



## **2025-2026 Concert Series**

**Dean Buck, Acting Music Director**

Sunday October 19, 2025

3:00 p.m.

Westlake Performing Arts Center



# A Message from our President

Welcome to the 88th Season of the Cleveland Philharmonic Orchestra! We are proud to be a community of volunteer, amateur, and professional musicians dedicated to sharing the joy of orchestral music with audiences across Northeast Ohio.

The 2025–2026 season marks an exciting new chapter for us. We are thrilled to perform under the baton of Maestro Dean Buck and to begin rehearsals in our new home at the breathtaking Trinity Cathedral Episcopal Church. Our performances will continue at the Westlake Performing Arts Center, our cherished “home away from home” and explore other venues.

This season promises inspiring musical discoveries, distinguished guest soloists, and—as always—the talented winner of our Frieda Schumacher Young Artist Competition. As we look to the future, we’re setting ambitious goals to ensure the orchestra’s continued growth. We invite you to explore [clevelandphil.org](http://clevelandphil.org) to learn about sponsorship opportunities and other ways to support our mission. All donations are tax-deductible and can be made online, by mail, or in person at any concert.

Thank you for joining us on this musical journey. We hope you’ll enjoy this and every performance—and bring friends and family to share in the experience.

With gratitude,  
Renee Wagner  
President, Cleveland Philharmonic Orchestra

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## The CPO Mission Statement

The Cleveland Philharmonic Orchestra provides a quality musical and educational contribution to the Northeast Ohio community by skilled and dedicated musicians from all walks of life. The orchestra performs symphonic music at a high artistic standard in an environment that is welcoming for audiences and musicians.

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**Cleveland Philharmonic Orchestra**  
**Dean Buck, Acting Music Director**

**Sunday, October 19, 2025, 3:00 p.m.**

Westlake Performing Arts Center  
Dean Buck, Conductor

*Night on the Bare Mountain.....*Modest Mussorgsky  
(1839 – 1881)  
orch. N. Rimsky-Korsakov

*L'Apprenti Sorcier .....*Paul Dukas  
(1865 – 1935)

*Danse Macabre.....*Camille Saint-Saëns  
(1835-1921)

Intermission

*Symphonie Fantastique.....*Hector Berlioz  
(1803-1869)

IV. March au Supplice

*Polednice (The Noonday Witch) ....*Antonín Dvořák  
(1841-1904)



# Cleveland Philharmonic Orchestra Personnel

October 19, 2025

|                         |                                       |                                      |                                      |
|-------------------------|---------------------------------------|--------------------------------------|--------------------------------------|
| Flute 1                 | <b>FIRST VIOLIN</b>                   | <b>CONTRABASS</b>                    | <b>CONTRABASSOON</b>                 |
| Flute 2                 | Amber Dimoff,<br><i>Concertmaster</i> | Jeremey Poparad                      | Luis Torres                          |
| Oboe 1                  | Ramon Alvarez                         | Alie Brooke,<br><i>Co-Principals</i> | <b>FRENCH HORN</b>                   |
| Oboe 2                  | Miyako Hiyakawa                       | Dan Conwell                          | Tren Cheshier                        |
| Clarinet in B $\flat$ 1 | Denise Lavin                          | Patricia Johnston                    | Samantha Englander                   |
| Clarinet in B $\flat$ 2 | Emma Lindahl                          | James Mass                           | Amanda Johancen                      |
| Bassoon 1               | Micah Pecson                          | Gregg Sichner                        | Martin Layman                        |
| Bassoon 2               | Rebecca Shook                         |                                      |                                      |
| Horn in F 1             | Renee Wagner                          |                                      |                                      |
| Horn in F 2             | <b>SECOND VIOLIN</b>                  | <b>PICCOLO</b>                       | <b>TRUMPET &amp; CORNET</b>          |
| Horn in F 3             | Stephen O'Block,<br><i>Principal</i>  | Alicia Gallucci                      | William Nenonen,<br><i>Principal</i> |
| Horn in F 4             | <i>Dailey Memorial Chair</i>          | <b>FLUTE</b>                         | Brian Gutkoski                       |
| Trumpet in B $\flat$ 1  | Anna Kohler                           | Julianna Sabo,<br><i>Principal</i>   | Genevieve Fritz                      |
| Trumpet in B $\flat$ 2  | Steve LaBonne                         |                                      |                                      |
| Trumpet in B $\flat$ 3  | Margaret Lynch                        |                                      | <b>TENOR TROMBONE</b>                |
| Trombone 1              | LeAundra Richardson                   |                                      | Robert Adamson,<br><i>Principal</i>  |
| Trombone 2              | Berkeley Stocking                     | <b>OBOE</b>                          | Logan Hovorka                        |
| Bass Trombone           | Jessica Toncler                       | Erin Horan,<br><i>Principal</i>      | <b>BASS TROMBONE</b>                 |
| Tuba                    | <b>VIOLA</b>                          | Trisha Stacks                        | Drew Krieger                         |
| Percussion 1            | Ellen Murphy,<br><i>Principal</i>     |                                      |                                      |
|                         | Mikinzie Bumbarger                    | <b>CLARINET</b>                      | <b>TUBA</b>                          |
|                         | Gwen Fallaro                          | David Ciucevich,<br><i>Principal</i> | Scott Hindulak,<br><i>Principal</i>  |
|                         | CJ Lyphout                            | Victoria Marra                       | Devin Roark                          |
|                         | Ayden Petitt                          |                                      |                                      |
|                         | Kate Weaver                           | <b>BASS CLARINET</b>                 | <b>TIMPANI</b>                       |
|                         | Deb Yandala                           | Justin O'Toole                       | Greg Spangler                        |
|                         | <b>VIOLONCELLO</b>                    |                                      |                                      |
|                         | Maria Fesz                            | <b>BASSOON</b>                       | <b>PERCUSSION</b>                    |
|                         | Brad Holtman,<br><i>Co-Principals</i> | Elizabeth Aldridge                   | Michael Dontenville                  |
|                         | Anna Burr                             | Joseph Kan,<br><i>Co-Principals</i>  | Brayden Dunn                         |
|                         | Jaden Mills                           | Phil Kish                            | Anna Spangler                        |
|                         | Annelise Sullivan                     | Luis Torres                          | <b>HARP</b>                          |
|                         | Nancy Thorn                           |                                      | Emily Laurance                       |
|                         | Josh Williams                         |                                      |                                      |

