Signature
Welser-Möst

25 YEARS

Franz Welser-Möst &
The Cleveland Orchestra





Photo by Aireonna McCall-Dubé

When I was a youngster, we didn't have much money, and musical life was not nearly as rich as it is nowadays. I could go to an orchestral concert once, maybe twice a year — that was it. The record player was one of my family's big financial investments. Slowly, between birthdays and Christmas, I collected more recordings, and they became my lifeline as I fell in love with orchestral music.

All serious and successful musicians strive for perfection, despite knowing that perfection does not exist. I am rarely happy with a performance when I am forced to listen back to it. It's torture, because I always think, "Why did I do that? I could have done this or that passage so much better." When our producer asks me to listen to a new edit, I listen to the overall sound picture, but I cannot listen to the whole recording. It drives me crazy. It doesn't matter how much time has passed; I still get upset.

But I have come to appreciate that recordings show how far the Orchestra has come, especially when it comes to flexibility. A couple of years ago, I was in the car and switched on the radio. There was a **Johann Strauss, Jr.** waltz playing and I thought, "Oh my God, that's horrible." But it turned out to be me, with The Cleveland Orchestra, from my second season here. Just as with any sports team, certain qualities like precision, discipline, and trust take time to develop. It doesn't happen in three days — but over 25 years, a lot can change.

Early on in my career, I felt an impossible pressure that every recording I made had to be the best version of that piece. But now I try to live in the moment and do my best in that moment. When we record something, it should capture what we value and believe in. Listeners should get an idea of what Cleveland is about.

For this retrospective, and as you will see in the liner notes, I have selected pieces and recordings that are meaningful to me personally and significant to my quarter century as Music Director in Cleveland. Together, they form a series of snapshots capturing the collaboration between me and The Cleveland Orchestra. I am deeply grateful to have shared this journey with all of you, here in Cleveland and all around the world.



This was the first program I ever conducted as Music Director in September 2002. On one hand, you could be "pseudo-philosophical" about it, but I grew up with Catholic church music, and this kind of music accompanied me my whole life, from an early age on. I think it was a natural choice to start my music directorship.



The Creation

by **Franz Joseph Haydn** *(1732–1809)*

RECORDED LIVE: September 19–21, 2002 at Severance Hall in Cleveland, Ohio

Part I (Tracks 1–13) 33:16
Part II (Tracks 14–28) 34:18
Part III (Tracks 29–34) 27:45

COMPOSED: 1796–97

WORLD PREMIERE: The first private performances took place at the Schwarzenberg Palace in Vienna on April 30, 1798. The first public performance was held at Vienna's Burgtheater on March 19, 1799.

CLEVELAND ORCHESTRA PREMIERE: April 27, 1919, led by Music Director **Nikolai Sokoloff** and featuring a chorus and soloists from the Harmonic Club of Cleveland

ORCHESTRATION: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, strings, and continuo, plus three vocal soloists and chorus

See page 21 for the sung texts.

Original Producer: Bruce Gigax
Original Engineer: Bruce Gigax
Noise Reduction and Restoration: Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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THE TWO GREAT ORATORIOS FRANZ JOSEPH HAYDN WROTE LATE IN LIFE — *The Creation* and *The Seasons* — are masterpieces of optimism, celebrating universal harmony and rejoicing in a flawless world order with no conflicts or adversity of any kind. In *The Creation*, the forces of darkness are disposed of in a matter of seconds, and the music sounds as fresh today as it did when it was first written.

The world view expressed in *The Creation* was entirely consistent with Haydn's own outlook on life. **Georg August Griesinger**, who conducted extensive interviews with the composer before writing his biography, reported:

> *Haydn was very religiously inclined, and was loyally devoted to the faith in which he was raised. He was very strongly convinced that all human destiny is under God's guiding hand, that God rewards good and evil, that all talents come from above. … His devotion was not of the gloomy, always suffering sort, but rather cheerful and reconciled, and in this character, moreover, he wrote all his church music. His patriarchal, devout spirit is particularly expressed in* The Creation.

Haydn thought of *The Creation* as the summit of his entire life's work. As he told Griesinger: "I was never so religious as during the composition of *The Creation*. Daily I fell on my knees and asked God for strength."

The oratorio is divided into three parts, depicting, in turn, the creations of the inanimate world, the animate world, and finally, humans. The libretto is a fascinating mix of sources, combining biblical quotes with passages derived from, or influenced by, **John Milton**'s 17th-century epic poem, *Paradise Lost*. Milton's retelling of the creation story is reflected in the oratorio by the appearance of three angels, commenting on the work of God as it unfolds. Raphael (bass) chronicles the major cosmological events, often accompanied by mighty upheavals, and the appearance of large animals like whales and lions. Gabriel (soprano) strikes a more lyrical tone, celebrating flowery meadows and soaring birds in arias that make ample use of *coloratura*. Uriel (tenor) appears gentle but resolute as he tells of the defeat of the forces of darkness and rejoices in the appearance of man and woman as the crowning glory of creation.

The first public performance of *The Creation* in March 1799 was an unequivocal success, and the oratorio was presented some 40 times in Vienna alone over the next decade. One particular performance, led by **Antonio Salieri** in March 1808, marked Haydn's last appearance in public. According to eyewitness descriptions, thunderous applause interrupted the performance at the words "And there was light." Haydn reportedly burst into tears "as if overcome by the most violent emotions, [and] raised his trembling arms to heaven, as if in prayer to the Father of Harmony."

A year later (on May 31, 1809), Haydn passed away at age 77. The world he left behind was hardly the paradise he had envisioned: 19 days earlier, on May 12, **Napoleon**'s army invaded Vienna. Yet despite the wars that ravaged Europe for six more years, the message of Haydn's masterwork was not lost, and the world has remained hungry for this enthusiastic affirmation of life ever since. ■

— Peter Laki

Kaija Saariaho was the first composer I commissioned as Music Director, and I was so happy when *Orion* immediately became a favorite contemporary piece with every major orchestra in that decade.



Orion

by **Kaija Saariaho** *(1952–2023)*

RECORDED LIVE: January 23–25, 2003 at Severance Hall in Cleveland, Ohio

I. Memento Mori 6:58
II. Winter Sky 8:10
III. Hunter 5:47

COMPOSED: 2001–02 (commissioned by The Cleveland Orchestra and Music Director **Franz Welser-Möst**)

WORLD PREMIERE: January 23, 2003, with Franz Welser-Möst conducting The Cleveland Orchestra

ORCHESTRATION: 4 flutes (3rd doubling alto flute and piccolo, 4th doubling piccolo), 4 oboes (4th doubling English horn), 4 clarinets, 4 bassoons (4th doubling contrabassoon), 6 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, bell chimes, bowl gongs, Chinese cymbals, crotales, glass chimes, glockenspiel, marimba, shell chimes, small bell, suspended cymbals, tam-tam, thunderstick, tom-toms, triangle, tubular bells, vibraphone, xylophone), 2 harps, piano, organ, and strings

KAIJA SAARIAHO GREW UP AMIDST AND EMBRACED EXPERIMENTATION. She studied with several of Finland's leading avant-garde composers, eventually landing at IRCAM in Paris, the institute directed for many years by **Pierre Boulez**. Though some of Saariaho's works involve electronic sounds, many of them call upon traditional instruments to make sounds that Saariaho heard from (or within) electronic sources.

Orion was Saariaho's largest purely orchestral piece at the time she was composing it in 2001. The title *Orion* was not chosen randomly. From it, we can believe that, like that mythic hunter of the night sky, Saariaho's music is hunting across a nocturnal soundscape. Here, her painting through music is, moment by moment, strong, distant, cold, heartfelt, quiet, furious, tinged — caught in a larger musical universe somewhere before dawn and tomorrow night.

The work's three movements contrast activity and movement with stillness and quietude, perhaps mirroring Orion's origins (as an adventurous mortal hunter) with the slowly moving constellation of stars in which Zeus memorialized him. The movement of material between different instrumental textures is part of the music's fabric.

After an opening movement filled with many instruments and lines of music all occurring at once, the second movement is much more subdued and features several lone instrumental voices, with twinkling accents in the percussion.

The third movement combines aspects of the first two: many musical lines at once that are more distinct from one another. Where the opening movement was a haze or blur of related sounds, here the soundscape erupts in energy like flares erupting from the sun's engulfing flames.

— Eric Sellen

Original Producer: Bruce Gigax
Original Engineer: Bruce Gigax
Noise Reduction and Restoration: Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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Bruckner Five was the first Bruckner symphony I ever conducted as a young man, and it has stayed with me. The most special performance was with The Cleveland Orchestra in Bruckner's church, St. Florian, experiencing not just the aura of that place, but also the acoustics.



Symphony No. 5 in B-flat major

by **Anton Bruckner** *(1824–1896)*

RECORDED LIVE: September 12 & 13, 2006 at St. Florian Monastery near Linz, Austria

I. Introduction: Adagio — Allegro 20:24
II. Adagio: Sehr langsam 16:51
III. Scherzo: Molto vivace 13:56
IV. Finale: Adagio — Allegro moderato 21:57

COMPOSED: 1875–78

WORLD PREMIERE: April 8, 1894, conducted by **Franz Schalk**

CLEVELAND ORCHESTRA PREMIERE: January 24, 1974, with Music Director **Lorin Maazel**

ORCHESTRATION: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and strings

Original Producer: Michael Seberich
Original Engineer: Robert Havel & Simone Brusco
Sound Engineer: Antonio Scavuzzo
Noise Reduction and Restoration: Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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IN AN ERA OF COLOSSAL EGOMANIACS, ANTON BRUCKNER'S UNDERSTATED TENDENCIES BECAME LEGENDARY. And they continue to fascinate us more than a century later. How could this unworldly and deeply religious man from the provinces — who was said to kneel in the middle of a class he was teaching when he heard the prayer bells ring — have carried on in the viciously competitive and cynical milieu of late 19th-century Vienna? The question is especially intriguing when it comes to his Fifth Symphony, one of Bruckner's most titanic achievements and a work in which intellect and imagination are glorious complements. Its sense of assurance is overwhelming, and it marks a watershed in Bruckner's mastery of symphonic form as a vehicle for his highly unusual aesthetic and spiritual viewpoint. Yet the composer — aside from a piano run-through — never heard it performed.

Although he is often lumped into the musical camp of **Wagner**, Bruckner was far removed from the prevailing concepts of late Romanticism. For one thing, the instrumental forces that Bruckner calls upon in the Fifth Symphony involve an only slightly expanded Classical orchestra, with beefed-up brass and fuller strings. It was, in part, a misguided attempt to make Bruckner sound more "Wagnerian" that led the composer's pupil **Franz Schalk** to reorchestrate and recompose his scores. The Fifth was thus introduced in a bastardized version — and not until decades later was an edition of Bruckner's original score made available.

