

## ORDER & DISORDER

### 1.11 In Focus Season 1 Episode No. 11

*broadcast: May 20 to August 20, 2021 via Adella*

*filming: April 14 and March 18-19, 2021, at Severance Hall*

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**WOLFGANG AMADÈ MOZART** (1756-1791)

**Clarinet Quintet** in A major, K.581

*with*

**Afendi Yusuf**, *clarinet*

**Stephen Rose**, *violin*

**Jeanne Preucil Rose**, *violin*

**Lynne Ramsey**, *viola*

**Mark Kosower**, *cello*

1. Allegro
2. Larghetto
3. Menuetto — Trio I — Menuetto  
— Trio II — Menuetto
4. Allegretto con variazioni

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**THE CLEVELAND ORCHESTRA**

**Franz Welser-Möst**, *conductor*

**ALBAN BERG** (1885-1935)

**Three Pieces from *Lyric Suite***

- II. Andante amoros
- III. Allegro misterioso — Trio estatico
- IV. Adagio appassionato

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## CONCERT OVERVIEW

**ON OFFER:** a program of juxtaposition from two of music's most creative composers, writing in two styles more than a century apart.

First comes a poignant quintet, written by Mozart in 1789 — a difficult and unhappy year for him — yet filled with sweet and warm music that brings comfort, fresh perspective, and hope. Here is Mozart bringing order to, and despite his disordered life, through music. For this "In Focus" performance, principal clarinet Afendi Yusuf joins Cleveland Orchestra colleagues in this extraordinary work.

For Alban Berg, writing more than a century after Mozart, the process of musical creation was an intensely-driven search for innovative answers using old materials in new ways — to shake up the old order into newly disordered beauty. In his Three Pieces from *Lyric Suite*, he creates solace and splendor in contrasting string voices, buzzing and interacting with hard-edged vitality, passionate ardor, and poetic grace.

*This episode of In Focus is dedicated to the following donors in recognition for their extraordinary support of The Cleveland Orchestra:*

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## ABOUT THE MUSIC: MOZART

**CLARINET QUINTET** in A major, K.581  
by **Wolfgang Amadè Mozart** (1756-11791)

*Composed: 1789*

*Scored for: string quartet with clarinet*

*Duration: almost 35 minutes*

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**ANTON STADLER** has earned immortality for inspiring Mozart to write a series of great clarinet works. Stadler and his brother Johann, also a clarinetist, were employed in the Imperial wind band in Vienna, and their skillful playing and adventurous attitude to the instrument awakened Mozart's curiosity and, thus, to help reveal its great potential.

The clarinet was then a new-fangled invention, still the subject of experimentation and debate. Its great versatility and range allowed it to function well in many different sizes, and no international agreement governed its use (it still doesn't; clarinetists even today must equip themselves with two almost identical instruments, since no one has yet decided whether it should be built in A or in B-flat).

Anton Stadler was particularly proficient in the clarinet's fruity lower register, and he had one constructed with four extra notes at the bottom, now known as a "basset clarinet." It was for this instrument, with its low extension, that Mozart originally composed both his Clarinet Quintet in 1789 and his Clarinet Concerto in 1791. Both works were published some years after his death in adaptations for the regular A-clarinet then in wide use.

Stadler must have been a wonderfully sensitive player, for Mozart wrote each of these works with such affection and exquisite care. For many — players and audience members alike — he seems to have penetrated to the very soul of the instrument. (It can be instructive to compare Mozart's clarinet works with his flute concertos, which are lively pieces indeed, but nowhere approaching the same variety of color and texture. In truth, Mozart admitted that he detested the flute as a solo instrument, but the opposite was clearly the case for the clarinet.)

In the Quintet, a string quartet acts as accompaniment to the clarinet, yet at several moments each of the four players have richly independent parts. The opening theme belongs serenely to the strings alone. And in the development section of the first movement, everyone vies with one other — clarinet and string players alike — in showing off their ability and skill. The dexterity and wide range of the clarinet are much in evidence throughout, even though the gurgling, watery sounds that are so appealing in the Clarinet Concerto are not much used here.

The slow movement displays the clarinet's singing voice to perfection; the pulse and character of this music are not unlike the ravishingly beautiful middle movement of the concerto. Here the clarinetist almost takes on the role of a soloist, either leading the melody or indulging in runs or leaps without ever disturbing the serenity of the movement.

