

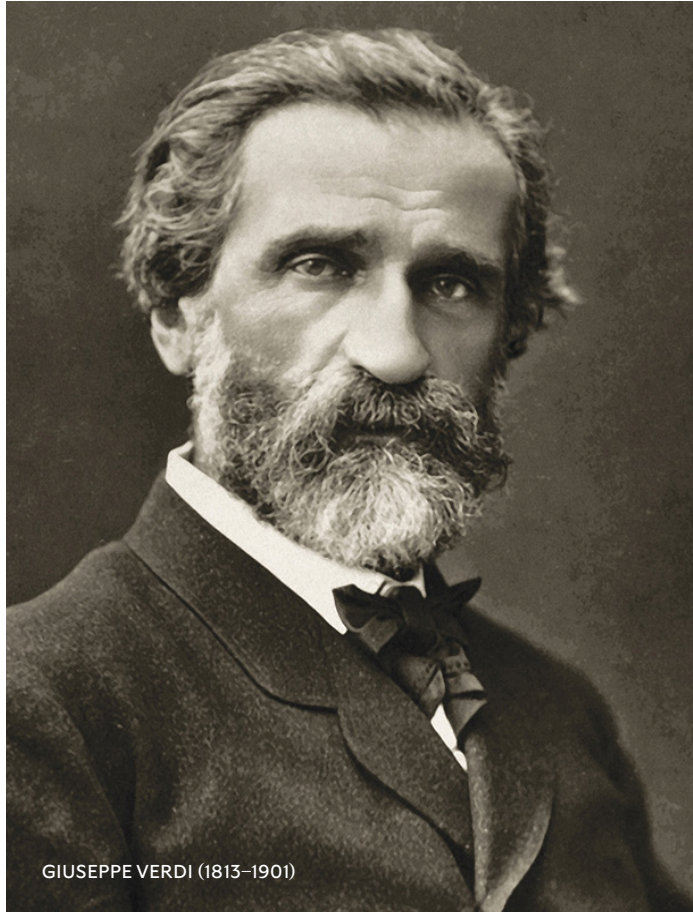


GIUSEPPE VERDI
Requiem

Asmik Grigorian, *soprano*
Deniz Uzun, *mezzo-soprano*
Joshua Guerrero, *tenor*
Tareq Nazmi, *bass*
The Cleveland Orchestra Chorus

**THE
CLEVELAND
ORCHESTRA
WELSER-MÖST**

VERDI REQUIEM



GIUSEPPE VERDI (1813–1901)

Photo Ferdinand Mulnier | Public Domain, c. 1872

- ▶ **COMPOSED:** 1868–74
- ▶ **WORLD PREMIERE:** May 22, 1874, at St. Mark's Church in Milan, with the composer conducting and featuring soloists **Teresa Stolz**, **Maria Waldmann**, **Giuseppe Capponi**, and **Ormondo Maini**
- ▶ **CLEVELAND ORCHESTRA PREMIERE:** January 1, 1937, with Music Director **Artur Rodziński** and soloists **Rosa Tentoni**, **Rose Bampton**, **Mario Chamlee**, and **Chase Baromeo**
- ▶ **ORCHESTRATION:** 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 4 trumpets (plus 4 offstage trumpets), 3 trombones, tuba, timpani, bass drum, and strings, plus four vocal soloists and double chorus

WHEN ROSSINI DIED IN 1868, HE LEFT GIUSEPPE VERDI THE TITLE of greatest living Italian composer. In fact, Verdi had already dominated the field of Italian opera for at least 20 years, since Rossini's last opera, *William Tell* (1829), was followed by nearly 40 years of semi-retirement.

Verdi proposed a Requiem in Rossini's memory, to be jointly written by leading Italian composers and to be performed on the anniversary of his death. The idea foundered, largely because there was no impresario or publisher behind it, but it seems that this unrealized project prompted Verdi to begin work on an idea he had considered a couple of years earlier: to construct a Requiem of his own. It wasn't until May 1873, once he heard news of the death of **Alessandro Manzoni** — the hero of Italy's fight for nationhood — that the idea found its impetus.