Moreover, the sense of inner drama expressed in these works differs fundamentally from the Romantic sensibility. **Robert Simpson**, author of *The Essence of Bruckner*, views him in fact as an anti-Romantic. The drama of a Bruckner symphony, he writes, has little in common with the nervous excitement of "some all-embracing emotional climax," with the pattern of "tension and release" that was perfected by the Romantics. Bruckner's music burns, rather, with a "calm fire" in its "search for pacification."

The vast first movement holds its positive B-flat major tonality in check for long stretches, as a promise to be fulfilled. This is the only one of Bruckner's symphonies prefaced by a slow introduction. The terribly quiet beginning, with its fateful *pizzicato* descent and melancholy layering of harmonies, is followed by a series of muscular outbursts, tonal shifts, and reverberant silences. Explaining his use of this powerful device, Bruckner remarked, "I must first take a deep breath if I have something important to say."

Then, as the main Allegro section of the opening movement takes off, the musical cosmos continues to expand in a profusion of contrasting characters. The sensation of awe that arrives in the great climactic peaks later in the movement is but a portent of what is yet to come in the Finale.

It was with the plaintive D-minor oboe theme of the Adagio movement that Bruckner began composing the Fifth. Its mournful intervals of downward-sloping sevenths color much of this music. Another pause precedes the second theme, a C-major chorale entrusted to the strings, which will later blossom into one of the most radiantly beautiful passages in all Bruckner.

The third-movement Scherzo begins with the same D-minor string accompaniment heard in the beginning of the second movement, but sped up — both, in turn, are also related to the mysterious introduction to the work. Bruckner then contrasts this initial idea with a leisurely country dance tune. The gentle trio section, with its delightful insistence from the horn, suggests the composer's nostalgia for a simpler time.

Continued on next page.

Given the sense of large-scale momentum that propels Bruckner's symphonies, he often faced his greatest structural challenge when he arrived at the finale. But the Fifth's culminating movement is recognized as one of his most impressive solutions. Once again, the mysterious *pizzicato* entrée that opened the symphony is repeated. A clarinet throws out a seemingly inconsequential motive, like a question, after which recur themes from the first two movements.

The clarinet motive, it turns out, is the first of a series of fugue subjects spun out in massive proportion over the course of the Finale. After a contrastingly relaxed idea, the brass peal forth with a chorale that inaugurates another fugue. As he weaves these ideas together in the movement's coda section, fragments of the opening theme from the first movement surface triumphantly. With the thrilling final gestures, the sense of an ending that encompasses what has preceded it proves enormously satisfying.

— Thomas May

BELOW: Franz Welser-Möst conducting The Cleveland Orchestra at St. Florian Monastery near Linz, Austria, where this recording was made in September 2006.

Photo by Roger Mastroianni



This is the Shostakovich symphony I've conducted most often, and it also happens to be the first of his symphonies I ever led. On the surface, this work was his way of being a "good citizen" and satisfying the demands placed upon him by the regime, yet he remained true to himself and never abandoned his own voice. I simply love the tension between what is said openly and what is left unsaid.



Symphony No. 6 in B minor, Op. 54

by **Dmitri Shostakovich** *(1906–1975)*

RECORDED LIVE: May 23, 2012 in Stern Auditorium/Perelman Stage at Carnegie Hall, as part of *Carnegie Hall Live*, a production of WQXR and Carnegie Hall

I. Largo 19:25
II. Allegro 5:47
III. Presto 6:34

COMPOSED: 1937–39

WORLD PREMIERE: November 5, 1939, with **Evgeny Mravinsky** conducting the Leningrad Philharmonic Orchestra

CLEVELAND ORCHESTRA PREMIERE: January 11, 1945, conducted by **Fritz Reiner**

ORCHESTRATION: 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 4 clarinets (3rd doubling E-flat clarinet and 4th doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tambourine, tam-tam, triangle, xylophone), harp, celesta, and strings

DMITRI SHOSTAKOVICH WAS 33 WHEN HE COMPOSED HIS SIXTH SYMPHONY, the same age as **Beethoven** when he wrote his Third, the "Eroica." There are many fruitful comparisons to be made between these two great composers, and in this case, we can observe how both composers were coming to terms with traumatic conditions that had begun to cast a shadow over their future.

For Beethoven, it was the relentless progress of his deafness. For Shostakovich, it was the terrifying atmosphere of political oppression triggered by **Stalin**'s purges. Soviet artists were not immune — some notable poets and theater directors "disappeared," and any composer unwilling or unable to conform to the rigid expectations of those in power lived in fear.

In this context, Shostakovich's "Eroica" equivalent — his artistic rejoinder to the changing circumstances of his life — was the Fifth Symphony. This was his response, after two years of silence, to what he described as the "just criticism" leveled at his opera *Lady Macbeth of Mtsensk*, premiered in 1935. The critique was actually a tirade of printed abuse from the Soviet authorities, as Stalin continued consolidating his absolute power. The *apparatchiki* beneath him abused the next levels down, tightening the screws of command. This included a vast and concerted effort to place all art and artists at the ready disposal of the government's propaganda purposes — all new art was to be patriotic, rallying and uplifting the people.

Shostakovich knew that his dark, pessimistic streak would bring trouble on his head if he allowed it to surface too strongly. His trick, therefore, was to end the Fifth Symphony in a riot of brassy celebration in order to dim any memory of introspection that might be heard in its earlier movements. Although Shostakovich was said to admit that the finale of the Fifth was ironic in tone, it served its purpose well enough. Following its 1937 premiere, the Fifth's ostensibly optimistic tone brought a gale of popularity and favor.

In the Sixth, then, composed in 1939, he adopted a similar tactic. By traditional symphonic standards, it is crudely unbalanced, with a long, thoughtful, slow movement to start, followed by a lively *scherzo* and an even more high-spirited finale. Perhaps it is a traditional four-movement symphony without a first movement. But the apparent lack of weight in the *scherzo* and finale seems to assign them to a different world than that of the actual first movement, whose unhurried exploration of abstract material foreshadows much of Shostakovich's later music.

For the audience, this is not a problem. With concentration fresh, we trace the shapely themes that emerge one by one in the first movement. After a strong start, the first violins lay out an important, desolate theme; then the piccolo introduces one; then the English horn has another, echoed by distant trumpets; then the flute. Later, the flute is given a passage that sounds like free improvisation. The movement's recapitulation arrives very late, just in time to bring this richly woven tapestry to a close.

Great virtuosity is called for in the second movement, especially from the winds. The torrent of notes begets a carnival atmosphere with heavy-booted peasants dancing in the streets. Then, once the timpani have had their say, everything is delicate and feather-light to the end.

Continued on next page.

Original Engineers: Edward Haber, George Wellington, Noriko Okabe and Chase Culpo
Noise Reduction and Restoration: Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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The finale seems to move even faster. It is a playful burlesque, often recalling that same side of **Prokofiev**'s music. **Rossini** also comes to mind, that joker among composers for whom (unlike Shostakovich) there was no dissembling. Eventually the horns come up with a boisterous tune that suggests a circus band, and from that moment on the riotous momentum is not to be stopped.

The Sixth Symphony was first performed in Leningrad in November 1939 in a concert that also premiered Prokofiev's cantata from the film *Alexander Nevsky*. Such was the enthusiasm for Prokofiev's patriotic music that the new Shostakovich symphony was almost overlooked. But perhaps Shostakovich, a painfully shy man, preferred it that way.

— Hugh Macdonald

BELOW: Franz Welser-Möst conducting The Cleveland Orchestra at Severance Music Center in May 2026.

Photo by Yevhen Gulenko



Radu Lupu was the most influential musician in my career. The way he approached music and the way he made music sound — his range of colors, his deep understanding of a piece — really influenced me. I'm so happy that we have this specific piano concerto on this set. I've never heard anybody in my life, other than Radu, play the piano's second entrance in the slow movement like he did, where one single note can have so much meaning.



Piano Concerto No. 4 in G major, Op. 58

by **Ludwig van Beethoven** *(1770–1827)*

RECORDED LIVE: January 20, 22 & 23, 2005 at Severance Hall in Cleveland, Ohio, featuring **Radu Lupu** as soloist

I. Allegro moderato 19:08
II. Andante con moto 3:49
III. Rondo: Vivace 10:05

COMPOSED: 1805–06

WORLD PREMIERE: The work was first performed in March 1807, during a private concert at the home of **Prince Joseph Franz von Lobkowitz**. The public premiere was given on December 22, 1808, at Vienna's Theater an der Wien, with the composer as soloist.

CLEVELAND ORCHESTRA PREMIERE: November 1, 1923, with pianist **Josef Hofmann** and conducted by Music Director **Nikolai Sokoloff**

ORCHESTRATION: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings, plus solo piano

Radu Lupu appears courtesy of Decca Classics
Photo by Roger Mastroianni

Original Producer: Bruce Gigax
Original Engineer: Bruce Gigax
Noise Reduction and Restoration: Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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LUDWIG VAN BEETHOVEN MOVED TO VIENNA IN 1792 AT AGE 22. He'd hoped to get to Europe's musical capital sooner to study with **Mozart**, but family circumstances had kept him at home in Bonn, helping raise his two younger brothers (while tempering the boys' alcoholic father). It was as a performer that Beethoven forged his reputation in the city, and within a year he was widely known as a red-hot piano virtuoso.

While Mozart, over the course of 30 or more works for solo piano or violin, had developed the concerto into a sublime product, Beethoven strived to return to a more individual and handmade form. Mozart created the molds and set the standards; Beethoven at first worked within those earlier definitions, but the thrust of his musical creativity eventually shattered tradition.


FRANZ WELSER-MÖST and RADU LUPU

Beethoven's Fourth Piano Concerto begins unexpectedly, with the piano alone. While today we recognize this as unusual, it is difficult to understand how shocking it must have been for audiences at the premiere — listeners of the time knew that a concerto always started with an orchestral introduction. Here, the soloist is instead placed fully in charge of the form. Thus was the heroic 19th-century concerto born, in which the soloist became the protagonist rather than a mere dialogue partner.

Not only does the piano begin the concerto, but it starts with unusual gentleness and grace, and "warms up" only gradually. Indeed, the entire concerto seems much more of a personal statement than any of Beethoven's preceding concertos. The opening movement continues at length — at around 20 minutes, it is at least a third longer than any that Mozart or Beethoven had previously created — alternating between a deceptive, gentle playfulness and a more robust outlook.

In the second movement, there are moments when the orchestra and soloist seem to be wandering around in two different concertos. The orchestra offers forceful stabs of sound, to which the piano responds with introspective musings, as if thinking about something else entirely. Once the bewildered orchestra backs off, however, Beethoven allows the piano to be more or less alone onstage, as if deep in thought. Some sublimely heart-wrenching solo passages follow, including a *cadenza* for right hand alone, before the movement withers to silence.