The minuet movement is notable for its two Trio sections, the first of which is given to the strings alone in minor key. The resumption of the Menuetto in major

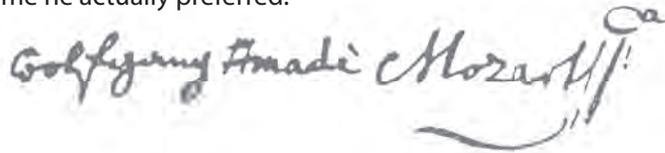
is particularly touching, and the second Trio is a more comfortable exercise in dialogue between clarinet and violin.

For his finale, Mozart provided a theme and variations on a bright staccato melody, which in many ways recalls the opening theme of the first movement. The variations do not stray far from their model, with the fourth variation even offering the theme itself as accompaniment to the clarinet's energetic arpeggios. There follows a slow variation, giving us a last moment of reflection before the closing pages and the kind of burst of brilliant energy we fully expect for a very satisfying finish.

—*program note by Hugh Macdonald* © 2021

## WHAT'S HIS NAME?! AMADÈ?!

Mozart was baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart. His first two baptismal names, Johannes Chrysostomus, represent his saints' names, following the custom of the Roman Catholic Church at the time. In practice, his family called him Wolfgang. Theophilus comes from Greek and can be rendered as "lover of God" or "loved by God." Amadeus is a Latin version of this same name. Mozart most often signed his name as "Wolfgang Amadè Mozart," saving Amadeus only as an occasional joke. At the time of his death, scholars in all fields of learning were quite enamored of Latin naming and conventions (this is the period of the classification and cataloging of life on earth into kingdom, phylum, class, order, family, genus, species, etc.) and successfully "changed" his name to Amadeus. Only in recent years have we started remembering the Amadè middle name he actually preferred.

A handwritten signature in cursive script that reads "Wolfgang Amadè Mozart". The signature is written in dark ink on a light background. The word "Amadè" is written with a tilde over the 'e', and "Mozart" is written with a stylized 'M' and 'Z'.

## ABOUT THE MUSIC: BERG

### THREE PIECES FROM *LYRIC SUITE*

by **Alban Berg** (1885-1935)

*Composed:* Lyric Suite created 1925-26 as six movements (I-II-III-IV-V-VI) for string quartet; three movements (II-III-IV) arranged by Berg in 1928 for string orchestra

*First performances:* original version, January 8, 1927, Vienna, by the New Viennese String Quartet; Three Pieces (II-III-IV) first presented on January 31, 1929, Berlin, conducted by Jascha Horenstein

*Duration:* Three Pieces (II-III-IV) together run about 15 minutes

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**BEHIND THE SCENES**, Alban Berg's *Lyric Suite* is a source of wonder on three levels: biographical, symbolic, and technical. In addition, it is music of intense emotion, which can be a moving experience even without knowledge of the many layers of coded meaning woven into the score.

When Berg was writing the original Suite, he was in the grip of passion for a woman named Hanna, whose husband, Hubert Fuchs-Robettin, was a Prague businessman. At the time, the social circle of Viennese music was often like a game of musical chairs in terms of the heart and bedroom. Some affairs were carried on with great discretion, while others were acknowledged openly.

Hanna was the sister of Franz Werfel, who was married to Gustav Mahler's former wife, Alma. (Between Mahler and Werfel, Alma was married to architect Walter Gropius). Two decades earlier, before Mahler, Alma had a passionate affair with composer Alexander Zemlinsky, who is worth noting because his music shows up in the coded messaging that Berg embedded within the *Lyric Suite*.

Hanna and Berg's paths crossed directly at least twice, once when the suite drawn from Berg's opera *Wozzeck* was played in Prague, and a second time when Berg was the Fuchs-Robettins' guest as he journeyed from Vienna to Berlin for the stage premiere of the same opera.

How far did Berg and Hanna's passion carry them? Only since the death of the composer's widow, Helene Berg, in 1976, has the apparent constancy of their marriage shown cracks from moments of infidelity. From this, the idea of Hanna Fuchs-Robettin being Alban Berg's lover, in fact as well as merely in infatuation, helps explain the depth and details about her in the musical texture of the *Lyric Suite*.

