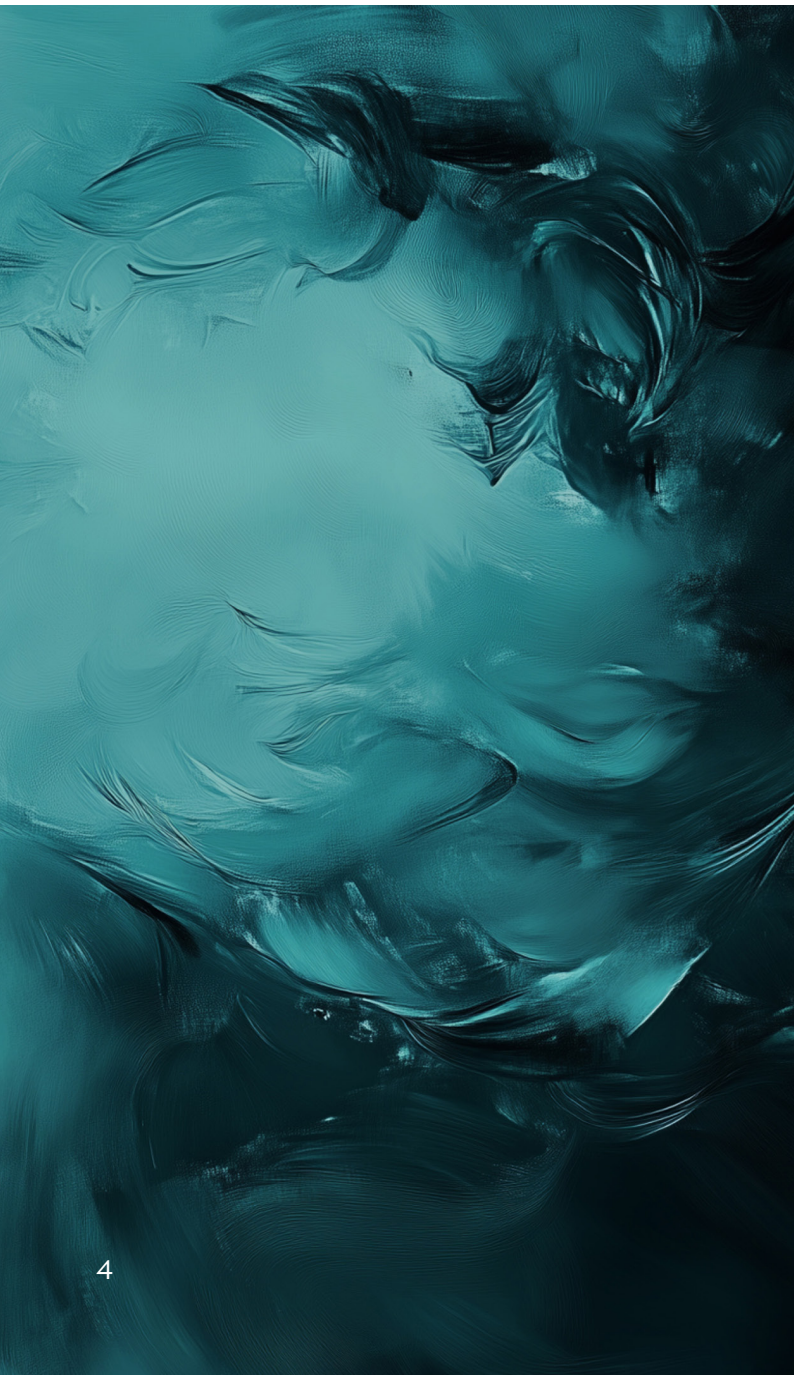
Cleveland Orchestra Premiere

November 5, 1925, led by Music Director Nikolai Sokoloff

Orchestration

2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), and strings

The Recording



THE CLEVELAND ORCHESTRA
conducted by **FRANZ WELSER-MÖST**

JULIUS EASTMAN
**Symphony No. 2, “The Faithful Friend:
The Lover Friend’s Love for the Beloved”**

Track 1..... 13:28

PYOTR ILYICH TCHAIKOVSKY

Symphony No. 2 in C minor, Op. 17, “Ukrainian”

