

THE CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST

SCHNITTKE

Concerto for Piano and Strings

YEFIM BRONFMAN

PROKOFIEV

Symphony No. 2





THE CLEVELAND ORCHESTRA

ALFRED SCHNITTKE Concerto for Piano and Strings

Track 1 19:56

Recorded live in Cleveland, October 2020

SERGEI PROKOFIEV

Symphony No. 2 in D minor, Opus 40

Tracks 2-10 34:18

Recorded live in Miami, January 2020

Hybrid SACD.
High resolution stereo sound.



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*Franz Welser-Möst leading The Cleveland Orchestra
in Schnittke's Concerto for Piano and Strings, with
Yefim Bronfman as soloist, at a Severance Hall recording
session for In Focus streaming broadcasts, October 2020.*

(Photo by Roger Mastroianni)



Expanding Perspectives

August 2021, Cleveland, Ohio, U.S.A.

For more than a century, The Cleveland Orchestra has grown and evolved, facing challenges large and small, and working through change as a necessary part of moving forward each year.

When the Covid-19 pandemic came along, however, nothing could have prepared us for such an overwhelming and long-lasting disruption. The breadth and depth of uncertainty inherent in so many aspects of our work was suddenly magnified beyond anything we'd ever planned for or thought about. It became, without question, the biggest crisis of The Cleveland Orchestra's history. From the earliest weeks, we were forced to focus fully and rapidly on both the immediate present and its long-lasting implications for our future.

We no longer had the luxury of time to implement incremental change. Instead, we needed to evolve, as fast as possible, nearly

every aspect of The Cleveland Orchestra — operations and offerings, preparation and planning. As events unfolded, many concerts had to be cancelled. All the associated planning, which had taken years of effort, was literally tossed aside in a moment.

Yet Covid-19, while heartbreaking and disruptive, brought out the best in The Cleveland Orchestra as a resourceful, creative, and forward-looking institution, where all the stakeholders were united behind a common purpose: the preservation of one of the world's great orchestras for a community that deeply loves and values it. We knew at once we had to do more than merely survive. It was crucial that we continue playing in whatever form we could through the pandemic. At the same time, we also realized that the pandemic provided us with an opportunity to accelerate the ongoing and necessary evolution of this Orchestra and to re-envision our future.

As custodians of a storied, world-renowned cultural institution, we had to face the moment squarely. How could we best translate our historic traditions and the hand-crafted art made each week onstage with new ideas, repertoire, and technology to keep us going and better prepare us for tomorrow? How best to engage our audiences without live concerts for them to attend? How could we continue bringing the transformative power of music to the world?

THIS NEW RECORDING

This recording is the third album released on The Cleveland Orchestra's own label. Like the previous two, released in 2020, this one captures particular moments in history, both musically and in the disruption that Covid-19 caused.

This album features two works, pairing a symphony created at the dawn of modernity with a newer piece in a post-modern idiom. One

was recorded just before Covid changed everything, barely two years ago, in what now seems like a completely different era — where seasons were planned and unfolded seamlessly year after year, and music was rehearsed, honed, and perfected for a traditional concert hall and a receptive live audience. The other was chosen as an invention of necessity, the product of a great and daring pianist, an adaptable ensemble, and the wholehearted embrace of innovation and experimentation in the midst of uncertainty and lockdown.

Thus, one showcases the execution of a beautifully and exquisitely fashioned but hard-hitting gem; the other is testament to the relentless pursuit of opportunity despite an unexpectedly fast-moving and rule-changing pandemic.

Music director Franz Welser-Möst originally programmed Sergei Prokofiev's Symphony No. 2 as part of several concerts across the 2019-

20 season in which he paired works by Prokofiev and Franz Schubert. A number of those performances, including the culmination of the series in a four-concert festival at Vienna's Musikverein in March 2020, were cancelled as the pandemic swept the globe. Yet several of these works were performed and recorded in the weeks prior — creating a time capsule from that seemingly more innocent, pre-Covid age. The performance here is from January 2020 at Knight Concert Hall in Miami, Florida, performed as part of The Cleveland Orchestra's annual residency there. It portrays The Cleveland Orchestra as we've come to expect under Franz Welser-Möst's leadership: emotionally powerful and technically precise, playing as one, and in absolutely tip-top form.