Berg wrote his *Lyric Suite* in 1925-26 as a six-movement piece for string quartet. Soon thereafter, he arranged three of the movements for string orchestra. These have come to be known in English as the Three Pieces from *Lyric Suite*, and correspond to movements II, III, and IV of the Suite.

While audiences are not likely to notice or understand the underlying coded symbols in the music without some explanation, Berg embedded similar ideas in many of his works. (The idea of weaving private messages in public music has a long and captivating history, with J.S. Bach among the many composers whose fascination for musical codes and ciphers was both legendary, and today adds great poignancy to the study of such scores.)

Where to begin in unraveling the layers of secret meaning within this score?

The tempo markings used to name all six of the movements in *Lyric Suite* give us an immediate indication of the music's subject matter: amorous, mysterious, ecstatic, passionate (II-III-IV) in the Three Pieces and jovial, delirious, and desolate in the other three movements (I-V-VI) for string quartet.

More specifically, how does the music and its structure comment on this tempestuous affair?

Two quotations in the *Lyric Suite*'s fourth (IV) are taken from Zemlinsky's *Lyric Symphony*, and refer to settings of the words "Du bist mein Eigen, mein Eigen" ["You are my own"], as if sung once by Berg (viola), and then by Hanna (second violin). In the last movement (VI) of the complete *Lyric Suite*, a quotation from Wagner's opera *Tristan and Isolde* needs little annotation as the greatest of all lovesongs, and even more clearly informs and underlines Berg's messaging.

Most directly, a symbolic rendering of Berg and Hanna's love affair is entwined in this music with the initials AB and HF carved into the score, using German nota-

tion for the standard musical scale, in two pairs of notes: A – B-flat (for Berg) and B-natural – F (for Hanna). Together as a four-note chord, these recur throughout the *Lyric Suite*, often at moments of crucial structural importance.

Each two-note motif — Berg’s is a half-step on the musical scale, while Hanna’s is a leap of a tritone or diminished fifth — also features significantly in the “tone-rows” (or twelve-tone serial scales) from which sections of the Suite are constructed in movements I, III, and VI. Hanna’s daughter Dorothea also appears, signified as two notes of C (Do – Do) in the second movement (II).

In addition, the lovers are represented by private symbolic numbers: 10 for Hanna and 23 for Berg (a number he referred to throughout his life). Also, every metronome marking in the work is expressed as a multiple of 23 or 10, and every movement contains a count of bars (68, 150, 460, 138, etc.) derived from this underlying numerology, with each section — and subsection, too — mathematically calculated.

Furthermore, the swift opening section of the third movement (III), marked “Allegro misterioso,” is reversed note for note later the movement, after the Trio section. And, significantly, a single chord (of A – B – B-flat – F, Berg and Hanna together again, as if intertwined) is inserted at the only point where the resulting musical palindrome is broken.

In more obvious ways, the third movement (III) acts as a traditional symphonic scherzo, breaking the momentum and pace between the previous movement and the next. And the fourth (IV) is a deepening adagio, able to bring the Three Pieces to a suitably enigmatic ending. Throughout, the resourcefulness of the string writing is astonishing and still modern nearly a century later, with the emotional burden of every line deeply felt.

Some technical complexity in the work springs from Berg’s use of Arnold Schoenberg’s twelve-tone technique (at the time very new), which appears in the Three Pieces in movement III (as well as in movements I and VI of the original complete Suite). And, adding yet another layer of meaning and connection, each movement makes reference to material in the preceding movement, with, for example, the reappearance of the “Trio Estatico” in the fourth movement.

Of course, without a careful look at the score and/or some commentary from someone in-the-know, most listeners will be unaware of all this (and more) that lies behind — and between — the notes. Nevertheless, many will easily hear the work as Berg also intended it, as a passionately argued musical journey whose movements pass from intense emotional expression to rapid and bizarre experimental sonorities. Here, indeed, we find the flux of feelings common to so much Romantic music.

—*program note by Hugh Macdonald and Eric Sellen* © 2021

## CHAMBER MUSICIANS:

### **AFENDI YUSUF**

*Principal Clarinet  
Robert Marcellus Endowed Chair  
The Cleveland Orchestra*

Afendi Yusuf joined The Cleveland Orchestra as principal clarinet with the start of the 2017-18 season. Born in Addis Ababa, Ethiopia, he has appeared as guest principal with a number of North American ensembles, including the Orpheus Chamber Orchestra, Canadian Opera Company, and the Toronto and Cincinnati symphony orchestras. As a guest musician, he has performed with the Los Angeles Philharmonic, Minnesota Orchestra, and the Vancouver Symphony Orchestra.