Verdi set to work that winter and had the whole Requiem completed by April 1874, allowing a month to prepare the work for its premiere at the church of San Marco in Milan. The first performance was immediately followed by three performances at the Teatro alla Scala. Verdi then took the work to Paris for seven performances, and in the following year toured Paris, London, and Vienna, conducting in each city to great acclaim. Verdi's Requiem was unquestionably the most talked-about work of its time.

"This Mass is not to be sung in the way one sings an opera," was Verdi's instruction, and he was perfectly happy with any singer who had a beautiful voice. Yet Verdi could never disguise the fact that his Requiem has dramatic qualities, as almost all critics have pointed out since the beginning. The text, after all, includes some highly colored passages, especially in the *Dies irae*, while the later parts of the work are more contemplative in character.

Verdi cared deeply about the unity of the work. Some of this is achieved by the recurrence of musical motives, such as the quotation of the opening cello phrase in the last movement; some is suggested by similar phrases for the solo voices echoed from earlier in the work. The most inescapable recurring passage is the mighty *Dies irae*, with great shouts from the chorus against the orchestra in full fury. Off-beat blows on the bass drum are withheld on the first statement but add a new level of terror several bars later.



The Dies irae is by far the longest section, at about half an hour, incorporating subsidiary portions of the text. The contrast is illustrated by the hushed unison on the words “Quando Judex est venturus” (When the Judge shall appear) in preparation for the sound of the Last Judgement itself. Four offstage trumpets call across to the orchestra’s onstage trumpets, and the choral basses explode with the *Tuba mirum*. That is followed by *Mors stupebit* — perhaps the lowest point in the penitent’s journey — the *Liber scriptus* (a beautiful solo for the mezzo-soprano), a return of the *Dies irae*, and so on.

The *Pie Jesu* (still within the *Dies irae* movement) calls for the quartet of soloists to sing as a group, unaccompanied, exploring those rich harmonies that add so much character to Verdi’s late music. The Offertory again uses the soloists as a quartet, sharing a beautifully shaped phrase first assigned to the bass soloist on the words “*Libera animas*” (Deliver the souls). Even when the tempo quickens, the chorus is still silent, and the soloists close the movement with the motivic phrase on “*Libera animas*” now sung in a broad unison by all four soloists.

The Sanctus is a *tour de force* for the chorus: swift, short, and fiendishly difficult. With a no-nonsense cadence, thoughts of penitence and death are abruptly banished.

This is followed by a strange *Agnus Dei*, built like a set of variations on a theme presented in its most basic form at the beginning and left almost bare when it occurs again. Simplicity and purity seem to be the qualities to feed the imagination here.

In the Communion, bassoons, trombones, and a rumble of drums evoke the utter darkness that causes the penitent to plead for mercy. The response comes from the piccolo and high violins, which cast a gleam of light into the shadows and give a hint of the perpetual light for which they are praying. This is another movement assigned entirely to the soloists, leaving the chorus to return as major players in the *Libera me*.

If we can survive the final onslaught of the *Dies irae* in this final movement, the beautiful unaccompanied section that follows would restore anyone’s faith. Perhaps no more was needed, but Verdi gives us a life-affirming fugue on the words “*Libera me, Domine*” (Deliver me, O Lord) and a series of closing gestures that display his masterly control of mood, pace, color, and effect.

Verdi had learned through his work in opera over the years to never be satisfied unless everything was exactly right. When it came to writing a choral work for the concert hall, he worked persistently to make sure that his setting of this age-old text left no room for improvement. As we listen to the Requiem, whether for the first or for the umpteenth time, we can agree that he got it right. ■

— Hugh Macdonald

The Sung Texts

Requiem

by **Giuseppe Verdi**

Text from the Latin Requiem Mass

I. Introit — Kyrie

TRACK 1

CHORUS

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becomes You in Zion,
and a vow shall be paid to You in Jerusalem.
Hear my prayer,
all flesh shall come to You.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

II. Dies irae

TRACK 2

CHORUS

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

*The day of wrath, that day,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.
How great a trembling there shall be,
when the Judge shall appear,
and separate everything strictly.*

TRACK 3

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

*The trumpet, sending its wondrous sound
throughout the tombs of every land,
will summon everyone before the throne.*

TRACK 4

BASS

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

*Death and Nature will be stupefied,
when all creation rises again,
to answer Him who judges.*

TRACK 5

MEZZO-SOPRANO & CHORUS

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Dies irae, dies illa ...

