THE CLEVELAND ORCHESTRA’S NEXT 100 YEARS WILL INDEED BE EXCEPTIONAL.

—FRANZ WELSER-MÖST
Dear Friends,

Looking toward The Cleveland Orchestra’s second century, I am filled with enormous pride in the one hundred year collaboration between the Orchestra and this community. The exceptional musicianship and dedication of this Orchestra are acclaimed anew with each passing season — here at home and around the world — and are bolstered by your incredible interest in what we do. Your devotion inspires us each and every day. Your musical curiosity and intellect drive us forward, to study more, to dream beyond the past, and to continue exploring new boundaries in music. Conducting each performance is as exciting an adventure as the first time I stepped on the podium at Severance Hall.

Our 100th season serves as an historic milestone, not only to celebrate our rich history, but to look forward to everything this institution will accomplish in the century to come. All of this is only possible because of you, through the passionate and devoted hometown that supports us, seeks answers, and eagerly attends our concerts. Against the ever-increasing and fractious challenges of today, I believe that we have an obligation to harness the life-changing power of music to make the world a better place — to push the limits of our art to create deep, meaningful experiences.

Music is an incredible tool for good — to inspire people, as Beethoven believed, in the “fight for good,” for what is right and true. Music inspires creativity, engages the imagination, and fosters learning and understanding. I truly believe that our plans for The Cleveland Orchestra’s next 100 years will indeed be exceptional. Together, we will launch a century filled with extraordinary, unexpected, and emotionally-charged musical experiences for everyone. Please join us for the adventure!

Best wishes,

Franz Welser-Möst
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1918
The Cleveland Orchestra is founded by impresario Adella Prentiss Hughes and the Musical Arts Association. The first concert is held on December 11 at Grays Armory with Nikolai Sokoloff conducting.

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1921
The Orchestra launches its first series of education concerts for children.

1922
The Orchestra’s first concert at Carnegie Hall led by Nikolai Sokoloff, and its pioneering first national radio broadcast.

1924
The Cleveland Orchestra releases its first commercial recording on the Brunswick label: Tchaikovsky’s 1812 Overture.

1929
Groundbreaking for the Orchestra’s permanent home takes place, with John L. Severance digging the first shovel of dirt. The building opens in 1931 and is named in memory of his wife, Elisabeth. The first piece of music played, as requested by Severance, is Wagner’s Prelude and Love-Death from Tristan and Isolde.

1933
Under Artur Rodzinski, the Cleveland Orchestra adds fully staged operas to its regular season, performing 15 operas between 1933 and 1938.

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1952
The Cleveland Orchestra Chorus is founded. Later, under the direction of Robert Shaw, it becomes one of the most admired choral ensembles in the country.

1953
The Orchestra performs concerts (known as the Indipops) between major-league doubleheader games at Cleveland Municipal Stadium.

1957
Under the direction of George Szell, the Orchestra embarks on its first European tour, consisting of 21 concerts in 10 cities. The Orchestra’s first televasts, over WEWS-TV5, include five Children’s Concerts.

1963
Time magazine names The Cleveland Orchestra one of the top five orchestras in the United States.

1965
The Orchestra’s radio broadcasts are syndicated around the world through local station WCLV.
MUSIC DIRECTORS
AN EXTRAORDINARY FUTURE

PIERRE BOULEZ
Musical Advisor and Principal Guest Conductor
1970-72

LORIN MAAZEL
1972-82

CHRISTOPH VON DOHNÁNYI
Music Director Designate 1982-84

FRANZ WELSER-MÖST
2002-present

1968
Opening of Blossom Music Center.

1969
First Grammy is won for Best Classical Performance by an Orchestra. The Orchestra has received eight Grammy Awards and 31 Grammy nominations.

1970
First tour of Asia, including concerts in Japan and South Korea.

1980
First annual concert honoring the memory of Dr. Martin Luther King Jr., at Severance Hall.

1986
The Cleveland Orchestra Youth Orchestra (COYO) is founded to provide talented young musicians in Northeast Ohio with professional orchestral training experience.