Alfred Schnittke's Concerto for Piano and Strings, on the other hand, was barely on The Cleveland Orchestra's radar before the pandemic. Nor was it in the repertoire of famed pianist Yefim Bronfman, who takes on the solo role in this recording. He was originally scheduled to perform Beethoven's Piano Concerto No. 2 at Severance Hall in September 2020. Amidst shifting uncertainty throughout that summer, however, every-

thing changed. Performances were canceled and concert halls stayed dark. Fima, as he is known affectionately by all of us who work closely with him, used his unexpected weeks of downtime, caused by the pandemic, to learn new works.

As it turned out, the Schnittke concerto was an opportune choice, scored for an ensemble of strings (who could wear masks when performing) and without woodwinds or brass (who couldn't). In October 2020, Bronfman, Franz Welser-Möst, and the strings of The Cleveland Orchestra came together on the stage of Severance Hall, to capture the concerto as part of our new streaming broadcast series *In Focus*. Created for digital consumption by audiences at home, this was but one of a flurry of new initiatives we undertook during the 2020-21 season to forge ahead and share the transformational power of music, despite boundaries and restrictions.

We are pleased to offer this new album as testament to the extraordinary music-making happening in Cleveland today. The label was launched in 2020 to showcase today's Cleveland Orchestra under the direction of Franz Welser-Möst, leading his 20th season as music director across

2021-22. Now preparing to enter its third decade, this partnership between conductor and ensemble continues to grow, in depth and breadth, in artistic subtlety and finesse, as evidenced through this ongoing series of remarkable recordings.

THE CLEVELAND SOUND

Recorded in two different locations, the works on this album nonetheless share an unmistakable "Cleveland Sound."

First up, the Schnittke Piano Concerto was recorded within the special acoustics of Severance Hall, which has so shaped The Cleveland Orchestra's artistry and sound across the decades, especially since the renovations in 1999-2000 recalibrated and extended both its visual stagemshell and resonance. In this recording, the hall's intimacy and clarity are again showcased, demonstrating the powerful collaboration between ensemble and architecture for music ranging from the shimmering tones of this modern work back to the Classical soundworlds of Schubert or Beethoven, the Romantic thrust of Brahms or Mahler, or the evolving creativity of composers of the 20th and 21st centuries.

The Prokofiev symphony was

recorded in Miami's much newer concert hall, where The Cleveland Orchestra has performed a residency annually for fifteen years. This ongoing partnership with the Adrienne Arsht Center for the Performing Arts of Miami-Dade County grew out of the Orchestra's long history of touring and an unexpected opportunity for deeper involvement with the Miami community, not only presenting concerts for South Florida music-lovers, but also in working with the Miami-Dade Schools and other local institutions and groups to impact and inspire new generations through the very best symphonic performances possible.

The Cleveland Orchestra has long been admired for sounding like itself no matter where it plays. I have personally listened and watched as Franz and the musicians work through a brief "acoustic rehearsal" upon arriving at a tour venue. I remember particularly an appearance at Chicago Symphony Center during my first month in the job. Initially, in that completely different hall, The Cleveland Orchestra sounded a bit like Chicago's own great team, the CSO. But in just a matter of minutes, the Cleveland musicians adjusted their playing and balance to recreate

something much closer to what they achieve in Severance Hall's smaller, less reverberant soundworld.

We've long understood, in fact, that by playing in different halls regularly, by having to make these adjustments, flexibility and new understanding are added to The Cleveland Orchestra itself, by offering new ways to listen to one another and play together. Our annual appearances, whether in our summer venue at Blossom Music Center or in Miami, both offer us repeated opportunities to perform in different ways. The acoustics of each space reinforce and expand the Orchestra's identity, offering the musicians new opportunities to feel at home in varying acoustics. While Blossom remains the Orchestra's summer home, we've come to think of Miami's Knight Concert Hall as a true "home away from home" for Cleveland's Orchestra.

TECHNOLOGY & INNOVATION

The Cleveland Orchestra made its first recording in 1924, just two years after performing its first series of live radio broadcasts. Over the ensuing decades, both mediums were significant in propelling this Midwestern ensemble into the homes and consciousness of people far beyond

our hometown region.

Indeed, as the 20th century played out, The Cleveland Orchestra's growing fame was continually nourished by evolving technologies — advances in recording quality (including stereo sound and digital), touring (by train and plane), and new media (including television, LPs, compact discs, DVDs, and online streaming). All of these have played important roles in conveying Cleveland's unique sound and, along with it, increasing acclaim. With the help of these media, this special ensemble has been considered among the world's very best orchestras for well more than half a century.