*A book will be brought forth,
in which everything will be contained,
by which the world will be judged.
When the Judge takes His place,
anything hidden will be revealed,
nothing will remain unavenged.
The day of wrath, that day ...*

TRACK 6

SOPRANO, MEZZO-SOPRANO & TENOR

Quid sum miser tunc dicturus?
Quem patronum rogaturus
cum vix justus sit securus?

*What can a wretch like me say?
What patron shall I ask for help
when the just are scarcely protected?*

TRACK 7

SOLOISTS & CHORUS

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis!

*King of terrible majesty,
who freely saves those worthy of redemption,
save me, Source of Mercy!*

TRACK 8

SOPRANO & MEZZO-SOPRANO

Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.

*Remember, sweet Jesus,
that I am the cause of Your suffering.
Do not forsake me on that day.*

Quaerens me sedisti lassus.
Redemisti crucem passus.
Tantus labor non sit cassus.

*Seeking me, You descended wearily.
You redeemed me by suffering on the cross.
Such great effort should not have been in vain.*

Juste iudex ultionis,
donum fac remissionis
ante diem rationis.

*Just Judge of Vengeance,
grant the gift of remission
before the day of reckoning.*



Photo: Yevhen Gulenko

TRACK 9

TENOR

Ingemisco tamquam reus,
culpa rubet vultus meus:
Supplici parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

TRACK 10

BASS & CHORUS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Dies irae, dies illa ...

TRACK 11

SOLOISTS & CHORUS

Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
dona eis requiem.
Amen.

III. Offertory

TRACK 12

SOLOISTS

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu!
Libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum.
Sed signifer sanctus, Michael,
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

*I groan like a criminal,
my face blushes with guilt:
God, spare a suppliant.*

*You who absolved Mary Magdalene,
and inclined Your ear to the thief,
have also given me hope.*

*My prayers are unworthy,
but, Good One, have mercy,
that I may not burn in everlasting fire.*

*Grant me a place among the sheep,
and separate me from the goats,
keeping me at Your right hand.*

*When the damned are dismayed,
and assigned to the burning flames,
call me among the blessed.*

*I pray, suppliant and kneeling,
my heart contrite as ashes,
care for me when my time is at an end.*

The day of wrath, that day ...

*What weeping that day will bring,
when from the ashes shall arise
all humanity to be judged.
But spare me, God.
Merciful Lord Jesus,
grant them eternal rest.
Amen.*

*O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed
from the pains of hell and from the deep pit!
Deliver them from the lion's mouth,
don't let them be swallowed by hell,
don't let them fall into darkness.
But have the holy standard-bearer, Michael,
lead them into the holy light,
which You once promised to Abraham
and his seed.*



Photo: Yevhen Gulenko

TRACK 13

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus —
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

Libera animas omnium fidelium defunctorum
de poenis inferni,
fac eas de morte transire ad vitam.

*Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them for the souls
of those we commemorate this day —
make them, O Lord, pass from death to life,
which You once promised to Abraham
and his seed.*

*Deliver the souls of all the faithful departed
from the pains of hell,
make them pass from death to life.*

IV. Sanctus

TRACK 14

CHORUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua!
Hosanna in excelsis!
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis!

*Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Your glory!
Hosanna in the highest!
Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!*

V. Agnus Dei

TRACK 15

SOPRANO, MEZZO-SOPRANO & CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God,
who takes away the sins of the world,
grant them rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.*

VI. Communion: Lux aeterna

TRACK 16

MEZZO-SOPRANO, TENOR & BASS

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*May eternal light shine upon them, O Lord,
with Your saints in eternity,
for You are merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

VII. Libera me

TRACK 17

SOPRANO & CHORUS

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare saeculum per ignem.

*Deliver me, O Lord, from eternal death,
on that dreadful day,
when the heavens
and the earth shall be moved,
and You shall come to judge the world by fire.*

Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira;
quando coeli
movendi sunt et terra.

*I am seized with fear and trembling
at the judgement that shall come
and at the coming of Your wrath;
when the heavens
and the earth shall be moved.*

TRACK 18

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.

