

The background of the entire image is a complex, abstract pattern of swirling, layered bands in various shades of blue and black. The bands curve and flow across the frame, creating a sense of movement and depth. The lighting is dramatic, with highlights on the upper edges of the bands and deep shadows in the recesses, giving the pattern a three-dimensional, almost sculptural quality.

**SERGEI PROKOFIEV**

Symphony No. 6

**THE  
CLEVELAND  
ORCHESTRA  
WELSER-MÖST**

**PROKOFIEV**

# PROKOFIEV

## SYMPHONY NO. 6

*Composed 1944-47*

Prokofiev composed his Sixth Symphony soon after the triumph of his Fifth. But while he called the Fifth “a symphony of the greatness of the human spirit, a song of praise of free and happy mankind,” its successor somberly reflects on “the wounds that cannot be healed” as World War II came to a devastating close. The first movement has been described as a melancholy landscape, in which a funeral march, a furious expression of angst or outrage, moments of happiness, and other scenes progress. Framed by painful dissonance at its beginning and end, the middle movement is truly the soul of the Sixth Symphony, filled with ardor, solace, and conflicted rage. The third-movement finale, in contrast, is positive and upbeat. But before the symphony can close, there comes a long

descent on the bassoon, which ushers in a return of a melancholy theme from the first movement. A swift and noisy coda brings about an enigmatic ending.

The Sixth Symphony was a success at its premiere, but shortly thereafter Prokofiev was among the composers denounced by the Soviet government for “formalist and antipopular tendencies.” As a result, the Sixth never

achieved the same popularity as its predecessor, though it is often considered the most profound of Prokofiev’s seven symphonies. ■

— Hugh Macdonald



Photo Roger Mastroianni

## SYMPHONY NO. 6 AT A GLANCE

### **Born**

*April 23, 1891, in what is now Sontsivka, Ukraine*

### **Died**

*March 5, 1953, in Moscow*

### **World Premiere**

*October 10, 1947, with Yevgeny Mravinsky leading the Leningrad Philharmonic*

### **Cleveland Orchestra Premiere**

*March 17, 1977, led by guest conductor Gennady Rozhdestvensky*

### **Orchestration**

*2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, bass drum, woodblock, tam-tam, tambourine, cymbals, triangle), piano, celesta, harp, and strings*

# The Recording

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**THE CLEVELAND ORCHESTRA**  
*conducted by FRANZ WELSER-MÖST*

## **SERGEI PROKOFIEV**

### **Symphony No. 6 in E-flat minor, Op. 111**

Track 1 - I. Allegro moderato.....	14:00
Track 2 - II. Largo.....	16:07
Track 3 - III. Vivace.....	11:45

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*Recorded live in Mandel Concert Hall  
at Severance Music Center  
in Cleveland, Ohio,  
on September 28 and October 1, 2023*

*Recorded at 24bit 96kHz PCM  
Stereo and Dolby Atmos mixes available*

# About the Orchestra

Now in its second century, The Cleveland Orchestra, under the leadership of Music Director Franz Welser-Möst since 2002, is one of the most sought-after performing ensembles in the world. Year after year, the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. *The New York Times* has called Cleveland “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.

Founded by Adella Prentiss Hughes, the Orchestra performed its inaugural concert in December 1918. By the middle of the century, decades of growth and sustained support had turned it into one of the most admired globally.

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra’s legendary sound and committed programming. More recently, the Orchestra launched several bold digital projects, including the streaming broadcast series *In Focus*, the podcast

*On a Personal Note*, and its own recording label, a new chapter in the Orchestra’s long and distinguished recording and broadcast history. Together, they have captured the Orchestra’s unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2023/24 season marks Franz Welser-Möst’s 22nd year as music director, a period in which

The Cleveland Orchestra earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra, and a number of acclaimed opera presentations.