While careful collaboration and the art of making music together have changed little over the centuries, everything surrounding the performance itself has seen tremendous evolution. Recent decades have brought us computerized ticketing, customer service software, the internet, energy-efficient lighting, and new communication avenues and tracking that can support robust ticket sales and sophisticated fundraising campaigns.

All of which has accelerated the ongoing need to more carefully focus and reconsider everything we

do — how we serve the art of music, how we serve our audiences, and, indeed, who our audience is or should be. Having celebrated The Cleveland Orchestra's 100th anniversary during the 2017-18 season with the remarkable local community that created and has supported this ensemble across the decades, we are now working continuously to refocus our core mission, from simply playing great music to recognizing that sharing the power of that music changes lives — across all economic, social, age, and societal divides.

Accordingly, and through an array of new and evolving initiatives, some yet to be announced, The Cleveland Orchestra is sharing its music with more people than ever before — through live and digital performances, streamed broadcasts, education programs, and community engagement. The pandemic has further opened our eyes and minds to changing ourselves from the inside out, to meet and welcome tomorrow's audiences today. Our repertoire continues to expand, including a more diverse range of voices than at any other point in our history.

In a word, what we are striving to do and be is to become more *curious* — about music, about our

audiences, about the world around us. About everything. This curiosity includes constantly questioning how we — together and individually — interact with the power of music to touch the lives of everyone around us, to activate our souls and hearts and minds. The future begins today, every day.

In closing, I must add a special acknowledgement regarding collaboration. We are doing this together, all of us — the musicians, the staff, the board of trustees, the volunteers and technicians, our fans and donors, audiences and contributors. Everyone is making not just this recording possible, but making a difference for us and with us each and every day.

Throughout the past two years, everyone who followed and supported and encouraged us across the pandemic's uncertainty, all of you are helping ensure that The Cleveland Orchestra endures and grows, shines and evolves not just now, but long into the future.



—André Gremillet

President & CEO

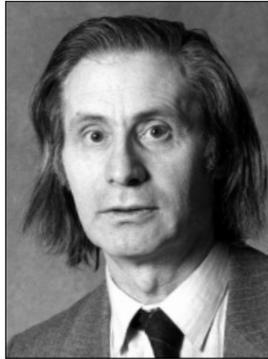
The Cleveland Orchestra

SCHNITTKE

Concerto for Piano and Strings

(in one movement)

composed 1979



**Alfred
SCHNITTKE**

BORN

*November 24, 1934
Engels, Russia*

DIED

*August 3, 1998
Hamburg, Germany*

Concerto for Piano and Strings

1 1. Moderato — Allegro — Temp di valse
— Moderato — Tempo 1

19:56

Recorded live at Severance Hall, October 15, 16, and 17, 2020.

Schnittke composed his Concerto for Piano and Strings in 1979. The concerto was given its world premiere on December 12, 1979, in Leningrad (today St. Petersburg), Russia, with pianist Vladimir Kraïnev as soloist and the Leningrad Philharmonic conducted by Alexander Dimitrijevic.

Schnittke scored this concerto for string orchestra (12.12.8.8.4) plus solo piano.

The Cleveland Orchestra presented this concerto for the first time in these performances in October 2020, captured for streaming broadcast as part of the Orchestra's In Focus series and available for a limited period via its online Adella streaming service.



Top: The composer, circa 1989

Below: Schnittke's gravestone in Moscow, showing a "grand pause" over the musical notation for a whole rest marked triple forte or "very very very loud" — making himself heard even in death.

ALFRED GARRIEVICH SCHNITTKÉ was born in 1934 in Engels in southern Russia. On his mother's side, he was of Volga German and Roman Catholic extraction. On his father's side, he was German-Jewish.

He early on had sense that his background set him apart from the majority in the USSR, a feeling reinforced when, from 1945-48, his father was posted to Vienna — when the delighted boy discovered Austro-German cultural and musical traditions.

He entered the Moscow Conservatory in 1953, completed post-graduate work in 1961, and from then on earned his living partly by teaching and partly by writing for the cinema (nearly 70 scores in 30 years).

Inspired by the rebellious Modernism prevailing in Moscow in the early 1960s, Schnittke embarked on a voyage of compositional discovery. His works from that period show him embracing the Modernist and Avant-Garde fascinations of the time. His pieces of this period include two violin sonatas (1964, 1968), and the String Quartet No. 1 as well as the Violin Concerto No. 2 (both 1966).

