

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST MUSIC DIRECTOR



Severance Hall

Thursday evening, **May 13**, 2010, at 8:00 p.m.

Friday morning, **May 14**, 2010, at 11:00 a.m. *

Saturday evening, **May 15**, 2010, at 8:00 p.m.

Tito Muñoz, *conductor*

0910
SEASON
clevelandorchestra.com

JOHANN STRAUSS JR.
(1825-1899)

Overture to *Die Fledermaus*

OSVALDO GOLIJOV
(b. 1960)

The Dreams and Prayers of Isaac the Blind (for klezmer clarinet and string orchestra)

Prelude: Calmo, sospeso

1. *Agitato miaccioso*
2. *Graceful, densely slow*
3. *K`vakarat*

Postlude: *Rubato sempre; lento, liberamente*

FRANKLIN COHEN, *clarinet*

INTERMISSION *

HECTOR BERLIOZ
(1803-1869)

Symphonie fantastique, Opus 14 (Episode in the Life of an Artist)

1. *Reveries, Passions:*
Largo — Allegro agitato e appassionato assai
2. *A Ball:* Waltz: Allegro non troppo
3. *In the Country:* Adagio
4. *March to the Scaffold:* Allegretto non troppo
5. *Dream of a Witches' Sabbath:* Larghetto — Allegro

These concerts are sponsored by The Sage Cleveland Foundation.

Franklin Cohen's solo appearance with The Cleveland Orchestra is made possible by a contribution to the Orchestra's Guest Artist Fund from Mrs. Warren H. Corning.

The evening concerts will end at about 10:00 p.m.

The Cleveland Orchestra's Friday Morning Concert Series is endowed by the Mary E. and F. Joseph Callahan Foundation.

* The Friday morning concert is performed without intermission, features the works by Strauss and Berlioz only, and will end at about 12:10 p.m.

LIVE RADIO BROADCAST *Saturday evening's concert is being broadcast live on WCLV (104.9 FM). The concert will be rebroadcast on WCLV on Sunday afternoon, July 18, at 4:00 p.m.*

INTRODUCING THE PROGRAM

Musical Worlds

ONE OF THE MARKS of a great musical work is the way in which it creates and envelops the listener in its own characteristic world. Three such musical worlds are evoked by the compositions featured in this weekend of Cleveland Orchestra concerts.

Few musical types summon up a time, place, and social setting more readily than the dances and theater music of the Strauss family. So popular were the waltzes, polkas, and marches of Papa Johann and his sons, Eduard, Josef, and Johann Jr., that Vienna's ballrooms in the late 19th century were together capable of accommodating 50,000 people in an evening — in a city with a population of not many more than 200,000! No work better captures the spirit and style of those heady times than Johann Strauss Jr.'s theatrical masterpiece, *Die Fledermaus*, whose effervescent overture opens this program.

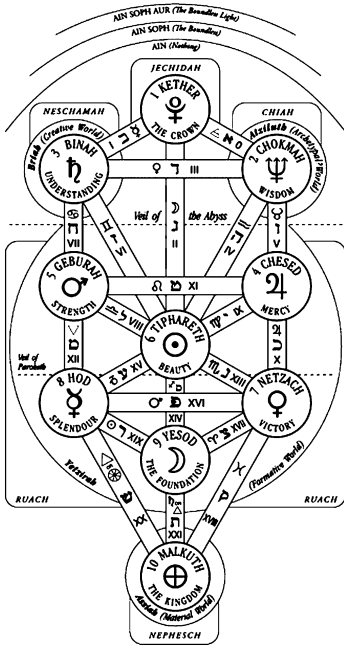
Argentinean-American composer Osvaldo Golijov has distilled from a wide range of influences — European, American, Latin, Christian, Jewish — a musical style and expression that has made his one of the most distinctive voices in concert music today. His *Azul* created a sensation when cellist Alisa Weilerstein performed it last season with The Cleveland Orchestra, and principal clarinet Franklin Cohen is soloist on the Thursday and Saturday evening concerts this week in Golijov's *The Dreams and Prayers of Isaac the Blind*, inspired by the Kabbalist writings of the 13th-century Rabbi Yitzhak Saggi Nehor of Provence.

Berlioz's *Symphonie fantastique* is a touchstone of the orchestral art, a sequence of love-inspired,

drug-induced imagined visions that was one of the first compositions to reveal the full kaleidoscopic brilliance and poetic possibilities of the 19th-century symphony orchestra.