1990
First annual free Public Square concert performed.

2000
Severance Hall reopens following an ambitious expansion and renovation project, restoring “America’s most beautiful concert hall” and enhancing its acoustics and public amenities.

2006
Bruckner’s Fifth Symphony launches the first series of video recordings with the Orchestra. The five disc series is filmed live in the Abbey of St. Florian, the Musikverein, and Severance Hall.

2007
The Orchestra’s presence on the international stage continues to advance, with a series of ongoing residencies taking place in Vienna, Lucerne, Miami, and New York.

2009
Fully staged opera returns to Severance Hall with Franz Welser-Möst conducting Mozart’s three “Da Ponte” operas over three seasons.

2010
The Orchestra’s Center for Future Audiences is established to develop the youngest audience of any American orchestra. Today, more than 40,000 children under 18 attend concerts each season.

2015
The New York Times declares The Cleveland Orchestra “the finest in America.”

2016
In partnership with The Joffrey Ballet, the orchestra presents a staged double bill of Bartok works, performing The Miraculous Mandarin and Bluebeard’s Castle to sold-out houses.
AS IT CELEBRATES its Centennial Season in 2017-18, The Cleveland Orchestra is praised as one of the very best orchestras in the world and noted for its devotion and service to the community it calls home. The 2017-18 season marks the ensemble’s sixteenth year under the direction of Franz Welser-Möst, one of the world’s most renowned conductors and musical thinkers. Today, concert performances, community presentations, touring residencies, broadcasts, and recordings provide access to the Orchestra’s acclaimed artistry to an enthusiastic, generous, and multi-faceted constituency around the world.

Looking toward its Second Century, the Orchestra is working to continue its legendary command of musical excellence, to fully focus on serving its hometown community, to develop the youngest audience of any orchestra, and to move forward with an unshakeable commitment to innovation and a fearless pursuit of success.

CELEBRATING EXCELLENCE. The Cleveland Orchestra has long been committed to the pursuit of extraordinary musical performance in everything that it does. The Orchestra’s ongoing collaboration with Franz Welser-Möst is widely-acknowledged among the best orchestra-conductor partnerships of today. Performances of standard repertoire and new works are unrivalled at home, on tour across North America and Europe, and through recordings, telecasts, and radio and internet broadcasts. Its longstanding championship of living composers and commissioning of new works helps audiences experience music as a living language that grows and evolves with each new generation. Today, Cleveland Orchestra concerts are presented in a variety of formats for a variety of audiences, touching the lives of people across musical tastes and styles. Innovative programming, creative vision, and unrivaled virtuosity bring musical masterpieces to life, affording audiences unequaled opportunities to experience music as a universal language of communication and understanding.
CELEBRATING EDUCATION AND YOUNG PEOPLE. Programs for young audiences were designed to be a central focus of The Cleveland Orchestra from the very beginning. Hundreds of thousands have learned to love music through the Orchestra’s education programs and education concerts. Standing on the shoulders of more than nine decades of presenting quality music education programs, the Orchestra made national and international headlines through the creation of its Center for Future Audiences in 2010. Established with a generous endowment gift from the Maltz Family Foundation, the Center is designed to provide ongoing funding for the Orchestra’s continuing work to develop interest in classical music among young people and to develop the youngest audience of any orchestra. The flagship “Under 18s Free” program has seen unparalleled success in increasing attendance and interest — with 20% of attendees now comprised of concertgoers age 25 and under. Tomorrow’s audiences are joining with us today!