## **Dean Buck**

### **Conductor, Acting Music Director**

Award-winning conductor Dean Buck has been described by Cleveland Classical as "fearless and firm," and "precise and confident." In September 2023, Mr. Buck was awarded Second Prize (First Prize was not awarded) at the 2nd International Italian Conducting Competition – Alceo Galliera in Bordighera, Italy. He is excited to be working with the Cleveland Philharmonic orchestra in the upcoming 2025 season.



Mr. Buck serves as opera conductor at Baldwin Wallace Conservatory. In 2021, he was co-music director for Operas [In Place]: a series of virtual operas (composed specifically for virtual performance) that won Opera America's Award for Digital Excellence in Opera. For this, Mr. Buck collaborated with composers Jake Heggie, Nkeiru Okoye, Josh Schmidt, and Griffin Candey, as well as librettists Gene Scheer, Royce Vavrek, David Cote, and Caroline McGraw. He was Music Director for Nkeiru Okoye's *We've Got Our Eye On You* which won First Prize at the 2023 National Opera Association Competition.

He is on the conducting faculty at the Cleveland Institute of Music, and previously served on the faculty of the University of Akron. Since 2017, Mr. Buck has been Assistant Conductor and Chorus Master of Cleveland Opera Theater, where he is Music Director of [NOW]Fest, an annual festival of new opera works.

In New York City, Mr. Buck served as Assistant Conductor of Chelsea Opera and Principal Conductor of LoftOpera where he conducted eight productions including Puccini's *La Bohème*, Mozart's *Così fan Tutte*, and Britten's *The Rape of Lucretia*. The New York Times called his conducting "tender and gentle, and "agile and well balanced."

Mr. Buck is a frequent guest conductor of the Youngstown Symphony Orchestra, has regularly appeared with the Heights Chamber Orchestra and Suburban Symphony Orchestra, and has worked extensively with the Blue Streak Ensemble, a contemporary chamber group founded by renowned composer Margaret Brouwer. A strong advocate for new music, he has led over 30 premieres of new works. A native of Cleveland, Ohio, Dean Buck holds a Master's Degree in Orchestral Conducting from The Cleveland Institute of Music, where he studied with Carl Topilow.

**Join us again in December!**

Two performances:

Saturday, December 13, 2025 at 7:30 p.m.  
Disciples Christian Church, Cleveland Heights

Sunday, December 14, 2025 at 3:00 p.m.  
Westlake Performing Arts Center, Westlake

*All the selections on today's program are associated with art forms other than music. Literary writings served as inspiration for three, plus a composer's fever dream, and a haunting folk tale. The Sorcerer's Apprentice was further combined in a visual depiction for the 1940 Disney film Fantasia.*

## Modest Mussorgsky, Night on the Bare Mountain (orchestration by Rimsky-Korsakov)

Night on the Bare Mountain is an orchestral tone poem by Modest Mussorgsky (1839-1881) that was rearranged by Nicholas Rimsky-Korsakov (1844-1908). Mussorgsky's rendition was not performed during his lifetime.