In 1972, he finished a massive First Symphony, blending Soviet symphonic thought (often in parody) with highly experimental elements. This powerful work established him as a leader of Soviet modern music — simultane-

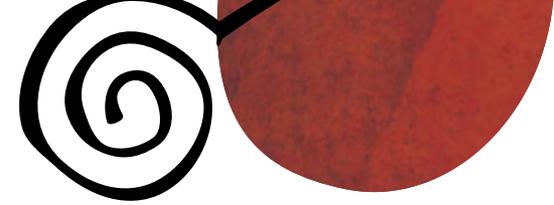
ously loathed by the authorities and adored by the anti-Soviet underground. Later came the hauntingly simple Piano Quintet (1976) and the comically sinister Concerto Grosso No. 1 (1977). All three pieces made his name global.

Across the years, string concertos played a large part in Schnittke's output, reflecting his close friendship with several leading players of his time, including Gidon Kremer, Yuri Bashmet, and Mstislav Rostropovich. For such stars his catalog eventually included four violin concertos, a viola concerto, two cello concertos, and six concerti grossi. Symphonies also continued to be important — at the time of his death he had sketched, but not finished, a Ninth. He also wrote much chamber music.

In 1985, Schnittke suffered a stroke that left him in poor health for the rest of his life. Far from impeding him, however, sickness seemed to release an inner torrent and, in later years, he became prolific, answering each successive brush with death with a further flood of music. He also moved further from the more playful and satirical Modernism of his earlier works into a darker and often challenging, but always personal, world where spiritual concerns and religious themes predominate.

In his last years, he and his wife moved to Hamburg, where he died in August 1998.

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PROKOFIEV

Symphony No. 2 in D minor, Opus 40

composed 1924-25



Sergei PROKOFIEV

BORN
April 27, 1891
Sontsivka, Ukraine

DIED
March 5, 1953
Moscow

Symphony No. 2 (in two movements)

2	1. Allegro ben articolato	10:53
	2. Theme and Variations:	
3	Theme: Andante	1:48
4	Var. 1: L'istesso tempo	1:59
5	Var. 2: Allegro non troppo	3:23
6	Var. 3: Allegro	2:09
7	Var. 4: Larghetto	3:30
8	Var. 5: Allegro con brio	2:56
9	Var. 6: Allegro moderato	5:19
10	Theme	2:13
		34:18

Prokofiev wrote his Symphony No. 2 in 1924-25 during what the composer described as "nine months of frenzied toil." It was premiered in Paris on June 6, 1925, conducted by Serge Koussevitsky.

Prokofiev scored it for 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, bass drum, cymbals, castanets, tambourine, triangle), piano, and strings.

The Cleveland Orchestra presented Prokofiev's Second Symphony for the first time in concerts in early 2020, in Miami's Arsht Center in January and at Severance Hall in March.

Recorded live in Knight Concert Hall at the Adrienne Arsht Center for the Performing Arts in Miami, Florida, January 17 and 18, 2020.

MUSICAL REFLECTIONS ON WAR

Franz Welser-Möst writes about Prokofiev's Second Symphony



PROKOFIEV's Second Symphony consists of just two movements. The first of these is often described as being preoccupied with the fascination that artists of the time had with the growing world of machines. The second movement — built as a theme and six variations — is said to have a connection to Beethoven's Diabelli Variations. As far as these ideas go, this is all true. Yet I believe that this symphony is also very much a commentary on the changing world of that particular era.

This symphony was written seven years after the end of the First World War. Following all that death and destruction, the Roaring Twenties were in full swing. It was an incredibly energetic, uncertain, and event-filled time.

What I hear in this music is a fascinating examination both of the World War itself and a reflection on how it changed people's views, how life had changed. This is a piece that displays a far-sighted view of Modernity, and which shows us an Expressionist spirit that is still deeply moving — and disturbing — today.

The first movement begins with shrill fanfares of war, with the machinery of war moving immediately, inexorably, mercilessly, and relentlessly forward. We hear dark brass choirs, influenced by Russian Orthodox church

music. We hear a melody complaining loudly in marching rhythms. Cynical waltzes give us the image of dancing on the fire of a volcano. The whole thing ends in the key of D minor, symbolizing death.