—RICHARD E. RODDA

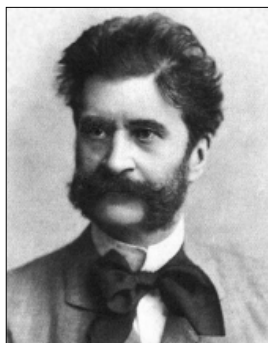
Richard Rodda writes program notes for orchestras throughout the United States. He lives in Cleveland and has taught at the Cleveland Institute of Music and Case Western Reserve University.



The Tree of Life, from the Kabbalah of mystic Judaism. In the 13th century, Isaac the Blind was among the first to diagram on paper this representation of the creation of the universe.

Overture to *Die Fledermaus* (“The Bat”)

composed 1874



BY
**Johann
STRAUSS JR**

BORN
October 25, 1825
Vienna

DIED
June 3, 1899
Vienna

JOHANN STRAUSS JR was famed throughout the world for his waltzes for many years before he decided to write his first operetta. After much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the drudgery of conducting that had worn out his father, Strauss composed *Indigo und die vierzig Räuber* (“*Indigo and the Forty Thieves*”) in 1871, a piece that appeared just as Offenbach’s popularity in Vienna was starting to wane.

Strauss’s irresistible music made *Indigo* a success, as it did two years later with *Der Karneval in Rom*. But it was with *Die Fledermaus* (“The Bat”) that he created his first theatrical masterpiece. He was so taken with the libretto, an adaptation of a French farce (based in turn on a German comedy by Roderich Bendix) created by Offenbach’s librettists, Meilhac and Halévy, that he went into virtual seclusion to devote himself to the piece, often refusing food and going without sleep. Forty-three days after shutting himself into his studio, he emerged with the finished score.

Surprisingly, the Viennese public did not take kindly to *Die Fledermaus* when it was premiered on April 5, 1874. A stock market crash the preceding year had temporarily soured the local taste for stage representations of rich, world-weary aristocrats, and it took a rousing success in Berlin for Vienna to accept the operetta — just as it had taken Parisian acclaim for the *Blue Danube* waltz to achieve its fame.

The hilarious story of *Die Fledermaus* is filled with mistaken and concealed identities, glittering balls, assignations, and an unquenchable *joie de vivre*. The sparkling overture perfectly reflects this heady world of champagne, whipped cream, and bedroom farce.

—RICHARD E. RODDA © 2010

At a Glance

Strauss composed Die Fledermaus in 1873-1874. It was premiered at Vienna’s Theater-an-der-Wien on April 5, 1874. It was first presented in America

later that same year, at the Stadt Theatre in New York City, on November 21, 1874.

This overture runs about 10 minutes in performance.

Strauss scored it for woodwinds in pairs plus piccolo, 2 horns, 2 trumpets, 3 trombones, timpani, percussion, and strings.

The Dreams and Prayers of Isaac the Blind

(for klezmer clarinet and string orchestra)

composed for clarinet and string quartet 1994, revised for string orchestra 2005



BY

**Osvaldo
GOLIJOV**

BORN

December 5, 1960
La Playa, Argentina

LIVING

Boston, Massachusetts

IN OUR INCREASINGLY INTERCONNECTED world, the multi-cultural music of Osvaldo Golijov speaks in a voice that is powerful yet touching, contemporary yet timeless.

Golijov's parents, a piano teacher mother and a physician father, emigrated from Russia to Argentina, where Osvaldo was born on December 5, 1960 in La Playa, thirty miles from Buenos Aires, into a rich artistic environment in which he was exposed from infancy to such varied musical experiences as classical chamber music, Jewish liturgical and klezmer music, and the *tango nuevo* of Astor Piazzolla. He studied piano and composition at the local conservatory before moving in 1983 to Jerusalem, where he entered the Rubin Academy as a composition student of Mark Kopytman and immersed himself in the colliding musical traditions of that city.

Golijov came to the United States in 1986 to do his doctoral work with George Crumb at the University of Pennsylvania. He spent summers at Tanglewood on fellowship studying with Lukas Foss and Oliver Knussen. In 1990, he won Tanglewood's Fromm Commission, which resulted in *Yiddishbbuk*, premiered by the St. Lawrence String Quartet at Tanglewood's Festival of Contemporary Music in July 1992 and winner the following year of the prestigious Kennedy Center Friedheim Award.