The inspiration for Mussorgsky's composition stemmed from a St. John's Eve story by Nikolai Gogol (1809-1852) and Baron Mengden's play *The Witches*. Both sources centered on a horrifying witches' sabbath. The legendary Witches' Sabbath is held every year on St. John's Eve, June 23, the Feast of St. John the Baptist. In the story, St. John sees witches gathering on Bald Mountain. The witches have a party that lasts all night. When the sun rises, the witches vanish. Bald Mountain refers to Mt. Triglav, near Kiev, in present-day Ukraine.

Mussorgsky's first musical attempt was to create an opera. It was not completed, but in 1867, he restructured his ideas into an orchestral tone poem. Mussorgsky wrote to his friend Rimsky-Korsakov about his newly completed composition entitled *St. John's Night on the Bare Mountain*. Mussorgsky hoped his mentor Mily Balakirev (1809-1869) would consider it for a Russian Music Society.

Balakirev was severely critical of the work, so the composer withdrew it. Mussorgsky's version of his tone poem was not published until 1968.

After Mussorgsky's death, Rimsky revised and orchestrated the existing sketches. The first performance of Rimsky's creation occurred in St. Petersburg on October 15, 1886, on one of Balakirev's concerts with Rimsky-Korsakov conducting. Many would argue that the resulting *Night on the Bare Mountain* is a dual composition by both composers. Rimsky preserved Mussorgsky's original program of *Spirits of Darkness; Glorification of the Black God; The Black Mass; and the Witches' Sabbath*. At the height of the piece, the bell of a village church is heard in the distance, dispersing the Spirits of Darkness and permitting dawn to appear.

Half a century after the premiere, the work obtained its greatest exposure in Walt Disney's animated film *Fantasia* (1940), featuring an arrangement by Leopold Stokowski that was based on Rimsky-Korsakov's version.

Modest Mussorgsky studied piano with his mother as a child. He went to a military boarding school and when he graduated, he joined the Russian army. His passion was to compose and he tried to make enough money as a composer, but it was difficult. Instead, he took a job working for the Russian government and continued to compose in his spare time. He died of alcohol poisoning in a Moscow sanitarium at age 42.

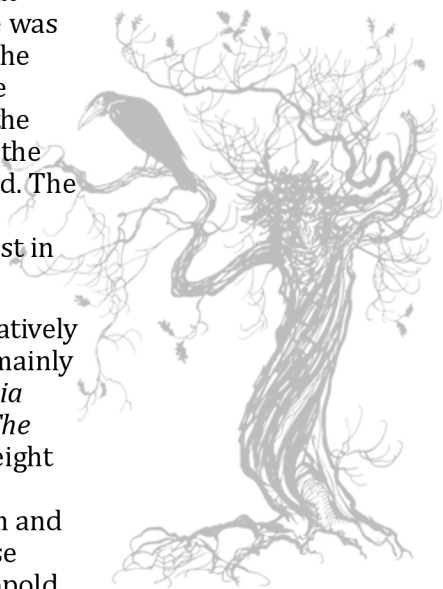
### Paul Dukas, *L'Apprenti Sorcier* (The Sorcerer's Apprentice)

The Sorcerer's Apprentice by Paul Dukas (1865-1935) is a one-movement orchestral composition inspired by the ballad *Der Zauberlehrling* (1797) by Johann Wolfgang von Goethe (1749-1832). Goethe fashioned his writing on *The Lie Fancier* by Lucian written in the second century CE.

The first performance of the orchestral score of *The Sorcerer's Apprentice* was given in Paris on May 18, 1897, by the Société Nationale de Musique (National Society of Paris) under the baton of the composer. The first American performance occurred with Theodore Thomas and the Chicago Orchestra (later the Chicago Symphony) on January 14, 1899.

The story centers around an apprentice who tried some of his master's tricks in his absence. He made a broom that would carry water for him, but he was unable to stop the water because he forgot his magic word. He cuts the broom in half, hoping to remedy the situation but this merely doubles the amount of water in the rising flood. The story ends with the return of the sorcerer who stops the tragedy just in time.