Mr. Afendi's collaborations have included performances with Charles Neidich, Ronald Leonard, Martin Beaver, and with composers Georg Friedrich Haas, John Adams, and Anders Hillborg. An alumnus of the Aspen Music Festival and School, Brott Music Festival, National Youth Orchestra of Canada, and the National Arts Centre's Young Artists Program, he has been a participant of the Marlboro Music Festival since the summer of 2016.

### **STEPHEN ROSE**

*Principal Second Violin  
Alfred M. and Clara T. Rankin Endowed Chair  
The Cleveland Orchestra*

Stephen Rose has held the position of principal second violin since 2001. He joined The Cleveland Orchestra in April 1997 as a member of the first violin section. Mr. Rose is a member of the violin faculty at the Cleveland Institute of Music, where he earned a bachelor of music degree, and teaches regularly at the New World Symphony, National Orchestral Institute, and Kent Blossom Music Festival. A participant in many summer music festivals, he frequently appears at the Seattle Chamber Music Festival, Mimir Chamber Music Festival in Texas and Australia, Pacific Music Festival in Japan, and Colorado College Music Festival.

### **JEANNE PREUCIL ROSE**

*Violin  
Larry J.B. and Barbara S. Robinson Endowed Chair  
The Cleveland Orchestra*

Jeanne Preucil Rose joined The Cleveland Orchestra's first violin section in January 1999. Born into a musical family, Ms. Preucil Rose began violin lessons at the age of four and soon joined the rest of her family in performances across the United States and Japan. She earned a bachelor of music degree from the Cleveland Institute of Music and a master of music degree and performer's certificate from the Eastman School of Music in Rochester, New York. Before becoming a member of The Cleveland Orchestra, Ms. Preucil Rose was concertmaster of the Midland-Odesa Symphony and a member of the Everest Quartet.

## LYNNE RAMSEY

*First Assistant Principal Viola  
Charles M. and Janet G. Kimball Endowed Chair  
The Cleveland Orchestra*

Lynne Ramsey has performed as a soloist with The Cleveland Orchestra, Cleveland Chamber Symphony, Saint Paul Chamber Orchestra, and the North Carolina Symphony. A member of The Cleveland Orchestra since January 1989, Ms. Ramsey taught at Oberlin College Conservatory of Music, 1985-97. She currently teaches at the Cleveland Institute of Music and is on faculty at the Aspen Music Festival and School. Active as a chamber musician, Ms. Ramsey is a member of the Amici Quartet and the more recently-formed Panorámicos.

## MARK KOSOWER

*Principal Cello  
Louis D. Beaumont Endowed Chair  
The Cleveland Orchestra*

Mark Kosower joined The Cleveland Orchestra as principal cello in 2010. Described as “a virtuoso of staggering prowess” by the Cleveland *Plain Dealer*, he was formerly section principal of the Bamberg Symphony in Germany, 2006-10. His recent and current schedule features Mr. Kosower appearing as soloist with the symphony orchestras of Buffalo, Canton, Columbus, Indianapolis, Naples, Phoenix, Toledo, Columbus Pro Musica, and the Oregon Mozart Players. A frequent guest at international chamber music festivals, Mr. Kosower’s many accolades include an Avery Fisher Career Grant, a Sony Grant, and as grand prize winner of the Irving M. Klein International String Competition.

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## CONDUCTOR: FRANZ WELSER-MÖST

*Music Director*

*Kelvin Smith Family Endowed Chair*

*The Cleveland Orchestra*

Franz Welser-Möst is among today's most distinguished conductors. The 2020-21 season marks his nineteenth year as music director of The Cleveland Orchestra, with the future of their acclaimed partnership extended to 2027, making him the longest-serving musical leader in the ensemble's history. The *New York Times* has declared Cleveland under Welser-Möst's direction to be "America's most brilliant orchestra," praising its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.