Without pause, we are suddenly thrust into the third-movement finale. Here, at last, the orchestra and soloist are ready to play together, and this joyful movement is a delightful Rondo of invention and variation built around a short march tune. Beethoven carefully varies the lengths of each statement and its response, building a wonderfully vibrant sense of fun and excitement. A brief *cadenza* allows a momentary spotlight on the soloist, and then, just as at the beginning of the concerto, Beethoven breaks convention, with the solo part written through to the final chord. Traditionally, the orchestra would have closed out the piece without the soloist, or with the soloist merely playing along with the tune at the end. ■

— Eric Sellen

Der Rosenkavalier was my mother's favorite opera and when I first heard it, I just couldn't stop listening to it.
In compiling this suite, I thought it should really follow the three-act structure of the opera. I especially wanted to include the introduction to Act III, because it gives a great orchestra such as this one the chance to show how virtuosic they are and how brilliantly they can play.



Suite from *Der Rosenkavalier* (compiled by Franz Welser-Möst)

by **Richard Strauss** *(1864–1949)*

RECORDED LIVE: March 3–5, 2022 at Severance Music Center in Cleveland, Ohio

I. Stürmisch bewegt 8:30
II. Sehr lebhaft 14:19
III. So schnell als möglich 18:43

COMPOSED: 1909–11; suite compiled by Music Director **Franz Welser-Möst** in 2022

WORLD PREMIERE: January 26, 1911, at the Dresden State Opera, conducted by **Ernst Edler von Schuch**

CLEVELAND ORCHESTRA PREMIERE: Music from *Der Rosenkavalier* was first performed by the Orchestra on November 13, 1921, led by Music Director **Nikolai Sokoloff.** This extended suite premiered on March 3, 2022, with Franz Welser-Möst conducting.

ORCHESTRATION: 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets, bass clarinet, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, glockenspiel, jingle bells, ratchet, snare drum, tambourine, tenor drum, triangle), 2 harps, celesta, and strings

RICHARD STRAUSS'S OPERA *DER ROSENKAVALIER* (THE ROSE CAVALIER) PREMIERED IN DRESDEN in 1911. The opera takes place in Vienna and, appropriately so, is filled with waltz music in Strauss's sophisticated 20th-century writing. Yet, as **Franz Welser-Möst** has pointed out, the storyline is set in the 1740s, long before the waltz evolved from the minuet to become a separate and distinct dance form.

Strauss's use of the waltz as the primary musical language of *Der Rosenkavalier* was a purposeful and carefully planned manipulation of time and space to create an inviting sense of nostalgia, a far cry from the modernistic music of his previous two operas, *Elektra* and *Salome*. *Der Rosenkavalier* was an immediate hit with audiences. Waltzes from the opera were quickly excerpted and adapted to suit different-sized groups of musicians and various venues.

The most-often played suite of the opera's music was premiered by the New York Philharmonic in October 1944 under the orchestra's new music director, **Artur Rodziński**, who had just completed a decade in the same position with The Cleveland Orchestra, from 1933–43. Exactly who arranged that 20-minute suite is obscured in history, though Rodziński almost assuredly had a hand in it, as did his new 26-year-old assistant conductor, **Leonard Bernstein**. The long-rumored involvement of Strauss himself is harder to square, with the challenges of direct communication between Germany and the outside world during World War II. Perhaps Strauss's role was largely in approving the idea itself rather than in any actual back-and-forth collaboration. Since that suite's premiere, several conductors have chosen to add or subtract music directly from the opera to form their own versions.

The suite heard here is a project that Franz Welser-Möst, an acclaimed interpreter of Strauss's music, worked on for several years. It takes as a basis **Robert Mandell**'s suite, created in the 1990s. To this, additional music directly from the opera's complete score was added and cross-edited. A shorter version of Welser-Möst's suite was performed by The Cleveland Orchestra at the annual Gala in September 2019, with the longer "final" version being first heard in March 2022.

This suite unfolds in three parts, each one presenting selections from its respective act in the opera. It focuses on the well-known waltzes that appear throughout, as well as additional passages added for poignancy. It begins with the opera's opening, meant to portray climactic moments of lovemaking between the Marschallin and her young admirer, Count Octavian. Freed from the opera, the music's differing characteristics — intoxicating three-quarter-time waltzes juxtaposed with more modern orchestral material — are perhaps more obvious than in the opera house. Even without sung text or knowledge of the opera's storyline, this suite offers a discernable mixture of boisterous comedy, serious reflection, and bittersweet nostalgia. Here are warmth, sadness, and joy in equal measure, mirroring life's pathway for each of us, as we yearn for the best moments — and this music — to go on forever.

— Eric Sellen

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila
Mastering Engineer: Jennifer Nulsen

Recorded at 24bit 96kHz PCM
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One of the most rewarding aspects of our commissioning work has been engaging young composers early in their careers and watching their voices develop and shape contemporary music. Bernd Richard Deutsch is a striking example. His music is complex, but it's also highly accessible to listen to. *Intensity* is a really fun and vivid orchestral showpiece that highlights his distinctive voice.



Intensity

by **Bernd Richard Deutsch** *(b. 1977)*

RECORDED LIVE: January 13–15, 2022 at Severance Music Center in Cleveland, Ohio

Intensity 16:58

COMPOSED: 2019–20 (commissioned by The Cleveland Orchestra and Music Director **Franz Welser-Möst**)

WORLD PREMIERE: January 13, 2022, with Franz Welser-Möst conducting The Cleveland Orchestra

ORCHESTRATION: 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, bongos, cowbells, finger cymbals, glockenspiel, güiro, Indian elephant bells, lion's roar, marimba, rainstick, rute, slide flutes, snare drum, tam-tam, tambourine, temple blocks, tom-tom, tubular bells, tuned gongs, vibraphone, whip, woodblocks, xylophone), harp, piano, celesta, and strings

IN MARCH 2019, BERND RICHARD DEUTSCH MADE HIS FIRST VISIT TO SEVERANCE HALL in Cleveland, Ohio, to attend the US premiere of his concerto for organ and orchestra, *Okeanos*. He had just embarked on his first season as The Cleveland Orchestra's 10th Daniel R. Lewis Composer Fellow, following in the footsteps of now-internationally recognized composers, including **Susan Botti**, **Anthony Cheung**, **Matthias Pintscher**, and **Jörg Widmann**, to name a few.

The initial sparks of *Intensity* came shortly before the premiere of *Okeanos*, when Deutsch attended The Cleveland Orchestra's performances at Vienna's Musikverein in 2018. The all-**Beethoven** program, part of that season's *Prometheus Project*, made an impression on the composer.

"The first idea [for *Intensity*] came to me during a performance of Beethoven's Great Fugue in Vienna," Deutsch recalled. "I thought immediately I should include a short moment in my piece, in which only the string section plays. A few months later, I then composed such a passage in the third part of my piece."

Intensity unfolds in three main sections, which Deutsch describes as "departure — introspection (absence) — return." The first section opens with a trumpet signal that embarks on a "fresh start" with a buoyant mood. The second section contains the "emotional core," manifesting an introspective intensity that swells to an extroverted, emotional climax in the final part. Having written most of the piece in a period of self-imposed isolation just prior to the lockdowns early in the pandemic, Deutsch finds even more emotional weight within the last section: "It seems almost prophetic in light of the past two years, and after an enforced 'absence' of such long dimensions, the 'return' becomes even more emphatic."

— Amanda Angel

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila & Mie White
Mastering Engineer: Jennifer Nulsen

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This piece was a big discovery for me. I knew the name Julius Eastman, but I didn't really know what his music would be like. He's such a unique voice — completely outrageous in so many ways, because the orchestration is like nothing else. But he didn't temper his ideas to fit pragmatic limits; he put them on paper with complete conviction. That's what I admire, that a genius does not accept limitations.



Symphony No. 2, "The Faithful Friend: The Lover Friend's Love for the Beloved"

by **Julius Eastman** *(1940–1990)*

RECORDED LIVE: April 27–29, 2023 at Severance Music Center in Cleveland, Ohio

Symphony No. 2 .....13:20

COMPOSED: 1983

WORLD PREMIERE: November 20, 2018, 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, 3 bass clarinets, 3 contrabass clarinets, 3 bassoons, 3 contrabassoons, 2 trombones, bass trombone, 3 tubas, 4 timpani, and strings

JULIUS EASTMAN WAS, IN HIS PRIME, A BRILLIANT AND DEEPLY AFFECTIVE COMPOSER, a man lightyears ahead of his time. But, like **Mozart**, **J.S. Bach**, and other composers the public now heralds as geniuses, he had fallen into obscurity by the time of his death. Only eight months after he died did a notice appear in any newspaper or media outlet.

Born in New York City, Eastman defied the world of experimental music in the 1970s from the beginning. He was a minimalist composer before we came to associate that genre of music with **Steve Reich** and **Philip Glass**. He experimented with avant-garde techniques and mixing genres 15 years before composers in New York and elsewhere took on similar work under the maxim of Postmodernism. His identity as an unapologetically out Black gay man was equally radical in some circles.

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. It is a large, challenging work for any orchestra to wrestle with, requiring 100 musicians and lasting anywhere from 12 to 20 minutes.

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

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila & Mie White
Mastering Engineer: Jennifer Nulsen

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My first music director job was in Sweden, which helped me discover many wonderful Scandinavian composers and pieces. The first Sibelius symphony I ever conducted was the Fifth. Sibelius shows his unique voice in this piece, especially in his approach to instrumentation and musical structure.



Symphony No. 5 in E-flat major, Op. 82

by **Jean Sibelius** *(1865–1957)*

RECORDED LIVE: March 10–12, 2022 at Severance Music Center in Cleveland, Ohio

I. Tempo molto moderato — Allegro moderato — Presto 12:09
II. Andante mosso, quasi allegretto 8:46
III. Allegro molto — Misterioso — Un pochettino largamente 8:27

COMPOSED: 1912–15, revised 1916–19

WORLD PREMIERE: December 8, 1915, with the composer conducting the Helsinki Philharmonic Orchestra

CLEVELAND ORCHESTRA PREMIERE: November 7, 1929, led by Music Director **Nikolai Sokoloff**

ORCHESTRATION: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, and strings

WE TEND TO THINK OF JEAN SIBELIUS PRIMARILY AS A SYMPHONIST, yet he did not embark on his first symphony until he was well into his thirties. Much like **Richard Strauss**, who was only a year older, Sibelius was best known for his tone poems. While Strauss was soon to move definitively toward opera, Sibelius built a solid achievement in writing his seven symphonies, starting with his First in 1899 and the last dating from 1924.

Sibelius's Fifth Symphony gave him more trouble than usual, requiring two sets of revisions after its initial premiere in 1915. In its final form, though, the Fifth has always been one of the most admired of all Sibelius's symphonies, revealing his style in strong, positive colors, free of much of the mystification that clouds other works.

The Fifth Symphony that we know today has three movements — the original versions had four movements — although the range and variety of music are wide. In the first movement are rootless murmurings in the strings, fragmented calls in the winds, seemingly random entries of the timpani, and a great solidity in the brass. Throughout, we also become aware of a gradual quickening in pace, which culminates in a sweeping rush to the finish.