The second movement features a reverberant theme played by the oboe (somewhat akin to a melodious idea from the first movement). The music then illuminates this theme in different ways, as variations do: first it lurks in shadows; then shows itself idyllically (here we hear a birdsong and the murmur of the wind); bizarre sections follow, sounding like a Scherzo, in a great lament, with flashbacks to the war machine with typical marches and, toward the end, a brutal climax, after which surely nothing and no one is left alive. Still, the theme from the beginning lifts itself up, sounding tired, moving more slowly. And then, the clever Prokofiev attempts to “freeze” this tune within a strange chord.

This, certainly, is the strangest and most Modern symphony Prokofiev wrote.

—*Franz Welser-Möst*

The Cleveland Orchestra

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About the 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, decades of growth and sustained effort — along with its own concert hall — 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 continues to extend its artistry and musical abilities, and remains 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. In recent years, *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, “*virtually flawless*,” and “*one of the finest ensembles in the country (if not the world).*”

A long history of strong community support from across the ensemble's home region continues to drive the Orchestra forward and has provided remarkable energy and focus

throughout the uncertainty of the Covid-19 pandemic.

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. A series of annual opera presentations has also showcased the ensemble's unique artistry and collaborative work ethic. Productions have included Strauss's *Ariadne auf Naxos* (2019), Debussy's *Pelléas and Mélisande* (May 2017), a doublebill of Bartók's *Miraculous Mandarin* and *Bluebeard's Castle* (April 2016), and an innovative presentation of Janáček's *The Cunning Little Vixen* (May 2014, with encore performances in Cleveland and Europe in 2017).

The partnership with Franz Welser-Möst marks its 20th year with the 2020-21 season and has earned The Cleveland Orchestra unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra. 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*



PHOTO BY ROGER MASTROIANI

featuring Beethoven Symphonies and overtures presented in May and June 2018, at home in Cleveland, in Vienna, and in Tokyo.

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 2020, it launched its own recording label to great fanfare and praise, and also created a brand-new

series of streaming broadcasts for audiences at home during the pandemic.

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 since its founding in 1918. Through concerts at home and on tour, via radio broadcasts and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a broad and growing group of fans around the world. For more information, please visit: www.clevelandorchestra.com.

Franz Welser-Möst



Franz Welser-Möst is among today's most distinguished conductors. The 2021-22 season marks his twentieth year as music director of The Cleveland Orchestra. With the future of their acclaimed partnership extended to 2027, he will become 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 acclaimed 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 fostering 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, despite shutdowns caused by the global pandemic, the ensemble launched its own recording label — and new streaming broadcast performances — to continue and extend sharing their artistry globally.

In addition to his commitment to Cleveland, Mr. Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic as a guest conductor. He has twice appeared on the podium for their celebrated New Year's Concert, and

regularly leads the orchestra in subscription concerts in Vienna, as well as on tours in Japan, China, Australia, and the United States. Highlights of appearances in recent seasons include performances of Strauss's *Die Aegyptische Helena* at Teatro alla Scala, as well as concerts with the New York Philharmonic, 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 admired. These have included *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Aribert Reimann's *Lear*, and Strauss's *Salome* and *Elektra*.

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.

Franz Welser-Möst's recordings and videos have won major international awards and honors. With The

Cleveland Orchestra, his recordings include a number of DVDs on the Clasart Classic label, featuring live performances of five of Bruckner's symphonies and a multi-DVD set of major works by Brahms. A number of his Salzburg opera productions, including *Rosenkavalier*, have been released internationally on DVD by Unitel.

In 2019, Mr. Welser-Möst 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 Cleveland Orchestra's Distinguished Service award (given during the ensemble's 100th season celebrations for his focus on community and education), a Cleveland Arts Prize citation, the Vienna Philharmonic's "Ring of Honor" for his personal and artistic relationship with the ensemble, 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.

Photo by Julia Wesely

Yefim Bronfman

“After six or seven months of not playing in public, because of this pandemic, we are hungry and thirsty for playing music. I think that music has this incredible factor: it actually cures sickness and souls.”

—Yefim Bronfman
October 2020

Russian-American pianist Yefim Bronfman is regarded as one of today’s most talented piano virtuosos, praised for his technique and lyricism, and in demand for performances around the world. He made his Cleveland Orchestra debut in April 1986, and has returned regularly for musical collaborations with the ensemble, including performances on tour and at Carnegie Hall.