*The day of wrath, that day,
of calamity and misery,
dreaded day of bitter sorrow.*

TRACK 19

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

TRACK 20

Libera me, Domine, de morte aeterna,
in die illa tremenda.
Libera me, quando coeli
movendi sunt et terra,
dum veneris judicare saeculum per ignem.
Libera me, Domine, de morte aeterna,
in die illa tremenda.
Libera me!

*Deliver me, O Lord, from eternal death,
on that dreadful day.
Deliver me, when the heavens and the earth
shall be moved,
and You shall come to judge the world by fire.
Deliver me, O Lord, from eternal death,
on that dreadful day.
Deliver me!*





THE CLEVELAND ORCHESTRA

conducted by Franz Welser-Möst

Asmik Grigorian, *soprano*
Deniz Uzun, *mezzo-soprano*
Joshua Guerrero, *tenor*
Tareq Nazmi, *bass*
The Cleveland Orchestra Chorus

GIUSEPPE VERDI

Requiem

Track 1 – I. Introit — Kyrie	7:24
Track 2 – II. Dies irae: Dies irae	2:21
Track 3 – II. Dies irae: Tuba mirum	1:46
Track 4 – II. Dies irae: Mors stupebit	1:12
Track 5 – II. Dies irae: Liber scriptus	4:32
Track 6 – II. Dies irae: Quid sum miser	3:26
Track 7 – II. Dies irae: Rex tremendae	3:13
Track 8 – II. Dies irae: Recordare	3:51
Track 9 – II. Dies irae: Ingemisco	3:30
Track 10 – II. Dies irae: Confutatis	4:50
Track 11 – II. Dies irae: Lacrimosa	5:03
Track 12 – III. Offertory: Domine Jesu Christe	3:54
Track 13 – III. Offertory: Hostias	5:10
Track 14 – IV. Sanctus	2:37
Track 15 – V. Agnus Dei	4:09
Track 16 – VI. Communion: Lux aeterna	5:35
Track 17 – VII. Libera me	2:12
Track 18 – VII. Libera me: Dies irae	2:16
Track 19 – VII. Libera me: Requiem aeternam	2:57
Track 20 – VII. Libera me: Libera me	5:14

*Recorded live in Mandel Concert Hall
at Severance Music Center in Cleveland, Ohio,
on January 15, 17 & 18, 2026*

*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 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 celebrated 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: Yvethen Gulenko

The Cleveland Orchestra

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† In Memoriam

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Franz Welser-Möst

Now in 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. ■



Photo Sebastian Frölich

Asmik Grigorian

soprano

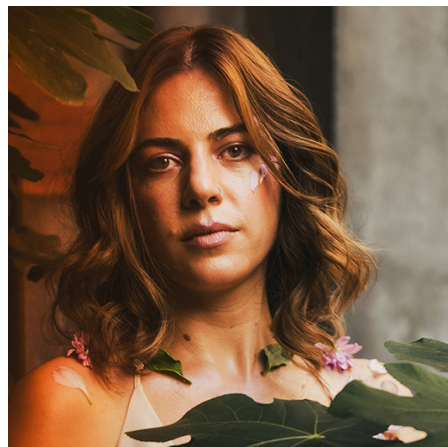


Lithuanian soprano **Asmik Grigorian** is regularly engaged at the world's leading opera houses, with recent performances at the Wiener Staatsoper, The Metropolitan Opera, and Teatro alla Scala. She was a founding member of Vilnius City Opera, has twice been awarded the Golden Stage Cross, and received the prestigious Österreichischer Musiktheaterpreis in 2024 in the Special Jury Prize category. In 2025, she was awarded the Der Faust Theater Prize for her critically acclaimed performance of *Salome* at the Hamburgische Staatsoper.

Recent seasons include *Madama Butterfly* at Deutsche Oper Berlin, *Macbeth* at Bayerische Staatsoper, *Eugene Onegin* at The Metropolitan Opera, and recitals across Europe with pianist **Lukas Geniušas**. ■

Deniz Uzun

mezzo-soprano



Turkish German mezzo-soprano **Deniz Uzun** is a graduate of the Indiana University Jacobs School of Music and was a 2022 winner of the Elizabeth Connell Prize and a 2021 winner of the Eva Marton Prize. She was a member of the Young Artist Program of the Bavarian State Opera.