The central movement is a peaceful interlude, as charming as anything by **Felix Mendelssohn**, perhaps — although even here the music can more than once find itself hastening forward in an outburst of energy before falling back to its previous state of calm. This middle movement is notable for its constant pairing of wind instruments in thirds, a feature that recurs in the finale when the brass intone the great "swan" theme that drives it forward. Thus, in the last movement, the horns and trumpets are frequently paired in thirds, yet here their melody is not genteel and stepwise; it strides across wide intervals — inviting comparison with the giants that have been said to inhabit the great Scandinavian forests since time immemorial.

— Hugh Macdonald

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila & Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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I was introduced to Allison Loggins-Hull's music in a completely unexpected way. Some of our musicians in Cleveland were giving a community "porch concert," and Joshua Smith played a solo piece for flute. I hadn't heard her music before but really enjoyed it. So I went up to Josh and asked who wrote it, and that's how I discovered Allison. Soon after, I invited her to join us as our 11th Daniel R. Lewis Composer Fellow. *Can You See?* was the first piece she wrote for us.



Can You See? (Orchestral Version)

by **Allison Loggins-Hull** *(b. 1982)*

RECORDED LIVE: May 4 & 6, 2023 at Severance Music Center in Cleveland, Ohio

Can You See?..... 6:42

COMPOSED: 2021, chamber ensemble; 2022, arranged for symphony orchestra (commissioned by The Cleveland Orchestra and Music Director **Franz Welser-Möst**)

WORLD PREMIERE: May 4, 2023, with Franz Welser-Möst conducting The Cleveland Orchestra

ORCHESTRATION: 2 flutes (2nd doubling piccolo and alto flute), piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, percussion (bass drum, clap stack cymbals, crotales, glockenspiel, snare drum, tenor drum, tom-toms), and strings

WELL-ESTABLISHED AS A FLUTIST AND COMPOSER, ALLISON LOGGINS-HULL spent three seasons (2022–25) as The Cleveland Orchestra's 11th Daniel R. Lewis Composer Fellow, a role that has previously included composers such as **Bernd Richard Deutsch**, **Susan Botti**, **Matthias Pintscher**, and **Marc-André Dalbavie**.

Loggins-Hull's orchestral work *Can You See?* is an expansion in both scope and instrumentation of a 2021 chamber piece written for members of the New Jersey Symphony. Taking its title from the problematic words of *The Star-Spangled Banner*, Loggins-Hull's *Can You See?* is one of a set of critiques on the idea of patriotism, along with the piccolo-and-electronics piece *Say Can You* and the solo-flute work *Homeland*.

Loggins-Hull's *Can You See?* fragments and transforms the melodic figures of *The Star-Spangled Banner* as though placing them under a magnifying glass. These snippets of the tune, already stretched and reshaped, are embedded in a sustained, hazy, but evolving orchestral texture penetrated by active and aggressive percussion episodes. The "environmental" texture of strings in *Can You See?* includes unstable timbres produced by playing *ponticello* (bowing near the instrument's bridge), suggesting electronic distortion. This timbre, one familiar to the composer through her broad experience with electronics, hints at a distant kinship with another critique of *The Star-Spangled Banner* — that of the thoughtfully virtuosic master guitarist **Jimi Hendrix**.

In this expanded orchestral version of *Can You See?*, Loggins-Hull creates another electronics analogy, using the orchestra as a kind of digital delay, or echo, allowing the anthem's melodic ideas to ripple outward through transformations of time and color. The enriched experience of the piece somehow parallels the layers of history and meaning, dark and light, positive and negative, that *The Star-Spangled Banner* has absorbed and continues to accrue in its role as a powerful symbol of our evolving nation. ■

— Robert Kirzinger

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila & Jennifer Nulsen
Mastering Engineer: Jennifer Nulsen

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We all know the Fourth, Fifth, and Sixth symphonies of Tchaikovsky, but I think his Second is a masterpiece. When people ask me about the city of Cleveland, I always say it's full of hidden treasures, and it's the same with this symphony. It's a wonderful masterpiece, and you just have to let it speak to you.



Symphony No. 2 in C minor, Op. 17, "Ukrainian"

by **Pyotr Ilyich Tchaikovsky** *(1840–1893)*

RECORDED LIVE: October 5–7, 2023 at Severance Music Center in Cleveland, Ohio

I. Andante sostenuto — Allegro vivo 11:09
II. Andantino marziale, quasi moderato 8:13
III. Scherzo. Allegro molto vivace 5:56
IV. Finale. Moderato assai — Allegro vivo 11:31

COMPOSED: 1872–73, revised 1879–80

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

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, then developed to a bombastic conclusion. The premieres of both the original and the revised canonical 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 group 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. Specifically, a boom in Ukrainian literature and the resurgence of Ukrainian vernacular and classical music saw 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." While some still refer to the work with this title, many have pivoted away from it in light of the Russian invasion of Ukraine in February 2022, 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.

The first movement of the Second Symphony starts with a plaintive melody played by an unaccompanied horn, later taken up and varied by the entire orchestra. After many exciting and dramatic moments, at the end of the movement, the horn plays the melody in its original form, accompanied only by the soft plucked notes of the cellos and basses.

The second movement is a march, with a tune adapted from *Undine*, one of Tchaikovsky's early, unsuccessful operas. A second melody is another lyrical folk song, called "My Spinning Wheel." The third movement is a whirlwind Scherzo full of stunning orchestral effects. The movement's trio, or middle section, is also a folk tune, this time a dance, with strong accents that often appear when we least expect them.

The Finale presents the Ukrainian song "Zhuravel'" in many different instrumental combinations. At the end, this song is transformed into a magnificent fanfare played by the entire orchestra, bringing the symphony to a rousing conclusion.

— Peter Laki and Maria Sonevytsky

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
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Mastering Engineer: Jennifer Nulsen

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Schubert is perhaps the composer who is closest to my heart. There's no other Mass where the composer interprets every sentence of the text in such a deeply personal way, and that's what makes it so incredibly special.



Mass No. 6 in E-flat major, D. 950

by **Franz Schubert** *(1797–1828)*

RECORDED LIVE: January 12–14, 2023 at Severance Music Center in Cleveland, Ohio

I. Kyrie (Track 1) 5:29
II. Gloria (Tracks 2–5) 12:27
III. Credo (Tracks 6–8) 13:25
IV. Sanctus (Tracks 9–10) 3:17
V. Benedictus (Tracks 11–12) 4:47
VI. Agnus Dei (Tracks 13–16) 8:00

COMPOSED: 1828

WORLD PREMIERE: October 4, 1829, led by **Schubert**'s brother, **Ferdinand**

CLEVELAND ORCHESTRA PREMIERE: April 10, 1997, led by **Gareth Morrell** and featuring soloists **Janice Chandler**, **Delores Ziegler**, **Richard Clement**, **Karl Dent**, and **John Cheek** alongside The Cleveland Orchestra Chorus

ORCHESTRATION: 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings, plus 2 tenor soloists, soprano, alto, and bass soloists, and mixed chorus

See page 25 for the sung texts.

FRANZ SCHUBERT'S MASS IN E-FLAT MAJOR, WRITTEN IN THE LAST YEAR OF HIS LIFE, offers keen insight into his musical world — how he created music and viewed life here on earth. Just as we find in Schubert's "Great" C-major Symphony, and in many of his other late works, the music of this Mass expands to heavenly lengths. This is how **Robert Schumann** described Schubert's extraordinary ability to create a kind of stasis or suspension in which time seems to stand still. In this state, he removes us from our everyday cares and allows us to contemplate our lives more deeply and intimately.

By the time he was 19 in 1816, Schubert had already composed four Masses built upon the Catholic liturgical traditions of the time. In many respects, Schubert's two late Masses — the German Mass (D. 872) and the Mass in E-flat major (D. 950) written in 1827 and 1828, respectively — are reflections of the social, religious, and philosophical upheavals ignited during the Age of Enlightenment. These works also give voice to Schubert's own maturing worldview about music and life.

Looking at his music, Schubert seems to have taken the liturgical Mass from off its high pedestal and placed it squarely on Earth amidst people. Rather than express subservience to God, this music focuses on individual devotion, human emotion, and our own relationship with the divine.

This focus on humanity starts with the choice of E-flat major. This key was associated with the Enlightenment and Freemasonry. It was used by **Mozart** for *The Magic Flute* and by **Beethoven** for his Third Symphony ("Eroica"), all of which share deep connections to secular life.

However, its structure follows in the traditional manner of the liturgical Mass, opening with the Kyrie featuring mystical wind chords and a throbbing rhythm in the cellos and basses. Devoutly, the chorus begins singing "Have mercy on us, Lord," a touching expression of Schubert's humility and modesty. During the Christe eleison section, Schubert notably modulates to B-flat major, the key of hope.

In the Gloria, Schubert draws on a great reservoir of compositional techniques, starting with unaccompanied chorus, perhaps suggesting a direct connection between humanity and God. This continues into an extraordinary melody, explored through five variations across the orchestra. The ensuing Domine Deus is written at a walking tempo, which can feel emotionally shattering, a confession of guilt for the death of Jesus. The music quiets down, coming nearly to a standstill, before the jubilant song of praise. A subsequent fugue inspired by Gregorian chant and Renaissance choral music unites the lowest and highest voices of the choir, a musical demonstration of the limitless reaches of the Holy Spirit.

The following Credo includes one of the most poignantly beautiful sections of this magnificent work, the Et incarnatus, filled with yearning and melancholy. Set in the romantic key of A-flat major, the two tenors and soprano voices join like three angels, delicately singing of the incarnation of Jesus. Eventually this ebbs toward silence and then darker colors depicting the crucifixion.

Continued on next page.

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
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Mastering Engineer: Jennifer Nulsen

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The Sanctus, with its repetitive triplets in the strings, recalls the Christe eleison of the Kyrie, while the chorus reminds us of the same devotion and humility as in the Credo. The penultimate section, the Benedictus, creates a sense of urgency in humanity's relationship with Jesus.

In the work's final section, the Agnus Dei, Schubert alludes to one of his most famous songs, "Der Doppelgänger" (from the song cycle *Schwanengesang*). With this association, Schubert appears to connect Jesus's suffering directly with our own anguish. These internalized and personal feelings deepen in the closing Dona nobis pacem, as Schubert paints a renewed view of human harmony.

Schubert did not live to witness the first performances of his Mass in E-flat major, led by his older brother **Ferdinand** at Vienna's Alserkirche in 1829. As a result, some have suggested that this Mass, completed four months before his death, serves as a Requiem for or even premonition of his untimely passing at only 31 years of age. Indeed, one can find melancholy resignation and doubt throughout this work, but there is also a sense of consolation and a deep understanding of the human condition.

A concertmaster of the Vienna Philharmonic once said to me: "This piece cannot be long enough! For me, it could last forever." How very true.