CELEBRATING COMMUNITY. The Cleveland Orchestra was born in Cleveland, created by a group of visionary citizens who believed in the power of music to inspire creativity and understanding – to improve the lives of everyone. Together, the Cleveland community aspired to afford the best performances of great orchestral music possible anywhere. Through community support and individual generosity, the Orchestra has grown and advanced across the decades, proudly becoming Ohio’s best-known international ambassador and carrying the name of Cleveland around the world. Strong ticket sales cover just half of each season’s costs, augmented with the generosity of thousands each year, driving the Orchestra forward and sustaining its extraordinary tradition of excellence onstage, in the classroom, and for the community. Today, The Cleveland Orchestra is dedicated to serving the people of Northeast Ohio with excellence, enthusiasm, and extraordinary commitment to future generations. And promoting the inspirational power of music ... to change lives for the better, for its ability to foster creativity and understanding, and to bring joy into people’s lives each and every day.
This season, which marks the beginning of The Cleveland Orchestra’s Second Century, also highlights great works of music that marked great moments of change in their time ... political and societal change, new ideas and inspirations, evolving industry and technology. The season also invites back artists with whom The Cleveland Orchestra has formed special partnerships and collaborations, who over the years have become part of our musical family and our community of artists.
THE GREATEST MUSIC THE WORLD HAS TO OFFER. THE EXTRAORDINARY ARTISTRY OF THE CLEVELAND ORCHESTRA. THE SEASON OF A LIFETIME.

For one hundred years now, Cleveland has experienced the best music-making the world has to offer. This is your invitation to join us for this historic season. There has never been a better time to join our family of Cleveland Orchestra subscribers.

Experience your orchestra’s very special brand of music-making, and receive unique benefits only offered to subscribers:

- **The best seats:** Guarantee the best seats for concerts that are sure to sell out.
- **An unforgettable musical experience.**
- **The best prices:** Up to 35% off regular ticket prices.
- **Easy, convenient ticket exchanges.**
- **20% off** additional 2017-18 concert tickets.

Browse the full season calendar – and be sure to look at the great season package options on pages 37–41.

**SUBSCRIBE TODAY!**
Opening the season is The Cleveland Orchestra's production of *The Cunning Little Vixen*, a brilliant blending of live performance with original digital animation. Also featured is Stravinsky's cataclysmic *The Rite of Spring* ... dazzling in its originality and unnervingly perceptive about the seismic changes that were about to take place in the world. Elgar's achingly nostalgic *Enigma Variations* as well as masterworks by Brahms, Tchaikovsky, and Mahler are other notable highlights.

The entire season features the returns of many artists with whom The Cleveland Orchestra has formed partnerships and collaborations across the years. Favorite guest conductors include (music director laureate) Christoph von Dohnányi, and Vladimir Ashkenazy. Pianists performing an array of concertos include Emanuel Ax, Richard Goode, and Marc-André Hamelin; plus a concerto featuring Severance Hall's mighty Norton Memorial Organ with soloist Paul Jacobs.
Franz Welser-Möst, conductor
Martina Janková, soprano (Vixen)
Jennifer Johnson Cano, mezzo-soprano (Fox)
Alan Held, baritone (Forester)
Andrew Foster-Williams, bass-baritone (Harašta)
David Cangelosi, tenor (Schoolmaster/Mosquito)
Dashon Burton, bass-baritone (Parson/Badger)
Marian Vogel, soprano (Chief Hen/Mrs. Pásek/BlueJay)
Sandra Ross, mezzo-soprano (Forester’s Wife/Woodpecker)
Daryl Freedman, mezzo-soprano (Lapák)
Clarissa Lyons, soprano (Rooster/Owl)
Brian Keith Johnson, baritone (Pásek)
Miranda Scholl, soprano (Franzl/Grasshopper)
Cleveland Orchestra Chorus
Cleveland Orchestra Children’s Chorus
Production by Yuval Sharon

ENCORE PRESENTATION
THE CUNNING LITTLE VIXEN
SEP 23, 24, 26
SERIES A C S S2

JANÁČEK
The Cunning Little Vixen
Opera with digital animation
Sung in Czech with English supertitles.
“THE ORCHESTRA PLAYED WITH COMMENDABLE PRECISION...”

—THE BOSTON HERALD
1921
THE RITE OF SPRING
SEP 28, 30
SERIES A B B2
Franz Welser-Möst, conductor

BEETHOVEN
Quartet No. 15
(adapted for string orchestra)

STRAVINSKY
The Rite of Spring

ALL-BEETHOVEN
SEP 29
SERIES M
Franz Welser-Möst, conductor

BEETHOVEN
Quartet No. 15
(adapted for string orchestra)

BEETHOVEN
Leonore Overture No. 3

MAHLER’S TRAGIC SYMPHONY
OCT 5, 6
SERIES A B B1
Franz Welser-Möst, conductor

MAHLER
Symphony No. 6 (“Tragic”)
“...they achieved perfection...”