With Welser-Möst, The Cleveland Orchestra has been praised for its inventive programming, its ongoing support for new musical works, and for its innovative work in presenting semi-staged and staged operas. An imaginative approach to juxtaposing newer and older works has opened new dialogue and fresh insights for musicians and audiences alike. The Orchestra has also been hugely successful in building up a new and, notably, a young audience. To date, the Orchestra and Welser-Möst have been showcased around the world in nineteen international tours together. In 2020, they launched the ensemble's own recording label and a brand-new digital streaming platform to continue and extend sharing their artistry globally; the 2020-21 season is also inaugurating an original digital concert series titled *In Focus*, for viewing worldwide.

As a guest conductor, Mr. Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic. He has twice appeared on the podium for their celebrated New Year's Concert, and regularly conducts the orchestra in subscription concerts in Vienna, as well as on tours in Asia, Australia, and the United States. Highlights of guest conducting appearances in recent seasons include performances of Strauss's *Die Aegyptische Helena* at Teatro alla Scala and *Elektra* at the Vienna State Opera, and concerts with the Leipzig Gewandhaus Orchestra and Amsterdam's Royal Concertgebouw Orchestra. He is a regular guest at the Salzburg Festival, where his work leading a series of opera performances has been widely acclaimed. These have included *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, and Strauss's *Salome* and *Elektra*. The success of both *Salome* and *Rosenkavalier* led the Festival to schedule encore performances in subsequent years.

From 2010 to 2014, Franz Welser-Möst served as general music director of the Vienna State Opera. His partnership with the company included a wide-ranging repertoire, including a series of critically-praised new productions. Mr. Welser-Möst had earlier led the Zurich Opera across a decade-long tenure, conducting more than forty new productions.

During the 2020 Salzburg Festival, Mr. Welser-Möst was awarded the festival ruby pin and the Salzburg Badge of Honor. In 2019, he was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts in recognition of his long-lasting impact on the international arts community. Other honors include the Vienna Philharmonic's "Ring of Honor" for his longstanding personal and artistic relationship with the ensemble, recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, and the Kilenyi Medal from the Bruckner Society of America.

## THE CLEVELAND ORCHESTRA

**ONE OF THE FEW** major American orchestras founded by a woman, The Cleveland Orchestra's inaugural concert took place in December 1918, at a time of renewed optimism and progressive community ideas. By the middle of the century, with its own concert hall, the decades of growth and sustained effort had turned the ensemble into one of the most-admired around the world. Under the leadership of Franz Welser-Möst since 2002, The Cleveland Orchestra has extended its artistry and musical abilities and remains one of the most sought-after performing ensembles in the world — year after year setting standards of extraordinary artistic excellence, creative programming, and community engagement. In recent years, the *New York Times* has called it “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion, “virtually flawless,” and “one of the finest ensembles in the country (if not the world).”

The partnership with Franz Welser-Möst, begun in 2002 and entering its 19th year with the 2020-21 season, has earned The Cleveland Orchestra unprecedented residencies in the U.S. and around the world, including one at the Musikverein in Vienna, the first of its kind by an American orchestra. It also performs regularly at important European summer festivals. The Orchestra's 100th season in 2017-18 featured two international tours, concluding with the presentation on three continents of Welser-Möst's *Prometheus Project* featuring Beethoven Symphonies and overtures; these Beethoven concerts were presented in May and June 2018, at home in Cleveland, in Vienna's Musikverein, and in Tokyo's Suntory Hall.

The Cleveland Orchestra has a long and distinguished recording and broadcast history. A series of DVDs (available through Clasart Classics) and CD recordings under the direction of Mr. Welser-Möst continues to add to an extensive and widely praised catalog of audio recordings made during the tenures of the ensemble's earlier music directors. In addition, Cleveland Orchestra concerts are heard in syndication each season on radio stations throughout North America and Europe.

From 2020 forward, a number of new digital media initiatives are being launched to share and extend the ensemble's artistry globally. These include debut releases on the Orchestra's own recording label, an ongoing series of podcasts titled “On A Personal Note,” a new digital streaming platform named Adella (after the Orchestra's founder Adella Prentiss Hughes), and a series of premium concert broadcasts created from the 2020-21 season titled *In Focus*.

For more information, visit: [www.clevelandorchestra.com](http://www.clevelandorchestra.com).

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*The Cleveland Orchestra is proud of its long-term partnership with Kent State University, made possible in part through generous funding from the State of Ohio.*

*The Cleveland Orchestra is proud to have its home, Severance Hall, located on the campus of Case Western Reserve University, with whom it has a long history of collaboration and partnership.*