— Franz Welser-Möst

BELOW: Franz Welser-Möst leading The Cleveland Orchestra and The Cleveland Orchestra Chorus at Severance Music Center in October 2025.

Photo by Julian Dubé



Mozart's "Jupiter" Symphony is one of the biggest miracles in music history. There are only three corrections in his manuscript, which makes you wonder — how on earth could such complex music have taken so little effort and only 15 days to write?



Symphony No. 41 in C major, K. 551, "Jupiter"

by **Wolfgang Amadeus Mozart** *(1756–1791)*

RECORDED LIVE: January 8–10, 2026 at Severance Music Center in Cleveland, Ohio

I. Allegro vivace 12:05
II. Andante cantabile 9:04
III. Menuetto: Allegretto — Trio 4:17
IV. Molto allegro 11:37

COMPOSED: 1788

WORLD PREMIERE: The location and date of the first performance are not known.

CLEVELAND ORCHESTRA PREMIERE: November 30, 1922, led by Music Director **Nikolai Sokoloff**

ORCHESTRATION: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

WHEN WOLFGANG AMADEUS MOZART FINISHED TWO NEW SYMPHONIES IN THE SUMMER OF 1788 (catalogued today as Nos. 39 and 40), he turned immediately to creating another, which was destined to be his last. This one — the so-called "Jupiter" Symphony in C major — took no more than 15 days to complete, and he entered it in his own catalog on August 10.

It was not unusual that Mozart should compose so fast, but it was odd that he should compose three substantial works without a performance in view. As far as we know, no impresario had invited him to present a concert series, and no publisher had asked him for symphonies (which were not as easy to market as concertos). Mozart was not competing with other composers, at least no more than usual, and in any case, he disdained such motives.

Letters that survive from this period describe Mozart as either madly busy or desperate for money, both of which align with planning future concerts. Still, no such concerts were given. In fact, in the three years that remained in his short life, Mozart offered no more public concerts in Vienna and composed no more symphonies. Thus, the great burst of symphonic composition in the summer of 1788 languished as an unrealized dream of entertaining enthusiastic Viennese audiences with regular concerts, as he had in 1783 and 1784.

All three of these final symphonies had to wait until after Mozart's death to be published and performed. No first performance of the "Jupiter" has been identified, although the parts were published in 1793. The nickname itself was conferred by **Johann Peter Salomon**, the German impresario who settled in London in 1781 and secured **Haydn**'s two long visits to the city. It is likely that Salomon presented the "Jupiter" in London sometime before his death in 1815.

All four movements of the symphony vie with one another for the greatness that the nickname "Jupiter" implies, but the finale stands out for its miraculous combination of fugue and symphonic form. The four notes that begin the finale are both a fugue subject and the first theme of the movement. Mozart then introduces new themes which turn out, in due course, to be counterpoints to the four-note subject. The movement gains further complexity in the development section, although not until the extended coda are all the counterpoints heard together in a magnificent *tour de force*. The energy and positive spirit of the finale provide a solid, satisfactory conclusion to the work.

The first three movements are scarcely less impressive. In particular, the innocent opening of the Andante cantabile generates a movement of great intensity, with harmony sometimes as dissonant as anyone could imagine in 1788, and figures in the winds which are by no means simply decorative. The balance between winds and strings throughout the symphony is the most ingenious and resourceful that Mozart ever achieved, and he did it without calling for clarinets, an instrument he had begun using in his late orchestral writing.

At the time Mozart penned his last three symphonies, Haydn still had a dozen yet to write. As great as that composer's "London" symphonies are, however, many musicians believe that it is Mozart's "Jupiter" that crowned the Classical symphony's enormous legacy in the 18th century, a legacy that **Beethoven** single-handedly transformed while resetting the stage for the Romantic era yet to come.

— Hugh Macdonald

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
Noise Reduction and Restoration: Gintas Norvila
Mastering Engineer: Jennifer Nulsen

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Verdi specifically said he didn't want his Requiem to be treated like one of his operas. He approached the text knowing it held hundreds of years of musical tradition. And from that tradition he created a spiritual experience.



Requiem

by **Giuseppe Verdi** *(1813–1901)*

RECORDED LIVE: January 15, 17 & 18, 2026 at Severance Music Center in Cleveland, Ohio

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

COMPOSED: 1868–74

WORLD PREMIERE: May 22, 1874, 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**, **Chase Baromeo**, and the Cleveland Philharmonic Chorus

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

See page 26 for the sung texts.

Original Producer: Elaine Martone
Original Engineer: Gintas Norvila
Mixing Engineer: Gintas Norvila
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Mastering Engineer: Jennifer Nulsen

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WHEN ROSSINI DIED IN 1868, HE LEFT GIUSEPPE VERDI THE TITLE OF GREATEST LIVING ITALIAN COMPOSER. 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 completed the Requiem by April 1874, allowing a month to prepare the 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.

"This Mass is not to be sung in the way one sings an opera," was Verdi's instruction. Yet he could never disguise the fact that his Requiem has dramatic qualities. The text, after all, includes highly colored passages, especially in the Dies irae, while the later parts of the work are more contemplative.

Verdi's choral writing in his operas was generally in strong blocks. In his Requiem, however, he wrote a towering fugal chorus in eight parts for the Sanctus and another (in four parts) for the Libera me. The chorus also makes a deep impression when intoning words of penitence or self-abasement, as in the very first iterations of "Requiem aeternam" (Grant them eternal rest).

Verdi cared deeply about the unity of the work. Some of this is achieved by the recurrence of musical motives in the instruments and solo voices. The most inescapable recurring passage is the mighty Dies irae, with great shouts from the chorus against the orchestra in full fury.

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.

In the Pie Jesu (still within the Dies irae movement), the quartet of soloists sings unaccompanied, exploring rich harmonies characteristic of Verdi's late music. The Offertorio again uses the solo quartet, sharing a beautifully shaped phrase 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 "Libera animas" now sung in a broad unison.

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 the 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.

In the Lux aeterna, bassoons, trombones, and a rumble of drums evoke the utter darkness. The response is in piccolo and high violins, which cast a gleam of light into the shadows and give a hint of the perpetual light for which the penitent prays. This is another movement for the soloists, leaving the chorus to return 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. 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. He worked persistently to make sure that his setting of this age-old text left no room for improvement.

— Hugh Macdonald

BELOW: Franz Welser-Möst and soprano Asmik Grigorian embrace after a January 2026 performance of Verdi's Requiem at Severance Music Center.

Photo by Human Artist Photography + Cinema



THE SUNG TEXTS

The Creation
by **Franz Joseph Haydn**

Mass No. 6 in E-flat major, D. 950
by **Franz Schubert**

Requiem
by **Giuseppe Verdi**

The Creation
by **Franz Joseph Haydn**

PART I
I. Die Vorstellung des Chaos (Introduction, Recitative & Chorus)

RAPHAEL (BASS)

Im Anfange	*In the beginning*
schuf Gott Himmel und Erde,	*God made heaven and earth,*
und die Erde war ohne Form und leer,	*and the earth was without form and void,*
und Finsternis war auf der Fläche der Tiefe.	*and darkness was on the face of the depths.*

CHORUS

Und der Geist Gottes schwebte auf der Fläche	*And the Spirit of God moved upon the face*
der Wasser, und Gott sprach:	*of the waters, and God said:*
Es werde Licht, und es ward Licht.	*Let there be light, and there was light.*

URIEL (TENOR)

Und Gott sah das Licht, daß es gut war,	*And God saw the light, that it was good,*
und Gott schied das Licht von der Finsternis.	*and God divided the light from the darkness.*

II. Aria & Chorus

URIEL

Nun schwanden vor dem heiligen Strahle	*Now that the fearful shadows of dark night*
des schwarzen Dunkels gräuliche Schatten	*have fled before the holy beams,*
der erste Tag entstand.	*the first day came to be.*
Verwirrung weicht,	*Confusion fades,*
und Ordnung keimt empor.	*and Order springs up in its place.*
Erstarrt entflieht der Höllengeister Schar	*Struck with terror, Hell's demon army flees*
in des Abgrunds Tiefen hinab,	*away to the depths of the great abyss,*
zur ewigen Nacht.	*into endless night.*

CHORUS

Verzweiflung, Wut und Schrecken	*Despair, rage, and horror*
begleiten ihren Sturz.	*accompany their fall.*
Und eine neue Welt entspringt	*And a new world springs forth*
auf Gottes Wort.	*at God's command.*

III. Recitative

RAPHAEL

Und Gott machte das Firmament,	*And God made the firmament,*
und teilte die Wasser,	*and divided the waters*
die unter dem Firmament waren,	*that were under the firmament*
von den Gewässern, die ober	*from the waters that were over*
dem Firmament waren, und es ward so.	*the firmament; and it was so.*
Da tobten brausend heftige Stürme;	*Then violent storms raged loud aloft;*
wie Spreu vor dem Winde,	*the clouds fled,*
so flogen die Wolken.	*like chaff blown by the wind.*
Die Luft durchschnitten feurige Blitze,	*The air was rent with fiery lightnings,*
und schrecklich rollten die Donner umher.	*and dreadfully the thunders rolled.*
Der Flut entstieg auf sein Geheiß	*The waters rose up at His calling,*
der allerquickende Regen,	*the all-refreshing rain,*
der all verheerende Schauer,	*the all-destroying hail,*
der leichte, flockige Schnee.	*the weightless, flaky snow.*

IV. Solo & Chorus

GABRIEL (SOPRANO) & CHORUS

Mit Staunen sieht das Wunderwerk	*With awe they see the wondrous work,*
der Himmelsbürger frohe Schar,	*the joyful host of heaven's folk;*
und laut ertönt aus ihren Kehlen	*and from their throats resounds aloud*
des Schöpfers Lob,	*the Maker's praise,*
das Lob des zweiten Tags.	*praise of the second day.*

V. Recitative

RAPHAEL

Und Gott sprach: Es sammle sich das Wasser	*And God said: Let the waters*
unter dem Himmel zusammen an einem Platz,	*under the heaven be gathered into one place,*
und es erscheine das trockne Land;	*and let the dry land appear;*
und es ward so.	*and it was so.*
Und Gott nannte das trockne Land: Erde,	*And God called the dry land Earth,*
und die Sammlung der Wasser	*and the gathering together of the waters*
nannte er Meer;	*He called Seas;*
und Gott sah, daß es gut war.	*and God saw that it was good.*

VI. Aria

RAPHAEL

Rollend in schäumenden Wellen	*Rolling in foaming billows,*
bewegt sich ungestüm das Meer.	*the raging sea moves violently.*
Hügel und Felsen erscheinen,	*Hills and crags appear,*
der Berge Gipfel steigt empor.	*and mountain peaks arise.*
Die Fläche, weit gedehnt,	*The plains, spread wide,*
durchläuft der breite Strom	*are crossed by rivers with*
in mancher Krümme.	*many meanders.*
Leise rauschend gleitet fort	*Softly murmuring, the glittering brook glides down*
im stillen Tal der helle Bach.	*through the silent vales.*

VII. Recitative

GABRIEL

Und Gott sprach: Es bringe die Erde	*And God said: Let the earth bring forth*
Gras hervor, Kräuter, die Samen geben,	*grass, herbs yielding seed,*
und Obstbäume, die Früchte bringen	*and fruit trees yielding fruit*
ihrer Art gemäß, die ihren Samen	*after their kind, whose seed*
in sich selbst haben auf der Erde;	*is in themselves upon the earth;*
und es ward so.	*and it was so.*

VIII. Aria

GABRIEL

Nun beut die Flur das frische Grün	*Now meadows sport their freshest green,*
dem Auge zur Ergötzung dar;	*delighting the eye;*
den anmutsvollen Blick Erhöht	*the pleasant sight is heightened*
der Blumen sanfter Schmuck.	*by the flowers' soft adornment.*
Hier duften Kräuter Balsam aus;	*Here herbs breathe out their fragrant balm,*
hier sproßt den Wunden Heil.	*here sprouts the healing power.*
Die Zweige krümmt	*The boughs are bent*
der gold'nen Früchte Last;	*with weight of golden fruit.*
hier wölbt der Hain zum	*Here thickets bow*
kühlen Schirme sich;	*to make cool canopies;*
den steilen Berg bekrönt	*the mountain cliff is crowned*
ein dichter Wald.	*with tangled woods.*

Continued on next page.