—Le Soir (Brussels)
1957

The Cleveland Orchestra
ENIGMA & EMANUEL AX
NOV 3, 4, 5
SERIES A C S S1
Vladimir Ashkenazy, conductor
Emanuel Ax, piano

ELGAR
Serenade in E minor for String Orchestra

BEETHOVEN
Piano Concerto No. 1

ELGAR
Enigma Variations
(Variations on an Original Theme)

MENDELSSOHN'S SCOTTISH
NOV 9, 10, 11
SERIES A B B2 J F F1
William Preucil, leader and violin

VIVALDI
Violin Concerto (“Il Favorito”)

HAYDN
Symphony No. 88

MENDELSSOHN
Symphony No. 3 (“Scottish”)

SEE THE SERIES GUIDE ON PAGES 38–41
“...The Orchestra is one of the world’s finest...”

—The New Yorker
1974
FALL CALENDAR

2017-18 CENTENNIAL SEASON

MOZART’S LINZ SYMPHONY

NOV 17
SERIES M

Nicholas McGegan, conductor

RAMEAU
Suite from Dardanus

GLUCK
Suite from Don Juan

MOZART
Symphony No. 36 (“Linz”)

HAMELIN PLAYS MOZART

NOV 17, 18
SERIES A C J @7

Nicholas McGegan, conductor
Marc-André Hamelin, piano

RAMEAU
Suite from Dardanus

GLUCK
Suite from Don Juan

MOZART
Piano Concerto No. 9 (“Jeunehomme”)

GLUCK*
Suite from Don Juan

MOZART
Symphony No. 36 (“Linz”)

*Not part of November 17 Fridays@7 programming.

TCHAIKOVSKY’S FOURTH

NOV 24, 25, 26
SERIES A B1 S S2

Giancarlo Guerrero, conductor
Paul Jacobs, organ

COPLAND
El Salón México

PAULUS
Grand Concerto for Organ and Orchestra

TCHAIKOVSKY
Symphony No. 4

SEE THE SERIES GUIDE ON PAGES 38-41

SUBSCRIPTION SERIES | THURSDAY/SATURDAY: A, B, C, B1, B2 | FRIDAY: J, F, F1, F2, M, @7 | SUNDAY: S, S1, S2
THE BEST BAND IN THE LAND

—TIME 1994
BRUCKNER’S ROMANTIC SYMPHONY
NOV 30 & DEC 2
SERIES A C
Fabio Luisi, conductor
Jonathan Biss, piano

SCIARINNO
New Work
[Cleveland Orchestra commission]

BRUCKNER
Symphony No. 4 (“Romantic”)

BRAHMS’ FIRST
DEC 7, 8, 9
SERIES A B B2 J F F2
Christoph von Dohnányi, conductor
Richard Goode, piano

ANDERSON
Incantesimi

MOZART
Piano Concerto No. 18 (“Paradis”)

BRAHMS
Symphony No. 1

SEE THE SERIES GUIDE ON PAGES 38–41
Mahler’s Ninth Symphony was prophetic, an emotional vision of the world that was changing around him — straddling the rich romantic symphonies of the 19th century and the restless, experimental sonorities of the new era. Not to be overlooked is Haydn’s The Seasons — a beautiful oratorio that, like Vivaldi’s concertos, embraces the joy of human life and the best each season offers.

Conductors Charles Dutoit and Michael Tilson Thomas join the Orchestra — and mighty pianist Yefim Bronfman tackles Beethoven’s “Emperor” Concerto. Plus, Mitsuko Uchida continues her acclaimed collaboration with the Orchestra on the piano concertos of Mozart.
WINTER CALENDAR

2017-18 CENTENNIAL SEASON

HAYDN’S SEASONS
JAN 18, 20
SERIES A B B1
Franz Welser-Möst, conductor
Golda Schultz, soprano
Maximilian Schmitt, tenor
Thomas Hampson, baritone
Cleveland Orchestra Chorus