As a guest artist, Mr. Bronfman performs with the world’s most esteemed ensembles, from North America’s major orchestras to those of Amsterdam, Berlin, Dresden, Israel, London, Paris, Vienna, and Zurich, among others. Recent engagements

include as artist-in-residence with the Vienna Symphony, a tour to Asia with the Boston Symphony Orchestra, and a series of recitals celebrating the 250th anniversary of Beethoven’s birth. He is a frequent guest at international festivals and has served as artist-in-residence with Carnegie Hall as well as with the Dresden Staatskapelle, Los Angeles Philharmonic, and New York Philharmonic.

A devoted chamber musician, Yefim Bronfman has collaborated with the Cleveland, Emerson, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He has also performed with Emanuel Ax, Joshua Bell, Lynn Harrell, Magdalena Kožená, Yo-Yo Ma, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many others, and presents solo recitals throughout Asia, Europe, and North America.

Mr. Bronfman’s recordings are highly praised. He is featured on The Cleveland Orchestra’s DVD release of both Brahms piano concertos, recorded with Franz Welser-Möst at Severance Hall. His album of Bartók’s three piano concertos won a 1997 Grammy Award, and both his album featuring

Esa-Pekka Salonen’s piano concerto and recording of Magnus Lindberg’s second piano concerto have received Grammy nominations. His discography also includes the complete Prokofiev piano sonatas and concertos, Beethoven’s five piano concertos and triple concerto, Tchaikovsky’s Piano Concerto No. 1, and sonatas by Bartók, Brahms, and Mozart recorded with Isaac Stern.

Yefim Bronfman was born in 1958 in Tashkent. After moving to Israel with his family in 1973, he worked with Arie Vardi at Tel Aviv University. Following his family’s relocation to the United States in 1976, he studied at the Curtis Institute, Juilliard School, and Marlboro. His teachers included Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. In 1991, he returned to Russia for the first time since emigrating, to perform recitals with Isaac Stern. Mr. Bronfman’s honors include the Avery Fisher Prize in 1991.

For additional information, please visit www.yefimbronfman.com.

Opus 3 Artists, New York, New York



Photo by Dario Acosta

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The book printed as part of the physical disc-album for this release includes additional information, including program notes about both musical works and an essay by Franz Welser-Möst about what makes music new.



Photo by Robin Hill

Adrienne Arsht Center for the Performing Arts of Miami-Dade County

Set in the heart of downtown Miami, the Adrienne Arsht Center is committed to welcoming and connecting *all* people to the arts, to the Center's facilities and performances, and to each other. Its stages feature artists year-round from across the globe alongside innovative programming from the resident companies and local arts partners, free community events that reflect Miami's unique identity, and arts education experiences for thousands of Miami children each year.

Named in honor of the philanthropic support to the Arsht Center by the Knight Foundation, Knight Concert Hall seats 2,200 distributed on the Orchestra level and three Tiers, including 200 choral riser seats upstage.

The concert hall is constructed as a room within a room within a building to ensure it is isolated from ambient sounds and vibrations. It was designed by Pelli Clarke Pelli Architects in partnership with the acousticians of Artec Consultants Inc.



Photo by Roger Mastroianni

Severance Hall Home of The Cleveland Orchestra

Hailed among the world's most beautiful concert halls, Severance Hall has been home to The Cleveland Orchestra since its opening on February 5, 1931. John Long Severance (president of the Orchestra's board of trustees, 1921-1936) and his wife, Elisabeth, 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, restoration, and expansion of the facility was completed in January 2000, including careful enhancements to the clarity and warmth of the 2,000-seat hall's acclaimed acoustics, a project designed by David M. Schwartz Architects and Jaffe Holden Scarbrough acousticians.

THE CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST



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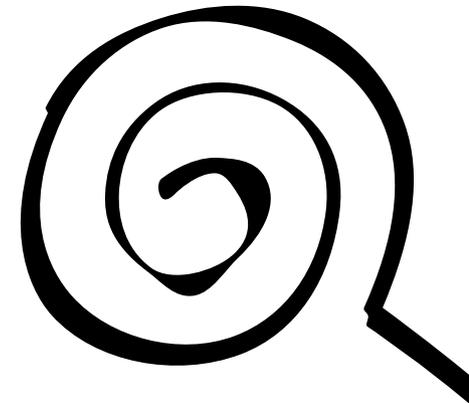
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