IX. Recitative

URIEL

Und die himmlischen Heerscharen	*And the heavenly hosts*
verkündigten den dritten Tag,	*proclaimed the third day,*
Gott preisend und sprechend:	*praising God and saying:*

X. Chorus

CHORUS

Stimmt an die Saiten, ergreift die Leier!	*Tune your strings, take up your lyres!*
Laßt euren Lobgesang erschallen!	*Let your songs of praise resound!*
Frohloket dem Herrn, dem mächtigen Gott!	*Rejoice in the Lord, the mighty God!*
Denn er hat Himmel und Erde bekleidet	*For He has clothed the heavens and earth*
in herrlicher Pracht.	*in beautiful splendor.*

XI. Recitative

URIEL

Und Gott sprach: Es sei'n Lichter	*And God said: Let there be lights*
an der Feste des Himmels,	*in the firmament of heaven,*
um den Tag von der Nacht zu scheiden,	*to divide the day from the night,*
und Licht auf der Erde zu geben;	*and to give light upon earth;*
und es sei'n diese für Zeichen und für Zeiten,	*and to let them be for signs and for seasons,*
und für Tage und für Jahre.	*and for days and for years.*
Er machte die Sterne gleichfalls.	*He also made the stars.*

XII. Recitative

URIEL

In vollem Glanze steiget	*In full shining glory*
jetzt die Sonne strahlend auf;	*the sun now rises;*
ein wonnevoller Bräutigam,	*a bridegroom filled with joy,*
ein Riese stolz und froh	*a giant proud and glad*
zu rennen seine Bahn.	*to run his race.*
Mit leisem Gang und sanftem Schimmer	*With gentle tread and subtle shimmer the*
schleicht der Mond die stille Nacht hindurch.	*moon goes gliding down the quiet night.*
Den ausgedehnten Himmelsraum	*The outspread vault of heaven*
ziert ohne Zahl der hellen Sterne Gold,	*is adorned by countless shining stars,*
und die Söhne Gottes verkündigten	*and the Sons of God proclaimed*
den vierten Tag mit himmlischem Gesang,	*the fourth day with heavenly song,*
seine Macht ausrufend also:	*declaring thus His power:*

XIII. Chorus & Trio

CHORUS

Die Himmel erzählen die Ehre Gottes;	*The heavens are telling the glory of God,*
und seiner Hände Werk	*and the firmament proclaims*
zeigt an das Firmament.	*His handiwork.*

TRIO

Dem kommenden Tage sagt es der Tag;	*Each day repeats it to the coming day;*
die Nacht, die verschwand	*each night that passes*
der folgenden Nacht.	*to the following night.*
In alle Welt ergeht das Wort,	*The word goes forth to all the world,*
jedem Ohre klingend, keiner Zunge fremd.	*music in all ears, and foreign to no tongue.*

PART II

XIV. Recitative

GABRIEL

Und Gott sprach: Es bringe das Wasser	*And God said: Let the water*
in der Fülle hervor webende Geschöpfe;	*bring forth in abundance moving creatures*
die Leben haben,	*that have life,*
und Vögel, die über der Erde fliegen mögen in	*and birds also to fly above the earth*
dem offenen Firmamente des Himmels.	*in the open firmament of heaven.*

XV. Aria

GABRIEL

Auf starkem Fittiche schwinget sich	*On his strong wings he soars aloft,*
der Adler stolz und teilet die Luft	*the proud eagle, and parts the wind*
im schnellesten Fluge zur Sonne hin.	*in swift flight to the sun.*
Den Morgen grüsst der Lerche frohes Lied,	*The merry song of the lark greets the dawn,*
und Liebe girrt das zarte Taubenpaar.	*and the tender pair of doves is cooing love.*
Aus jedem Busch und Hain	*In every bush and grove*
erschallt der Nachtigallen süsse Kehle.	*the nightingale's sweet throat resounds.*
Noch drückte Gram nicht ihre Brust,	*As yet no pain has oppressed her breast,*
noch war zur Klage nicht gestimmt	*as yet no grieving has tinged*
ihr reizender Gesang.	*her enchanting song.*

XVI. Recitative

RAPHAEL

Und Gott schuf grosse Walfische	*And God created great whales*
und ein jedes lebende Geschöpf, das sich	*and every living creature that*
beweget, und Gott segnete sie, sprechend:	*moves, and God blessed them, saying:*
Seid fruchtbar alle, mehret euch!	*Be all fruitful and multiply!*
Bewohner der Luft, vermehret euch,	*Inhabitants of the air, multiply,*
und singt auf jedem Aste!	*and sing on every bough!*
Mehret euch, ihr Flutenbewohner	*Multiply, you dwellers in the waves,*
und füllet jede Tiefe!	*and fill up every depth!*
Seid fruchtbar, wachset, mehret euch!	*Be fruitful, grow and multiply!*
Erfreuet euch in eurem Gott!	*Rejoice in your God!*

XVII. Recitative

RAPHAEL

Und die Engel	*And the angels*
rührten ihr' unsterblichen Harfen	*touched their immortal harps*
und sangen die Wunder des fünften Tag's.	*and sang the wonders of the fifth day.*

XVIII. Trio

GABRIEL

In holder Anmut steh'n, mit jungem Grün	*In beauty and delight, adorned with early*
geschmückt, die wogigten Hügel da.	*green, here stand the rolling hills.*
Aus ihren Adern quillt, in fliessendem Kristall,	*Out of their veins, the cooling brook flows*
der kühlende Bach hervor.	*like liquid crystal.*

URIEL

In frohen Kreisen schwebt,	*In joyful circles soar,*
sich wiegend in der Luft,	*rocking in the breeze,*
der munteren Vögel Schar.	*the hosts of cheerful birds.*
Den bunten Federglanz erhöht	*Their gaily colored feathers are heightened*
im Wechselflug das goldene Sonnenlicht.	*in their flashing flight by the sun's golden light.*

RAPHAEL

Das helle Nass durchblitzt der Fisch,	*The clear waters are full of glinting fish*
und windet sich in stetem Gewühl umher.	*that wriggle in never-ending tumult.*
Vom tiefsten Meeresgrund wälzet sich	*From the lowest depths of the sea*
Leviathan auf schäumender Well' empor.	*Leviathan emerges, to roll upon the foaming wave.*

TRIO

Wie viel sind deiner Werk', o Gott!	*How many are your works, O God!*
Wer fasset ihre Zahl?	*Who can grasp their number?*

Continued on next page.

XIX. Trio & Chorus

TRIO & CHORUS

Der Herr ist gross in seiner Macht,	*The Lord is mighty in His power,*
und ewig bleibt sein Ruhm.	*His glory is forever.*

XX. Recitative

RAPHAEL

Und Gott sprach: Es bringe die Erde hervor	*And God said: Let the earth bring forth living*
lebende Geschöpfe nach ihrer Art:	*creatures according to their kind;*
Vieh, und kriechendes Gewürm, und Tiere	*cattle and creeping things, and beasts*
der Erde nach ihren Gattungen.	*of the earth according to their kind.*

XXI. Recitative

RAPHAEL

Gleich öffnet sich der Erde Schoss,	*At once the earth's womb opens*
und sie gebiert auf Gottes Wort Geschöpfe	*and brings forth, upon God's word, creatures of all*
jeder Art in vollem Wuchs und ohne Zahl.	*kinds, full-grown and without number.*
Vor Freude brüllend steht der Löwe da.	*There, roaring for joy, the lion stands.*
Hier schiesst der gelenkige Tiger empor.	*Here leaps the agile tiger.*
Das zackig Haupt erhebt der schnelle Hirsch.	*The swift stag raises his antlered head.*
Mit fliegender Mähne springt und	*With flying mane, the noble steed prances*
wieh'rt voll Mut und Kraft das edle Ross.	*and whinnies, courageous and strong.*
Auf grünen Matten weidet schon das Rind,	*Now on verdant meadows the cattle graze,*
in Herden abgeteilt.	*divided into herds.*
Die Triften deckt, als wie gesät,	*The pastures are covered, end to end,*
das wollenreiche sanfte Schaf.	*with woolly, gentle sheep.*
Wie Staub verbreitet sich in Schwarm	*Like dust in the wind, in buzzing swarms,*
und Wirbel das Heer der Insekten.	*the hordes of insects spread.*
In langen Zügen kriecht am Boden	*In slow procession on the ground here creeps*
das Gewürm.	*the lowly worm.*

XXII. Aria

RAPHAEL

Nun scheint in vollem Glanze der Himmel;	*Now the sky shines forth in all its glory;*
nun prangt in ihrem Schmucke die Erde.	*now the earth looks splendidly adorned.*
Die Luft erfüllt das leichte Gefieder;	*The wind is filled with feathered things;*
die Wasser schwellt der Fische Gewimmel;	*the waters swell with swarms of fish;*
den Boden drückt der Tiere Last.	*the ground bears the weight of all the beasts.*
Doch war noch alles nicht vollbracht.	*But everything was still not done.*
Dem Ganzen fehlte das Geschöpf,	*One more creature was missing,*
das Gottes Werke dankbar seh'n,	*who could see God's work with thankfulness*
des Herren Güte preisen soll.	*and praise the goodness of the Lord.*

XXIII. Recitative

URIEL

Und Gott schuf den Menschen	*And God created man*
nach seinem Ebenbilde.	*in His own image.*
Nach dem Ebenbilde Gottes schuf er ihn.	*In the image of God He created him.*
Mann und Weib erschuf er sie.	*He fashioned them man and woman.*
Dem Atem des Lebens hauchte	*He breathed the breath of life*
er in sein Angesicht,	*upon his countenance,*
und der Mensch wurde zur lebendigen Seele.	*and man became a living soul.*