Golijov came to wide public notice in 2000 with the *Pasión según San Marcos* ("Passion According to Saint Mark"), commissioned in remembrance of the 250th anniversary of Johann Sebastian Bach's death by German conductor Helmut Rilling and the International Bach Academy of Stuttgart. Golijov's *Passion* integrates popular and classical idioms in a work that embraces multiple manifestations of the Christian faith in Latin America (and Golijov's own Jewish heritage). Subsequent performances have been received with an enthusiasm rarely witnessed in the concert hall; the recording (on Hänssler Classic) earned a Grammy nomination.

Golijov's works, with their syntheses of European, American, and Latin secular cultures, and their deep spirituality drawn from both Judaism and Christianity, have brought him international fame and, in 2003, a coveted MacArthur Founda-

tion “Genius Award.” He was named *Musical America*’s “2005 Composer of the Year,” and, in 2006, Lincoln Center presented a festival called “The Passion of Osvaldo Golijov,” featuring performances of his large works (including the *St. Mark Passion* and the opera *Ainadamar*), chamber music, and film scores.

In 2008, Golijov received a Vilcek Foundation Prize, which annually recognizes “foreign-born individuals for extraordinary contributions to society in the United States” in the fields of biomedical research and the arts. His recent compositions include the opera *Ainadamar* (“*Fountain of Tears*”), with a libretto by Tony Award-winning playwright David Henry Hwang inspired by the life of Spanish poet and playwright Federico García Lorca, which was commissioned by the Boston Symphony Orchestra; *Azul* for cello and orchestra, a 125th Anniversary Commission from the Boston Symphony Orchestra, premiered at Tanglewood in August 2006 by Yo-Yo Ma; the scores for Francis Ford Coppola’s films *Youth Without Youth* (2007) and *Tetro* (2009); *Rose of the Winds*, premiered by the Silk Road Ensemble and the Chicago Symphony Orchestra (2007); and *She Was Here* (2008), a work based on Schubert songs, premiered by Dawn Upshaw and the Saint Paul Chamber Orchestra. Golijov is currently at work on a commission for the Metropolitan Opera, a violin concerto for Leonidas Kavakos (to be premiered under Gustavo Dudamel in Los Angeles), and a chamber orchestra piece commissioned by a consortium of 35 American orchestras in honor of Henry Fogel, former president of the Chicago Symphony Orchestra and recently retired president and CEO of the League of American Orchestras.

Osvaldo Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, Massachusetts, where he has taught since 1991. He also teaches at the Boston Conservatory and at Tanglewood Music Center. He has held residencies with the Marlboro, Ravinia, Spoleto USA, and Cape and Islands music festivals, as well as with the Chicago Symphony, Merkin Hall, and the Los Angeles Philharmonic’s *Music Alive* series.

OF HIS PIECE *The Dreams and Prayers of Isaac the Blind*, created in 1994 for the Cleveland Quartet (with William Preucil, Cleveland’s concertmaster, then the quartet’s first violinist), Golijov has written: “About 800 years ago, Isaac the Blind, the great Kabbalist rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are the product

Born into a musical family, Osvaldo Golijov was exposed from infancy to such varied musical experiences as classical chamber music, Jewish liturgical and klezmer music, and the tango nuevo of Astor Piazzolla.

of combinations of the Hebrew alphabet's letters. His conviction still resonates today: don't we have scientists who believe that the clue to our life and fate is hidden in other codes?

"Isaac's lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching for a state of communion. Gershom Scholem, the preeminent scholar of Jewish mysticism, says that 'Isaac and his disciples do not speak of ecstasy, of a unique act of stepping outside oneself in which human consciousness abolishes itself. Debbequeth ('communion') is a constant state, nurtured and renewed through meditation.' If communion is not the reason, how else would one explain the strange life that Isaac led, or the decades during which groups of four musical souls dissolve their individuality into single, higher organisms called string quartets? How would one explain the chain of klezmer generations that, while blessing births, weddings and burials, were trying to discover the melody that could be set free from itself and become only air, spirit, ruakh?"

"The movements of this work sound to me as if written in three of the different languages spoken by the Jewish people throughout our history. This somehow reflects the composition's epic nature. I hear the prelude and the first movement, the most ancient, in Aramaic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and the postlude are in sacred Hebrew.