BEETHOVEN’S EROICA
JAN 19
SERIES J @7
Franz Welser-Möst, conductor

BEETHOVEN
Overture to The Creatures of Prometheus

BEETHOVEN
Symphony No. 1

BEETHOVEN
Symphony No. 3 (“Eroica”)

MAHLER’S NINTH
JAN 11, 12, 13
SERIES A C J F F1
Franz Welser-Möst, conductor
STAUD
Stromab
[Cleveland Orchestra commission]

MAHLER
Symphony No. 9

HAYDN
The Seasons

SEE THE SERIES GUIDE ON PAGES 38-41

SUBSCRIPTION SERIES | THURSDAY/SATURDAY: A, B, C, B1, B2 | FRIDAY: J, F, F1, F2, M, @7 | SUNDAY: S, S1, S2
THEIR REPUTATION AS ONE OF THE WORLD’S GREAT ENSEMBLES IS RICHLY DESERVED.

—THE GUARDIAN (LONDON) 2010
MITSUKO UCHIDA’S MOZART  
FEB 8, 9, 10  
SERIES A C J F F2  
Mitsuko Uchida, conductor and piano  
William Preucil, concertmaster and leader  

MOZART  
Piano Concerto No. 5  

HANDEL  
Selections from Water Music  

MOZART  
Piano Concerto No. 27  

MENDELSSOHN’S VIOLIN CONCERTO  
FEB 15, 16, 17  
SERIES A B B2 J F F1 M  

Bernard Labadie, conductor  
Isabelle Faust, violin  

RIGEL*  
Symphony No. 4  

MENDELSSOHN  
Violin Concerto  

MOZART  
Symphony No. 40  

*Not part of February 16 Matinee programming.
“The Cleveland Orchestra may be, as some have argued, the finest in America.” — New York Times 2015
DUTOIT CONDUCTS RAVEL
FEB 22, 23, 24
SERIES A C J F F2

Charles Dutoit, conductor
Jean-Yves Thibaudet, piano
Cleveland Orchestra Chorus

RAVEL
Suite from Mother Goose
RAVEL
Piano Concerto for the Left Hand
RAVEL
Daphnis and Chloé
(complete ballet music)

BRONFMAN PLAYS BEETHOVEN’S EMPEROR
MAR 1, 2, 3, 4
SERIES A B B1 S S1

Nikolaj Znaider, conductor
Yefim Bronfman, piano

BEETHOVEN
Piano Concerto No. 5 (“Emperor”)

ELGAR
Symphony No. 2

ELGAR’S SECOND
MAR 2
SERIES M

Nikolaj Znaider, conductor

ELGAR
Symphony No. 2

SEE THE SERIES GUIDE ON PAGES 38–41
WELSER-MÖST CREATES THE NECESSARY SPACE INDEED FOR THE ORCHESTRA TO SHINE.

— APA (AUSTRIAN PRESS AGENCY) 2016
TCHAIKOVSKY’S PATHÉTIQUE
MAR 8, 9, 10
SERIES A C J F F1
Michael Tilson Thomas, conductor
Daniil Trifonov, piano

STRAVINSKY
Scènes de ballet

PROKOFIEV
Piano Concerto No. 2

TCHAIKOVSKY
Symphony No. 6 (“Pathétique”)

DVOŘÁK’S EIGHTH
MAR 15, 16, 17, 18
SERIES A B B2 M S S2
Alan Gilbert, conductor
Alisa Weilerstein, cello

DVOŘÁK
The Watersprite
BARBER
Cello Concerto
DVOŘÁK
Symphony No. 8

*Not part of March 16 Matinee programming.