Recent season highlights include **Vivaldi's** *Farnace* in Madrid, Paris, and Geneva with Ensemble I Gemelli; *Eugene Onegin* at Berlin's Schiller-theater; *Siegfried* and *Götterdämmerung* in Wuppertal; the title role in *Carmen* at the Landestheater Salzburg, *Dialogues des Carmélites* at the Teatro La Fenice, and concert appearances with the Leipzig Gewandhaus Orchester, Dallas Symphony Orchestra, and The Cleveland Orchestra. ■

Joshua Guerrero

tenor



Grammy Award-winning Mexican American tenor **Joshua Guerrero** is celebrated internationally for his passionate interpretations of the lyric and dramatic repertoire. He is a recipient of a Richard Tucker Foundation Career Grant and a graduate of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program.

Opera highlights include appearances at leading houses including the Wiener Staatsoper, Teatro Real, and Los Angeles Opera. On the concert stage, Guerrero has performed with The Cleveland Orchestra, Los Angeles Philharmonic, and Simón Bolívar Symphony Orchestra, among others.

A versatile artist, Guerrero's work also includes appearances in film and television, including Disney/Pixar's *Coco*. ■

Tareq Nazmi

bass



Bass **Tareq Nazmi** studied at the University of Music and Performing Arts Munich and began his career at the Opera Studio of the Bavarian State Opera, where he remained a member of the ensemble until 2016.

With his distinctive portrayals, Nazmi has established himself as a sought-after singer on international opera stages. Milestones include *The Magic Flute* at the Salzburg Festival, *Lohengrin* and *Fidelio* at the Vienna State Opera, *Parsifal* at the Tokyo Spring Festival, and **Mahler's** Eighth Symphony with the Vienna Philharmonic.

Nazmi is also a regular lieder singer, recently performing with **Gerold Huber** at the Schubertiade in Hohenems and in Munich, Cologne, and London's Wigmore Hall. ■

Lisa Wong

Director of Choruses

Frances P. and Chester C. Bolton Chair



Photo: Roger Mastroianni

Lisa Wong, a distinguished choral conductor and educator, serves as Director of Choruses for The Cleveland Orchestra, where she has prepared

ABOUT THE CHORUS

Now in its 74th season, The Cleveland Orchestra Chorus is celebrated for its versatility and refined musicianship, appearing regularly with The Cleveland Orchestra at Severance and Blossom music centers. As one of the few all-volunteer, professionally trained choruses affiliated with a major American orchestra, it received the 2019–20 Distinguished Service Award, recognizing extraordinary service to the Orchestra.

Visit **cochorus.com** for more information on the Chorus and auditions.

The Cleveland Orchestra Chorus and Blossom Festival Chorus for acclaimed performances under conductors **Franz Welser-Möst, Klaus Mäkelä, John Adams, Jane Glover, Susanna Mälkki**, and **Eric Whitacre**, among others.

Wong served for 16 years as the Olive Williams Kettering Professor of Music at The College of Wooster. As director of the award-winning Wooster Chorus, she elevated the ensemble to national prominence through annual tours, performances at state and regional conferences, and the premieres of 15 new works. Her expertise in music education is informed by 32 years of classroom experience and extensive work as a clinician, adjudicator, and guest conductor. ■

SOPRANOS

Amy Foster Babinski
Claudia Barriga
Jesse Bobbitt
Emily Carlson
Signe Carlson
Ruby Chen
Caitlin DiFranco
Maddie Dirrim
Maryssa Duncan
Emily Engle
Molly Falasco
Lisa Fedorovich
Emily Flood
Jennifer Gilles
Elisha Gugliotta
Julia Halamek
Rebecca S. Hall
Casey Hasen
Sarah Henley
Lisa Hrusovsky
Rachel Imhoff
Shannon R. Jakubczak
Kiersten Johnson
Sarah Jones-Gould
Katie Kitchen
Hope Klassen-Kay
Brianna Knapp*
EvaCecilia Koh
Kate Macy
Gracie Mino
Sarah Moldover
Julie Myers-Pruchenski
Jennifer Heinert O'Leary
Caitlin Overton
Katie Paskey
Victoria Peacock
Elizabeth Stockton Perkins
Elizabet Peterson
Stephanie Popik
Grace Prentice
Jylian Purtee
Lisa M. Ramsey
Emma Russell
Ellie Kleber Smith
Megan Tettau
Meagan Ulery
Cassie Utt
Sharilee Walker