"The **prelude** and the **first movement** simultaneously explore two prayers in different ways: the strings play the first part of the central prayer of the High Holy Days — 'We will observe the mighty holiness of this day . . .' — while the clarinet dreams the motifs from 'Our Father, Our King.' In the prelude, the music is like a celestial accordion, rising and falling like breathing, like praying . . . like air . . . then the air is transformed into a pulse and heart. The whole first movement is a heartbeat that accelerates wildly . . . becoming frantic. It's built on a single chord, rotating like a monolith. The strings obsess in eighth notes, the clarinet starts a huge line in long notes, but zooms in and is caught up in the gravitational spin. Like the forces of God and man, they never unite, but they do commune; you can hear the dybbuk ['the malevolent spirit of a dead person'] and the shofar ['the ram's horn blown in synagogue on holy days'] searching for a revelation that is always out of reach.

"The **second movement** is based on The Old Klezmer Band,

At a Glance

Golijov wrote *The Dreams and Prayers of Isaac the Blind* in 1994 for klezmer clarinet and string quartet. (Klezmer clarinet is a style of playing, not a special kind of instrument.) The work was premiered on August 10, 1994 at the Schleswig Holstein Music Festival (Germany) by clarinetist Giora Feidman and the Cleveland Quartet. Golijov created an arrangement for clarinet and string orchestra in 2005, which was premiered on April 22, 2006, by clarinetist Todd Palmer and the Santa Rosa Symphony under the direction of Jeffrey Kahane.

The Dreams and Prayers of Isaac the Blind runs about 30 minutes in performance. The orchestral version is scored for string orchestra plus solo clarinet.

The Cleveland Orchestra is presenting *The Dreams and Prayers of Isaac the Blind* for the first time at this weekend's concerts.

a traditional dance tune, which is surrounded here by contrasting manifestations of its own halo. It opens with a hesitating, irregular pulse: a skipping heartbeat, the rhythm of death. The violins and the clarinet hold forth in monologue at the same time, like those Bashevis Singer stories told in a poorhouse on a winter night. The same four notes, the same theme, plays in endless combinations.

*“The strings are an accordion in the prelude, a klezmer band in the second movement; in the **third movement**, they are a shepherd’s magic flute. This last movement is a purely instrumental version of K’vakarat [a prayer of Yom Kippur — “As a shepherd musters his sheep and causes them to pass beneath his staff, so do You pass and record, count and visit, every living soul, appointing the measure of every creature’s life and decreeing its destiny”], a work I wrote in 1994 for the Kronos Quartet and Cantor Misha Alexandrovich. Here the klezmer clarinet (klezmer means ‘instrument of song’) takes the cantor’s part. Hope is present here, but out of reach. This movement together with the postlude bring to conclusion the prayer left open in the first movement: ‘. . . Thou pass and record, count and visit, every living soul, appointing the measure of every creature’s life and decreeing its destiny.’*

“But blindness is as important in this work as dreaming and praying. I always had the intuition that, in order to achieve the highest possible intensity in performance, musicians should play, metaphorically speaking, ‘blind.’ That is why, I think, all legendary bards in cultures around the world, starting with Homer, are said to be blind. ‘Blindness’ is probably the secret of great string quartets, those who don’t need their eyes to communicate among themselves, with the music or with the audience. My homage to all of them and to Isaac of Provence is this work for ‘blind’ musicians, so they can play it directly from the heart. Blindness, then, reminded me of how to compose music as it was in the beginning: an art that springs from and relies on our ability to sing and to hear, with the power to build castles of sound in our memories.”

—RICHARD E. RODDA © 2010

Golijov says that “The movements of The Dreams and Prayers of Isaac the Blind sound to me as if written in three of the different languages spoken by the Jewish people throughout our history. This somehow reflects the composition’s epic nature.”

Symphonie fantastique, Opus 14 (Episode in the Life of an Artist)

composed 1830



BY
**Hector
BERLIOZ**

BORN
December 11, 1803
La Côte-Saint-André,
Isère, France

DIED
March 8, 1869
Paris

BY THE YEAR 1830, when he turned 27, Hector Berlioz had won the *Prix de Rome* and gained a certain notoriety among the fickle Parisian public for his perplexingly original compositions. Berlioz was also madly in love. The object of his amorous passion was an English actress of middling ability, one Harriet Smithson, whom the composer first saw when a touring British theatrical company performed Shakespeare (in English, which Berlioz didn't really understand) in Paris in 1827. During the ensuing three years, this romance was entirely one-sided, since the young composer never met Harriet, but only knew her across the footlights as Juliet and Ophelia. He sent her such frantic love letters that she never responded to any of them, fearful of encouraging a madman. Berlioz, distraught and unable to work or sleep or eat, wandered the countryside around Paris until he dropped from exhaustion and had to be retrieved by friends.