ROMANTIC RACHMANINOFF
MAR 22, 23, 24, 25
SERIES A C J @7 S S1
Stéphane Denève, conductor
Jory Vinikour, harpsichord*

POULENC*
Concert champêtre
(Concerto for Harpsichord)

RACHMANINOFF
Symphony No. 2

*Not part of March 23 Fridays@7 programming.
Spring

The Cleveland Orchestra’s season concludes with two major projects that act as a grand finale for this Centennial season. The Ecstasy of Tristan and Isolde is a festival exploring the emotions of radiant, transformative love culminating in performances of Wagner’s potent, intoxicating opera Tristan and Isolde — an experience that must be witnessed live. Finally, the Prometheus Project features performances of all nine Beethoven Symphonies—a once-in-a-lifetime chance to explore the genius of Beethoven as never before—a perfect ending to this season celebrating the magnificent Cleveland Orchestra.
BRAHMS’ VIOLIN CONCERTO
APR 5, 7
SERIES A B B1

Jakub Hrůša, conductor
Sergey Khachatryan, violin

BRAHMS
Violin Concerto
SU K
Symphony No. 2 ("Asrael")

BEETHOVEN'S FIFTH
APR 12
SERIES A C

Franz Welser-Möst, conductor

BEETHOVEN
Overture to Coriolan
BEETHOVEN
Symphony No. 8
BEETHOVEN
Symphony No. 5

BEETHOVEN’S HEROIC SYMPHONY
APR 13
SERIES M

Franz Welser-Möst, conductor

WAGNER
Prelude and Liebestod from Tristan and Isolde
BEETHOVEN
Symphony No. 3 ("Eroica")

SEE THE SERIES GUIDE ON PAGES 38–41

SUBSCRIPTION SERIES | THURSDAY/SATURDAY: A, B, C, B1, B2 | FRIDAY: J, F, F1, F2, M, @7 | SUNDAY: S, S1, S2
In a special two-week series of concerts revolving around performances of Wagner’s ultra-Romantic opera *Tristan and Isolde*, Franz Welser-Möst explores the depths and wonder of ecstasy — in a journey toward transcendence and understanding, through music, art, and belief.

In *Tristan and Isolde* the 19th century’s Romantic Era reached its climax. In this mesmerizing score, immortality turns love into legend. Here, Wagner wrote powerful music of unending longing (and unresolved harmony) — of a doomed love that reaches its full potential only through death. Renowned dramatic soprano Nina Stemme returns to Cleveland to join a cast of internationally-acclaimed singers, together with the clarity and power of The Cleveland Orchestra.
If Beethoven marks the start of the musical Romantic Era, which is surely true, there can also be no arguing that Wagner’s Tristan and Isolde represents the ultimate high point of that same Romanticism. In this score, Wagner broke apart the harmonic tonal system to create a sense of longing, a search for rest and peace and home, for the ultimate fulfillment of love. With this opera, in so many ways, Wagner unleashed music from the past and announced the start of our modern world.

— FRANZ WELSER-MÖST

TRISTAN AND ISOLDE
APR 21, 26, 29
SERIES A B B1 S S1

Franz Welser-Möst, conductor
Gerhard Siegel, tenor (Tristan)
Nina Stemme, soprano (Isolde)
Okka von der Damerau, mezzo-soprano (Brangäne)
Ain Anger, bass (King Marke)
Markus Eiche, baritone (Kurwenal)
Sean Michael Plumb, baritone (Melot)
Matthew Plenk, tenor (Young Sailor/Shepherd)
Men of the Cleveland Orchestra Chorus

WAGNER
Tristan and Isolde
(Opera in concert)

TURANGALÎLA
APR 25
SERIES A C THURSDAY
(performed on Wednesday)

Franz Welser-Möst, conductor
Jean-Yves Thibaudet, piano
Cynthia Millar, ondes martenot

MESSIAEN
Turangalîla-Symphonie

DIVINE ECSTASY
APR 28
SERIES A C SATURDAY

Franz Welser-Möst, conductor
Iestyn Davies, countertenor
Paul Jacobs, organ
Cleveland Orchestra Chorus

GABRIELI and others
Selected choral and brass works

BACH
Cantata No. 170

LISZT
Fantasy and Fugue on the chorale “Ad nos, ad salutarem undam”
The Centennial Season concludes with two weekends focused on the music of Ludwig van Beethoven. Franz Welser-Möst offers a renewed point of view on these groundbreaking works – rooted in a studied understanding of the composer’s philosophy of politics and art, and presented within the context of his thoughts and beliefs.