ALTOS

Emily Austin
Laurel Babcock
Debbie Bates
Riley Beistel
Kristina Bodnar
Carla Cashman
Barbara J. Clugh
Amber Dimoff
Shannon Dunning*
Brooke Emmel
Colleen Endrizzi
Shawna Hill
Karen S. Hunt
Sarah Hutchins
Kayla Kim
Rebecca King
Kristi Krueger-O'Grady
Elise Leitzel
Victoria Marquard-Schultz
Danielle S. McDonald
Karla McMullen
Dawn Ostrowski
Abigail Patton
Ellie Petro
Andrea Pintabona
Toni Arnold Shreve
Ina Stanek-Michaelis
Melanie Tabak
Rachel Thibo
Kristen Tobey
Laure Wasserbauer
Haley Wheeler
Maggie Fairman Williams
Caroline Willoughby
Leah Wilson
Jennifer R. Woda
Debra Yasinow
Lynne Leutenberg Yulish

TENORS

Nathan Bachofsky
Christian Bush
Rong Chen
Jonathan Fuller
Richard Hall
Michael Heid
Daniel M. Katz
Adam Kilo
Peter Kvidera
Adam Landry
Benjamin Low*
Christian Maric

David McCallum
Matt Rizer
Ted Rodenborn
Jacob Rumelfanger
Nathan A. Russell
Lee Scantlebury
Andrew Stamp
J.R. Tomkinson

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Simon Beck
Nicholas Campagna
Eric Coffelt
Nick Connavino
Ronnie Dailey
Christopher Dewald
Jeffrey Duber
Andrew Fowler
Jeffrey D. Gershman
Kurtis B. Hoffman
Kim Jacoby
James Johnston
Kevin Kutz
Jaden Levine*
Jason Levy
Michael N. Lutkus
Tyler Mason
Tremaine Oatman
Glenn Obergefell
Eddie Papp
John Philipps
Francisco Prado
Brandon Randall
Benjamin Schetter
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Matt Turell
Bob Winters
Ryan Yonek
Martin Young
Paul Zito

* Shari Bierman Singer Fellow

Daniel J. Singer
Assistant Director
Daniel Overly
Collaborative Pianist
Jill Harbaugh
Director of Choral Operations
Victoria Peacock
Chorus Coordinator
Sarah Hutchins
Chair, Operating Committee

Severance Music Center

Home of The Cleveland Orchestra



Photo Roger Mastroianni

Severance Music Center, home of The Cleveland Orchestra since 1931, is one of Cleveland's most treasured landmarks and among the world's most admired concert halls. Located in University Circle, Severance was designed by the Cleveland firm Walker & Weeks and funded largely through a \$1 million gift from **John and Elisabeth Severance**. The hall's creation was the result of years of advocacy by Orchestra founder **Adella Prentiss Hughes** and the Musical Arts Association.

Today, Severance houses the Jack, Joseph and Morton Mandel Concert Hall, named in 2021 following a \$50 million grant from the Mandel Foundation, as well as Reinberger Chamber Hall, an intimate space ideal for smaller ensembles, recitals, and lectures. The building is used year-round for concerts, rehearsals, and education programs, and is also available to community organizations for performances and private

gatherings. A \$36 million renovation completed in 2000 restored the hall's original Art Deco details, improved patron amenities, modernized backstage areas, and preserved its legendary acoustics.

Recognized by the Cleveland Landmarks Commission and the National Register of Historic Places, Severance Music Center is a symbol of Cleveland's philanthropic spirit and commitment to the arts. ■

Acknowledgments

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Music Director

André Gremillet
*President & CEO,
The Richard K. Smucker Chair*

Richard J. Kramer
Board Chair

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Jennifer Nulsen
Stereo Mastering Engineer

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Immersive Mixing Engineer

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