Track 2 – I. Andante sostenuto — Allegro vivo 11:09

Track 3 – II. Andantino marziale, quasi moderato ... 8:15

Track 4 – III. Scherzo: Allegro molto vivace 5:55

Track 5 – IV. Finale: Moderato assai 11:31

*Recorded live in Mandel Concert Hall
at Severance Music Center
in Cleveland, Ohio,
on April 27–29, 2023 (Eastman)
and October 5–7, 2023 (Tchaikovsky)*

*Recorded at 24bit 96kHz PCM
Stereo and Dolby Atmos mixes available*

About the Orchestra

Now firmly in its second century, The Cleveland Orchestra, under the leadership of Music Director Franz Welser-Möst since 2002, is one of the most sought-after performing ensembles in the world. Year after year, the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. *The New York Times* has called Cleveland “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.

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

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra’s legendary sound and committed programming. More recently, the Orchestra launched several bold digital projects, including the streaming platform Adella.live, the podcast *On a Personal Note*, and

its own recording label, a new chapter in the Orchestra’s long and distinguished recording and broadcast history. Together, they have captured the Orchestra’s unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2024/25 season marks Franz Welser-Möst’s 23rd 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.

For more information, please visit clevelandorchestra.com. ■



Photo Roger Mastroianni

The Cleveland Orchestra

Franz Welser-Möst MUSIC DIRECTOR
Kelvin Smith Family Chair

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Virginia M. Lindseth, PhD, Chair

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¹ First Assistant Principal

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Franz Welser-Möst

Franz Welser-Möst is among today's most distinguished conductors. The 2024/25 season marks his 23rd year as Music Director of The Cleveland Orchestra. With the future of their acclaimed partnership extended to 2027, he will be 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, ongoing support of new music, and innovative work in presenting operas. To date, the Orchestra and Welser-Möst have been showcased around the world in 21 international tours together. In 2020, the ensemble launched its own recording label and new streaming broadcast platform to share its artistry globally.

In addition to his commitment to Cleveland, Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic as a guest conductor. He has conducted its celebrated New

Year's Concert three times, and regularly leads the orchestra at home in Vienna, as well as on tours.

Welser-Möst is also a regular guest at the Salzburg Festival where he has led a series of acclaimed opera productions, including *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Reimann's opera *Lear*, and Richard Strauss's *Salome*. In 2020, he conducted Strauss's *Elektra* on the 100th anniversary of its premiere. He has since returned to Salzburg to conduct additional performances of *Elektra* in 2021 and Puccini's *Il Trittico* in 2022.

In 2019, Welser-Möst was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts. Other honors include The Cleveland Orchestra's Distinguished Service Award, two Cleveland Arts Prize citations, the Vienna Philharmonic's "Ring of Honor," 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. ■



Franz Welser-Möst conducts The Cleveland Orchestra in Mandel Concert Hall at Severance Music Center.

Photo: Roger Mastroianni

Mandel Concert Hall at Severance Music Center

Home of The Cleveland Orchestra



Photo Roger Mastroianni

Hailed among the world's most beautiful concert halls when it opened as Severance Hall in 1931, Severance Music Center has served as home to The Cleveland Orchestra for over 90 years. Its famed acoustics have helped shape the Orchestra's renowned sound and refined performance style. The building was named to honor John Long Severance (president of the Orchestra's board of trustees, 1921–36) and his wife, Elisabeth, who donated most of the money for its construction.

Designed by Cleveland's Walker & Weeks, the building's elegant Georgian exterior was constructed to harmonize with the classical architecture of the surrounding University Circle neighborhood. The interior of the building reflects a combination of design styles, including Art Deco, Egyptian Revival, Classicism, and Modernism.

An extensive renovation and expansion of the facility was completed in January 2000, including careful enhancements to the clarity and

warmth of the 2,000-seat concert hall's acclaimed acoustics, a project designed by David M. Schwartz Architects and Jaffe Holden Scarbrough Acoustics.

More recently, the main performance space has been augmented with a state-of-the-art robotic video camera system to capture and create a new generation of streaming programming. In 2021, the concert space was named in recognition of a generous grant from the Jack, Joseph and Morton Mandel Foundation, whose gift is funding the video equipment outfitting along with other initiatives to further The Cleveland Orchestra's ongoing success and to expand its reach for audiences around the world in the 21st century. ■

Acknowledgements

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