XXIV. Aria

URIEL

Mit Würd und Hoheit angetan,	*Clad in dignity and nobility,*
mit Schönheit, Stärk' und Mut begabt,	*blessed with beauty, strength and courage, raised*
gen Himmel aufgerichtet,	*up towards heaven,*
steht der Mensch,	*here stands a human being,*
ein Mann, und König der Natur.	*a man, and king of nature.*
Die breit gewölbt' erhab'ne Stirn	*His broadly curved, uplifted brow*
verkünd't der Weisheit tiefen Sinn,	*reveals a mind of wisdom deep,*
und aus dem hellen Blicke strahlt der Geist:	*and in his shining eyes there glows the Spirit:*
des Schöpfers Hauch und Ebenbild.	*the Maker's breath and countenance.*
An seinem Busen schmieget sich,	*Upon his bosom gently rests,*
für ihn, aus ihm geformt,	*both for and from him formed,*
die Gattin hold und anmutsvoll.	*his wife, lovely and graceful.*
In froher Unschuld lächelt sie,	*In happy innocence she smiles,*
des Frühlings reizend Bild,	*enchanting portrait of the spring,*
ihm Liebe, Glück und Wonne zu.	*her love, her joy and bliss, to him.*

XXV. Recitative

RAPHAEL

Und Gott sah jedes Ding was er	*And God saw everything that He*
gemacht hatte, und es war sehr gut;	*had made, and it was very good;*
und der himmlische Chor feierte das Ende	*and the choirs of heaven celebrated the end*
des sechsten Tags mit lautem Gesang.	*of the sixth day with mighty song.*

XXVI. Chorus

CHORUS

Vollendet ist das grosse Werk;	*Completed is the mighty work;*
der Schöpfers sieht's und freuet sich.	*the Maker sees it and is glad.*
Auch uns're Freud' erschalle laut!	*Let our joy, too, ring out aloud!*
Des Herren Lob sei unser Lied!	*Let the Lord's praise be our song!*

XXVII. Trio

GABRIEL & URIEL

Zu dir, o Herr, blickt alles auf;	*To You, O Lord, all creatures look;*
um Speise fleht dich alles an.	*all pray to You for food.*
Du öffnest deine Hand, gesättigt werden sie.	*You open Your hand, and they are satisfied.*

RAPHAEL

Du wendest ab dein Angesicht;	*You turn away Your face;*
da bebet alles und erstarrt.	*all tremble and freeze with fear.*
Du nimmst den Odem weg;	*You take away Your breath;*
in Staub zerfallen sie.	*they crumble into dust.*

TRIO

Den Odem hauchst du wieder aus,	*You breathe out Your breath again*
und neues Leben sprosst hervor.	*and life springs up anew.*
Verjüngt ist die Gestalt der Erd'	*The earth's face is made young*
an Reiz und Kraft.	*with beauty and with strength.*

XXVIII. Chorus

CHORUS

Vollendet ist das grosse Werk.	*Completed is the mighty work.*
Des Herren Lob sei unser Lied!	*Let the Lord's praise be our song!*
Alles lobe seinen Namen;	*Let all things praise His name;*
denn er allein ist hoch erhaben.	*for He alone is high exalted.*
Alleluja!	*Alleluia!*

Continued on next page.

PART III
XXIX. Recitative

URIEL

Aus Rosenwolken bricht,
geweckt durch süssen Klang,
der Morgen jung und schön.
Vom himmlischen Gewölbe strömt
reine Harmonie zur Erde hinab.
Seht das beglückte Paar,
wie Hand in Hand es geht!
Aus ihren Blicken
strahlt des heissen Danks Gefühl.
Bald singt in lautem Ton
ihr Mund des Schöpfers Lob.
Lasst unsre Stimme dann
sich mengen in ihr Lied.

Through rosy clouds now breaks,
awakened by sweet song,
the morning young and fair.
From the vault of heaven,
pure harmony streams down upon the earth.
Behold the blessed pair,
how they go hand in hand!
In their glances
glows their feeling of warm gratitude.
Soon their mouths will
sing aloud their Maker's praise.
Let our voices
mingle with their song.

XXX. Duet & Chorus

ADAM (BASS) & EVE (SOPRANO)

Von deiner Güt', o Herr und Gott,
ist Erd' und Himmel voll.
Die Welt, so gross, so wunderbar,
ist deiner Hände Werk.

With your gifts, O Lord and God,
the earth and sky are filled.
The world, so great, so wonderful,
is all Your handiwork.

CHORUS

Gesegnet sei des Herren Macht!
Sein Lob erschall' in Ewigkeit!

Blessed be the Lord in His power!
Let His praise resound forever!

ADAM

Der Sterne hellster,
o wie schön verkündigst du den Tag!
Wie schmückst du ihn, o Sonne, du,
des Weltalls Seel' und Aug'!

Brightest of stars,
oh, how beautifully you foretell the day!
How you adorn it, O sun,
soul and eye of the universe!

CHORUS

Macht kund auf eurer weiten Bahn,
macht kund des Herren Macht
und seinem Ruhm!

Proclaim on the broad roads you tread,
proclaim the Lord's might
and His glory!

EVE

Und du, der Nächte Zierd' und Trost,
und all das strahlend Heer,
verbreitet überall sein Lob,
in eurem Chorgesang!

And you, O jewel and comfort of the night,
and all the gleaming hosts,
spread in every place His praise,
through the song of your choirs!

ADAM

Ihr Elemente, deren Kraft
stets neue Formen zeugt,
ihr Dünst' und Nebel,
die der Wind versammelt und vertreibt ...

You elements, in which the light
forever shows new forms,
you fogs and hazes,
which the wind assembles and dispels ...

ADAM, EVE & CHORUS

Lobsinget alle Gott dem Herrn!
Gross wie sein Nam', ist seine Macht.

Sing praises all to God the Lord!
His power is mighty as His name.

EVE

Sanft rauschend lobt,
o Quellen, ihn!
Den Wipfel neigt, ihr Bäum'!
Ihr Pflanzen duftet,
Blumen haucht ihm euren Wohlgeruch!

With your gentle murmur,
praise Him, O springs!
Bow down your heads, you trees!
You plants, breathe forth,
flowers exhale to Him your blessed scents!

ADAM

Ihr, deren Pfad die Höh'n erklimmt,
und ihr, die niedrig kriecht,
ihr, deren Flug die Luft durchschneid't,
und ihr, im tiefen Nass ...

You whose paths are on the heights
and you who creep below,
you whose flight cuts through the air
and you, beneath the waves ...

ADAM, EVE & CHORUS

Ihr Tiere, preiset alle Gott!
Ihn lobe was nur Odem hat!

All creatures, worship God!
Praise Him if you have breath!

ADAM & EVE

Ihr dunk'len Hain', ihr Berg' und Tal,
ihr Zeugen uns'res Danks;
ertönen sollt ihr früh und spät,
von uns'rem Lobgesang!

You dark groves, you hills and vales,
witnesses of our thanks;
may you at dawn and dusk resound
with this our song of praise!

ADAM, EVE & CHORUS

Heil dir, o Gott! O Schöpfer, Heil!
Aus deinem Wort entstand die Welt.
Dich beten Erd' und Himmel an;
wir preisen in Ewigkeit.

Hail, O God! O Maker, hail!
From Your word the world arose.
To You all earth and heaven pray;
we praise You evermore.

XXXI. Recitative

ADAM

Nun ist die erste Pflicht erfüllt,
dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
Ich leite dich und jeder Schritt weckt
neue Freud' in unsrer Brust,
zeigt Wunder überall.
Erkennen sollst du dann,
welch unaussprechlich Glück der Herr
uns zugedacht, ihn preisen immerdar.

Now our first task is fulfilled,
to our Maker we have offered thanks.
Now follow me, companion of my life!
I lead you, and over every step awakens
new joys in our breasts,
and shows us wonder everywhere.
Thus you shall come to know
what inexpressible bliss the Lord has
decreed for us, and praise Him evermore.

Ihm weihen Herz und Sinn.
Komm, folge mir!
Ich leite dich.

Come, follow me!
I'll lead you.
With beauty and with strength.

EVE

O du, für den ich ward!
Mein Schirm, mein Schild, mein All!
Dein Will' ist mir Gesetz.
So hat's der Herr bestimmt,
und dir gehorchen,
bringt mir Freude, Glück und Ruhm.

O, you, for whom I came to be!
My cloak, my shield, my all!
Your will is my law.
Such is the Lord's command,
and following you
brings me gladness, joy, and glory.

XXXII. Duet

ADAM

Holde Gattin!
Dir zur Seite fliessen sanft die Stunden hin.
Jeder Augenblick ist Wonne,
keine Sorge trübet sie.

Sweetest wife!
At your side the hours fly gently by.
Every moment is a delight,
no worry troubles it.

EVE

Teurer Gatte!
Dir zur Seite schwimmt
in Freuden mir das Herz.
Dir gewidmet ist mein Leben;
deine Liebe sei mein Lohn.

Precious husband!
At your side my heart dissolves
with joy.
All my life I devote to you;
your love is my reward.

Continued on next page.