In doing so, Franz has created “The Prometheus Project,” examining Beethoven’s music through the metaphor of Prometheus, a daring Greek Titan who defied Zeus to bestow on humanity the gift of fire. For Beethoven, this gifting of fire represented the beginning of human civilization, the spark of creativity that has powered the imagination of generations, the warmth of justice and goodness, the fight for right, and individual freedoms.

Featuring all nine of Beethoven’s symphonies, paired with important overtures, these concerts are a not-to-be-missed opportunity to hear Beethoven’s musical genius in all its glory — as a full-throated cry for humanity’s heroic “fight for good over evil.”
In recent years I’ve been studying Beethoven’s music with the Prometheus concept particularly in my mind. This ‘fiery core’ is not just central to Beethoven’s only opera, Fidelio, but, I believe, also permeates his entire creative output. And I am convinced that this provides a robust and insightful window toward understanding Beethoven’s intended meaning within his art. With an exceptional figure like Beethoven, it is essential that we constantly look at new approaches to his work, to enliven and deepen our understanding of his genius.

— FRANZ WELSER-MÖST
A CENTURY OF EXCELLENCE

CLEVELANDORCHESTRA.COM
2017-18 SUBSCRIPTION PACKAGES

A package to fit every lifestyle, budget, and taste.
Each package has been curated to deliver a unique experience. And the more concerts in your package, the more you save – up to 35% off regular ticket prices.

Tailor-made for busy lives.
You’re not locked in; if your schedule changes, exchanging your tickets is quick and easy.

Take 5 minutes now to give yourself a year of great music.
Just choose the day of the week and the package size that work best for you. Then reserve your favorite seats - and make it easier on your budget by choosing one of our convenient payment plan options.
### SUBSCRIPTION PACKAGES

**2017-18**

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<td>DVOŘÁK'S EIGHTH</td>
<td>MAR 15</td>
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<td>BRAHMS'S VIOLIN CONCERTO</td>
<td>APR 5</td>
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<td>BEETHOVEN'S FIFTH</td>
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<td>APR 26 (6 p.m.)</td>
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<td>BEETHOVEN'S NINTH</td>
<td>MAY 17</td>
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**STARTING PACKAGE PRICE**

- **July**: $552
- **August**: $288
- **September**: $150
- **October**: $150
- **November**: $264

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**STARTING PACKAGE PRICE**

- **July**: $264
- **August**: $216
- **September**: $125
- **October**: $100
- **November**: $81
- **December**: $144
### SATURDAY

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<td>THE CUNNING LITTLE VIXEN</td>
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<td>THE RITE OF SPRING</td>
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<tr>
<td>MAHLER'S TRAGIC SYMPHONY</td>
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<td>ENIGMA AND EMANUEL AX</td>
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<td>MENDELSSOHN'S SCOTTISH</td>
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### SUNDAY

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<td>MAY 13</td>
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#### REVIEW THE SEASON

Our wide variety of subscription series allows you to select a day of the week and time of day best for you. Choose from Thursday, Friday, or Saturday evening performance series. Or you may prefer convenient Friday or Sunday matinees. Or try our unique KeyBank Fridays@7 series.

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Review seating and pricing on the next page.
Thursday performances — 7:30 PM
Saturday performances — 8 PM
Sunday performances — 3 PM
Friday J performances — 7 PM or 8 PM
Friday F performances — 8 PM
Fridays@7 performances — 7 PM
Friday Morning performances — 11 AM

TRISTAN & ISOLDE
start times:
APR 21 — SAT 6:00 p.m.
APR 26 — THU 6:00 p.m.
APR 29 — SUN 3:00 p.m.
**SEATING AREA**

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1953 - The Cleveland Orchestra performing Indipops at Cleveland Municipal Stadium
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Erich Leinsdorf - 1943; Photo by Geoffrey Landesman
George Szell - (Date unknown)
Pierre Boulez - (Date unknown)
Lorin Maazel - (Date unknown)
Christoph von Dohnányi - (Date unknown)
Franz Welser-Möst - 2015; Severance Hall; Photo by Roger Mastroianni

2017-18 SEASON

THE CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST
MUSIC DIRECTOR

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