Since 1918, seven music directors — Nikolai Sokoloff, Artur Rodziński, Erich Leinsdorf, George Szell, Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst — have guided and

shaped the ensemble’s growth and sound. Through concerts at home and on tour, broadcasts, and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a growing group of fans around the world.

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



# The Cleveland Orchestra

**Franz Welser-Möst** MUSIC DIRECTOR  
*Kelvin Smith Family Chair*

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CONCERTMASTER  
*Blossom-Lee Chair*

**Jung-Min Amy Lee**  
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*Gretchen D. and Ward Smith Chair*

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ASSISTANT CONCERTMASTER  
*Clara G. and George P. Bickford Chair*

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ASSISTANT CONCERTMASTER  
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*Robert Marcellus Chair*

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## BASS CLARINET

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Vacant

## PERCUSSION

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**Donald Miller**

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**Lisa Wong**  
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*Frances P. and Chester C. Bolton Chair*

# Franz Welser-Möst

Franz Welser-Möst is among today's most distinguished conductors. The 2023/24 season marks his 22nd year as music director of The Cleveland Orchestra. With the future of their acclaimed partnership extended to 2027, he will be 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, on-going support of new music, and innovative work in presenting operas. To date, the Orchestra and Welser-Möst have been showcased around the world in 20 international tours together. In 2020, the ensemble launched its own recording label and new streaming broadcast platform to share its artistry globally.

In addition to his commitment to Cleveland, Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic as a guest conductor. He has

conducted its celebrated New Year's Concert three times, and regularly leads the orchestra at home in Vienna, as well as on tours.

Welser-Möst is also a regular guest at the Salzburg Festival where he has led a series of acclaimed opera productions, including *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Aribert Reimann's opera *Lear*, and Richard Strauss's *Salome*. In 2020, he conducted Strauss's *Elektra* on the 100th anniversary of its premiere. He has since returned to Salzburg to conduct additional performances of *Elektra* in 2021 and Giacomo Puccini's *Il Trittico* in 2022.

In 2019, Welser-Möst was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts. Other honors include The Cleveland Orchestra's Distinguished Service Award, two Cleveland Arts Prize citations, the Vienna Philharmonic's "Ring of Honor," recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an Academician of the European Academy of Yuste, and the Kilenyi Medal from the Bruckner Society of America. ■



Franz Welser-Möst conducts The Cleveland Orchestra performing Prokofiev's Symphony No. 6 at Mandel Concert Hall at Severance Music Center.

# Mandel Concert Hall at Severance Music Center

Home of The Cleveland Orchestra



Photo: Roger Mastroianni

Hailed among the world's most beautiful concert halls when it opened as Severance Hall in 1931, Severance Music Center has served as home to The Cleveland Orchestra for over 90 years. Its famed acoustics have helped shape the Orchestra's renowned sound and refined performance style. The building was named to honor John Long Severance (president of the Orchestra's board of trustees, 1921–36) and his wife, Elisabeth, who donated most of the money for its construction.

Designed by Cleveland's Walker & Weeks, the building's elegant Georgian exterior was constructed to harmonize with the classical architecture of the surrounding University Circle neighborhood. The interior of the building reflects a combination of design styles, including Art Deco, Egyptian Revival, Classicism, and Modernism.

An extensive renovation and expansion of the facility was completed in January 2000, including careful enhancements to the clarity and warmth of the 2,000-seat concert

hall's acclaimed acoustics, a project designed by David M. Schwartz Architects and Jaffe Holden Scarbrough Acoustics.

More recently, the main performance space has been augmented with a state-of-the-art robotic video camera system to capture and create a new generation of streaming programming. In 2021, the concert space was named in recognition of a generous grant from the Jack, Joseph and Morton Mandel Foundation, whose gift is funding the video equipment outfitting along with other initiatives to further The Cleveland Orchestra's ongoing success and to expand its reach for audiences around the world in the 21st century. ■

# Acknowledgements

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## **THE CLEVELAND ORCHESTRA**

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*President & CEO*

Richard K. Smucker  
*Board Chair*

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