The Creation
continued

ADAM
Der tauende Morgen, o wie ermuntert er! — *The dewy morning, how cheerful it is!*

EVE
Die Kühle des Abends, o wie erquiket sie! — *The cool of the evening, how it refreshes!*

ADAM
Wie labend ist der runden Früchte Saft! — *How delicious the round fruits' juice!*

EVE
Wie reizend ist der Blumen süsser Duft! — *How enchanting the scent of the flowers!*

ADAM & EVE
Doch ohne dich, was wäre mir: — *But without you, what would I care for:*
Der Morgentau? Der Abendhauch? — *The morning dew? The evening breeze?*
Der Früchte Saft? Der Blumen Duft? — *The fruits' juice? The flowers' scent?*
Mit dir erhöht sich jede Freude, — *With you every pleasure is heightened,*
mit dir geniess ich doppelt sie; — *with you I enjoy them doubly;*
mit dir ist Seligkeit das Leben; — *with you life is bliss;*
dir sei es ganz geweiht. — *let it be devoted only to you.*

XXXIII. Recitative

URIEL
O glücklich Paar, und glücklich immerfort, — *O happy pair, and happy evermore,*
wenn falscher Wahn euch nicht verführt — *unless false conceits tempt you*
noch mehr zu wünschen, als ihr habt, — *to desire more than you have*
und mehr zu wissen, als ihr sollt! — *or know more than you should!*

XXXIV. Chorus

CHORUS
Singt dem Herren alle Stimmen! — *Sing to the Lord, all voices!*
Dankt ihm, dankt ihm alle seine Werke! — *Thank Him, all His works!*
Lasst zu Ehren seines Namens — *To the glory of His name*
Lob in Wettgesang erschallen! — *let voices ring in praise!*
Des Herren Ruhm, er bleibt in Ewigkeit. — *The Lord's glory is forever.*
Amen. — *Amen.* ■

Mass No. 6 in E-flat major, D. 950
by **Franz Schubert**

I. Kyrie

CHORUS
Kyrie eleison. — *Lord, have mercy.*
Christe eleison. — *Christ, have mercy.*
Kyrie eleison. — *Lord, have mercy.*

II. Gloria

CHORUS
Gloria in excelsis Deo, — *Glory to God in the highest,*
et in terra pax hominibus — *and on earth peace to all those*
bonae voluntatis! — *of good will!*
Laudamus te, benedicimus te, — *We praise You, we bless You,*
adoramus te, glorificamus te! — *we worship You, we glorify You!*
Gratias agimus tibi — *We give You thanks*
propter magnam gloriam tuam. — *for Your great glory.*
Domine Deus, Rex coelestis, — *Lord God, heavenly King,*
Deus pater omnipotens, — *God, Father almighty,*
Domine Jesu Christe, Fili unigenite. — *Lord Jesus Christ, Only begotten Son.*

Domine Deus, agnus Dei, filius Patris, — *Lord God, Lamb of God, Son of the Father,*
qui tollis peccata mundi, — *who takes away the sins of the world,*
miserere nobis. — *have mercy upon us!*
Quoniam tu solus sanctus, — *For You alone are holy,*
tu solus Dominus, — *You alone are Lord,*
tu solus altissimus. — *for You alone are most high!*

Cum Sancto Spiritu — *With the Holy Spirit,*
in gloria Dei Patris. — *in the glory of God the Father.*
Amen. — *Amen.*

III. Credo

CHORUS
Credo in unum Deum, — *I believe in one God,*
factorem coeli et terrae, — *maker of heaven and earth,*
visibilium omnium et invisibilium. — *of all things visible and invisible.*
Credo in unum Dominum Jesum Christum, — *I believe in one Lord, Jesus Christ,*
Credo in Filium Dei unigenitum, — *I believe in the only begotten Son of God,*
et ex Patre natum ante omnia saecula, — *born of the Father, before all ages,*
Deum de Deo, lumen de lumine, — *God of God, light of light,*
Deum verum de Deo vero, — *true God of true God,*
per quem omnia facta sunt, — *by whom all things were made,*
qui propter nos homines — *who for us,*
et propter nostram salutem — *and for our salvation,*
descendit de coelis. — *came down from heaven.*

TRIO (TENORS I & II, SOPRANO)
Et incarnatus est de Spiritu Sancto — *And became incarnate by the Holy Spirit*
ex Maria Virgine, et homo factus est. — *of the Virgin Mary, and was made a man.*

CHORUS
Crucifixus etiam pro nobis — *He was also crucified for us*
sub Pontio Pilato, — *under Pontius Pilate,*
passus et sepultus est. — *suffered and was buried.*

Et resurrexit tertia die — *And on the third day He rose again,*
secundum scripturas, — *according to the scriptures,*
et ascendit in coelum, — *and ascended into heaven,*

Continued on next page.

Mass No. 6 in E-flat major, D. 950

continued

sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.	*and sits at the right of the Father,* *and He shall come again with glory,* *to judge the living and the dead,* *whose kingdom shall have no end.*
Credo in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Confiteor unum baptisma in remissionem peccatorum mortuorum, et vitam venturi saeculi. Amen.	*I believe in the Holy Spirit,* *Lord, and life-giver,* *who comes from the Father and Son,* *who with the Father and the Son* *together is worshipped and glorified,* *who spoke through the prophets.* *I acknowledge one baptism* *for the remission of the sins of the dead,* *and the life of the world to come.* *Amen.*

IV. Sanctus

CHORUS	
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua!	*Holy, holy, holy,* *Lord God of Hosts!* *Heaven and earth are full of Your glory!*
Hosanna in excelsis Deo, hosanna.	*Hosanna in the highest to God, hosanna!*

V. Benedictus

QUARTET & CHORUS	
Benedictus qui venit in nomine Domini.	*Blessed is He who comes* *in the name of the Lord.*

VI. Agnus Dei

CHORUS & SOLOISTS	
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata, dona nobis pacem.	*Lamb of God,* *who takes away the sins of the world,* *have mercy upon us.* *Lamb of God,* *who takes away the sins of the world,* *have mercy upon us.* *Lamb of God,* *who takes away our sins,* *grant us peace.* ■

Requiem

by **Giuseppe Verdi**

I. Introit — Kyrie

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.	*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.*
Kyrie eleison. Christe eleison. Kyrie eleison.	*Lord, have mercy.* *Christ, have mercy.* *Lord, have mercy.*

II. Dies irae

CHORUS	
Dies irae, dies illa, solvet saeclum in favilla, teste David cum Sibylla.	*The day of wrath, that day,* *will dissolve the world in ashes,* *as prophesied by David and the Sibyl.*
Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus.	*How great a trembling there shall be,* *when the Judge shall appear,* *and separate everything strictly.*
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.*
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.*
MEZZO-SOPRANO & CHORUS	
Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.	*A book will be brought forth,* *in which everything will be contained,* *by which the world will be judged.*
Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.	*When the Judge takes His place,* *anything hidden will be revealed,* *nothing will remain unavenged.*
Dies irae, dies illa ...	*The day of wrath, that day ...*
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?*
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.*
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.*

Continued on next page.

Requiem
continued

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 Judex ultionis,
donum fac remissionis
ante diem rationis

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

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

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

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

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

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

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

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

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

BASS & CHORUS
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

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

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

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

Dies irae, dies illa ...

The day of wrath, that day ...

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

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.

III. Offertory

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.

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.

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.

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.

Libera animas omnium fidelium defunctorum
de poenis inferni,
fac eas de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

Deliver the souls of all the faithful departed
from the pains of hell,
make them pass from death to life,
which You once promised to Abraham
and his seed.

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

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

IV. Sanctus

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

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. Lux aeterna

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

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.

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.

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

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

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! ■

FRANZ WELSER-MÖST

FRANZ WELSER-MÖST HAS FORGED ONE OF THE MOST TRANSFORMATIVE ARTISTIC LEGACIES in the history of The Cleveland Orchestra, as its seventh and longest-serving Music Director. Now in his 25th and final season, he has shaped its sound with extraordinary care and imagination, cultivating greater warmth and flexibility, while preserving precision and transparency. Since the start of his tenure in 2002–03, he has led more than 1,200 performances across 15 US states and 26 countries, and has appointed 56 of the Orchestra's 100 current musicians.

Widely admired for his interpretations of Central European and Russian repertoire, Welser-Möst has also been a champion for living composers, specifically through the Orchestra's Daniel R. Lewis Composer Fellowship. His artistic collaborations have resulted in dozens of commissions and co-commissions, and at the close of the 2026–27 season, he will have led The Cleveland Orchestra in 27 world premieres and 21 US premieres. Welser-Möst's tenure also brought about major innovative milestones for the Orchestra, including the creation of its recording label, the launch of its streaming platform, **Adella.live**, and the inauguration of the Jack, Joseph and Morton Mandel Opera & Humanities Festival.

Opera has become a defining element of Welser-Möst's Cleveland career through acclaimed productions of **Dvořák**'s *Rusalka*, **Richard Strauss**'s *Ariadne auf Naxos*, **Janáček**'s *The Cunning Little Vixen*, and **Mozart**'s *The Magic Flute*. In May 2027, he leads a fully staged production of Richard Strauss's *Die Frau ohne Schatten*. With the appointment of **Lisa Wong** as Director of Choruses, Welser-Möst also elevated the all-volunteer Cleveland Orchestra Chorus as an essential artistic partner in these productions and other large works.

Beyond Cleveland, Welser-Möst maintains a distinguished international career, marked by a longstanding artistic partnership with the Vienna Philharmonic. He regularly leads the ensemble at the Musikverein and on major international tours, and has already conducted the celebrated annual New Year's concert three times. In 2024, he was named an Honorary Member of the Vienna Philharmonic, one of its highest honors. He is also celebrated for his interpretations of opera, conducting productions which have been widely acclaimed at the Salzburg Festival and the Vienna State Opera.



Photo by Sebastian Frölich

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^ *Alum of The Cleveland Orchestra Youth Orchestra*
† *In Memoriam*

This roster lists full-time members of The Cleveland Orchestra. The number and seating of musicians on stage varies depending on the piece being performed. Seating within the string sections rotates on a periodic basis.

With sincere gratitude to the musicians of The Cleveland Orchestra for their in-kind contributions supporting community programs and securing funding opportunities.

Roster as of September 2026

ABOUT THE ORCHESTRA

THE CLEVELAND ORCHESTRA, UNDER THE LEADERSHIP OF MUSIC DIRECTOR FRANZ WELSER-MÖST SINCE 2002, is widely recognized as one of the world's leading ensembles. Praised by *The New York Times* as "America's Finest," the Orchestra is renowned for its virtuosity, elegance of sound, and chamber-like musical flexibility. In his 25th and final season as Music Director, Welser-Möst concludes a transformative partnership that has been marked by exceptional artistic ambition, growing international recognition, and deep community connection.

During his tenure, the Orchestra has achieved major institutional milestones, including groundbreaking residencies at the Musikverein in Vienna — the first by an American orchestra — and at the Adrienne Arsht Center in Miami. In 2023, The Cleveland Orchestra launched the annual Jack, Joseph and Morton Mandel Opera & Humanities Festival, presenting acclaimed opera productions alongside art exhibits, community events, and civic conversations.

Through concerts, broadcasts, recordings, tours, and digital initiatives, The Cleveland Orchestra reaches an ever-growing audience around the world. Its in-house recording label and streaming platform, **Adella.live**, capture and share performances from the Welser-Möst era while introducing new generations of fans to the Orchestra's artistry.

Founded by **Adella Prentiss Hughes**, The Cleveland Orchestra gave its inaugural concert in December 1918. Over more than a century, it has grown into a treasured community institution, enriching lives through music, education, and a deep commitment to Northeast Ohio. Today, more than 400,000 people attend Cleveland Orchestra concerts each year. From its year-round home at Severance Music Center to its summer season at Blossom Music Center in Cuyahoga Valley National Park, the Orchestra continues to serve audiences across the region.

Seven Music Directors — **Nikolai Sokoloff**, **Artur Rodziński**, **Erich Leinsdorf**, **George Szell**, **Lorin Maazel**, **Christoph von Dohnányi**, and **Franz Welser-Möst** — have shaped the ensemble's distinctive musical identity and celebrated "Cleveland sound." Welser-Möst's tenure as the longest-serving Music Director in Cleveland Orchestra history stands as a defining chapter in that evolution.



Photo by Julian Dubé

WITH GRATITUDE

This box set is generously sponsored in memory of Dr. Marcia and Mr. Sanford Wile.

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