Berlioz was still nursing his unrequited love for Harriet in 1830 when, full-blown Romantic that he was, his emotional state served as the germ for a composition based on a musical "Episode in the Life of an Artist," as he subtitled the *Symphonie fantastique*. In this work, the artist visualizes his beloved through an opium-induced trance, first in his dreams, then at a ball, then in the countryside, at his execution and, finally, as a participant in a witches' sabbath.

Throughout the pieces, the beloved is represented by a musical theme that appears in each of the five movements, an *idée fixe* (a term that Berlioz borrowed from the just-emerging field of psychology to denote an unhealthy obsession), which is transformed to suit its imaginary musical surroundings. The *idée fixe* is treated kindly through the first three movements, but after the artist has lost his head for love (literally lost his head — the *pizzicato* strings followed by drum rolls and brass fanfares at the very end of the *March to the Scaffold* graphically represent the fall of the guillotine blade and the ceremony of the formal execution), the *idée fixe* is transmogrified into a jeering, strident parody of itself in the final movement with music that is still original and disturbing almost two centuries after



BELIOZ'S BELOVED

A portrait of the British actress Harriet Smithson, and a portrayal of her onstage as Ophelia in Shakespeare's Hamlet. Berlioz became infatuated with Smithson when he saw her perform in Paris. They eventually married, but were never really happy together.



its creation. The sweet-to-sour changes in the *idée fixe* (heard first in the opening movement on unison violins and flute at the beginning of the fast tempo after a slow introduction) reflect Berlioz's future relationship with his beloved — although, of course, he had no way to know it in 1830. Berlioz did in fact marry his Harriet-Ophelia-Juliet in 1833, but their happiness faded quickly, and he was virtually estranged from her within a decade.

The composer gave the following program as a guide to the *Symphonie fantastique*:

“A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

“PART I: Reveries and Passions. He first recalls that uneasiness of soul, that vague des passions, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

“PART II: A Ball. He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

“PART III: Scene in the Country. One summer evening in the country he hears two shepherds playing a ranz-des-vaches in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and impart a more cheerful coloring to his thoughts; but she appears once more, his heart stops beating, he is agitated

with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence . . .

“PART IV: March to the Scaffold. He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now somber and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *idée fixe* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

“PART V: Dream of a Witches’ Sabbath. He sees himself at the Witches’ Sabbath, in the midst of a frightful group of ghosts, magicians and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The beloved melody again reappears, but it has lost its noble and timid character; it has become an ignoble, trivial and grotesque dance-tune; it is she who comes to the Witches’ Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy . . . Funeral knells, burlesque parody on the *Dies Irae* [the ancient ‘Day of Wrath’ chant from the Roman Catholic Requiem Mass for the Dead]. Witches’ Dance. The Witches’ Dance and the *Dies Irae* together.”

—RICHARD E. RODDA © 2010

In this work, Berlioz the artist visualizes his beloved through an opium-induced trance, first in his dreams, then at a ball, then in the countryside, at his execution and, finally, as a participant in a witches’ sabbath.

At a Glance

Berlioz composed his *Symphonie fantastique* during the spring of 1830. The work’s premiere was given at the Paris Conservatoire on December 5, 1830, conducted by François-Antoine Habeneck. The work’s American premiere took place on January 27, 1866, when the New York Philharmonic Society performed the first four movements. The first complete performance in the United States was on March 8, 1879, under the direction of Leopold Damrosch.

This symphony runs about 50 minutes in performance. Ber-

lioz scored it for 2 flutes (second doubling piccolo), 2 oboes (second doubling english horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 ophicleides (an older brass instrument now replaced by tuba), timpani, percussion (cymbals, bass drum, snare drum, and bells), 2 harps, and strings.

The Cleveland Orchestra first performed Berlioz’s *Symphonie fantastique* in April 1924, under the direction of Nikolai Sokoloff. It has been programmed frequently on the Orchestra’s concerts since that

time, and was most recently heard at Severance Hall in the spring of 2007, led by Stéphane Denève, and as part of the 2008 Blossom Festival in a side-by-side performance with the Kent/Blossom Chamber Orchestra conducted by Andris Nelsons.

The Cleveland Orchestra has recorded the *Symphonie fantastique* five times: in 1941 with Artur Rodzinski, in 1977 and 1982 with Lorin Maazel, in 1989 with Christoph von Dohnányi, and in 1996 with Pierre Boulez (winning a 1998 Grammy Award for best orchestral performance).