When Dukas died in 1935, his relatively small compositional output was mainly unknown. The Disney film *Fantasia* (1940) remedied that situation. *The Sorcerer's Apprentice* was one of eight animated classical musical compositions used within the film and served as its climax. Mickey Mouse starred as the apprentice and Leopold Stokowski was the conductor. *Fantasia* became the first film to incorporate stereophonic sound.



Visual rendition of the story and music within the film includes the string section which sets the atmosphere of the sorcerer's workshop with a slow introduction. The trumpets represent the Master's magic. The broom is brought to life via the bassoon as the apprentice gets water from the river. Orchestral agitation occurs when the apprentice gets too much water and the apprentice cannot stop the water. When the broom is broken in two, the depiction is heard from the bassoon and bass clarinet. The trumpets announce the return of the Sorcerer and he speaks his magic words. The ending reflects the beginning of the composition.

William E. Runyan writes that while the story is cute and entertaining, the underlying truth should be addressed —“Humankind should not essay more than it can control and understand. As technology threatens to overwhelm us all, a good reflection on the lesson of *The Sorcerer's Apprentice* is in order.” Taylor Memer mentions that one should not steal other people's stuff and use it for your own advantage. Other authors frequently reference the phenomenon of AI in their writings.

Camille Saint-Saëns, *Danse Macabre*, op. 40  
(1874)

Camille Saint-Saëns (1835-1921) drew inspiration for his symphonic tone poem *Danse Macabre* from a set of verses written by Henri Cazalis (1840-1909). The poem deals with an old French superstition when every year on Halloween, according to legend, “Death” appears at midnight. He calls forth the skeletons from their graves to dance to his tunes while he accompanies them with his fiddle until the rooster crows at dawn and they return to their graves.

The text features lurid images of skeletons dancing on their own graves, tempting the living to join them in an inexorable *Totentanz* (Death Dance). The anonymous translation from French to English reads as follows:

Zig, zig, zig, Death in a cadence  
Striking with his heel a tomb,  
Death at midnight plays a dance-tune,  
Zig, zig, zag, on his violin.  
The winter wind blows, and the night is dark;  
Moans are heard in the linden-trees.  
Through the gloom white skeletons pass,  
Running and leaping in their shrouds.

Through the gloom white skeletons pass,  
Running and leaping in their shrouds.  
Zig, zig, zig, each one is frisking;  
The bones of the dancers are heard to clatter –  
But Sst! of a sudden they quit the round,  
They push forward, they fly; the cock has crowed!



The danse macabre, or “dance of death,” is a very common and familiar theme in European art, literature, and music since the Middle Ages. Death touched everyone, regardless of societal position. The allegory appears in countless frescos, murals, and paintings in churches, is a common theme in drama, and the subject of woodcuts in early publications. The most common imagery is that of death as a skeleton, dancing with a procession of souls that represent all of society: the Pope, emperors, the rich, the poor, beggars, children—everyone leveled by their common end.

*Danse Macabre* begins when the harp strikes twelve o'clock. The solo violinist plays warm-up chords on an instrument where the E string is tuned to an E-flat thus creating the famous *diabolus in musica*, "Devil's Chord," or tritone of a diminished fifth, the fundamental dissonance in both harmony and melody. (This interval can be created when the pitches of B and F are sounded.) The scarcely recognizable *Dies Irae* (Day of Wrath), plainsong from the Roman Catholic Requiem Mass, is also referenced. It is played *staccato* in the woodwinds and set in a major key, which is unusual. There is an abrupt break in the music. The themes merge as the pace quickens feverishly. The horns suddenly announce dawn. The cock crows via the oboe. The solo violin plays a short elegy, and the skeletons return to their graves.

Saint-Saëns's first musical setting was an art song for voice and piano in 1872. This version was proclaimed "unsingable." He then redirected his inspiration into an orchestral version where the vocal line was transformed into an out-of-tune violin. The xylophone, rarely used in the orchestra at that time and usually associated with folk instrument settings, was orchestrated to depict the rattling of skeleton bones.

Saint-Saëns was born in Paris. A child prodigy, his first musical composition (on view at the Paris Conservatory) dates from age three, his first piano recital at age five and his official debut as a pianist at the age of ten. He published poetry and plays, as well as serving as a music journalist, especially championing the works of Handel and Bach. Saint-Saëns conducted concerts in Chicago and Philadelphia. In August 1921, at age eighty-six, he celebrated seventy-five years of concertizing and died a few months later in Algiers, Algeria.

Program notes by Jeanne A. Hansen, PhD

### *Symphonie Fantastique*, Hector Berlioz IV. Marche au Supplice (March to the Scaffold)

Berlioz specified his own program notes for the premier of his symphony on December 5, 1830. His inspiration for these episodes from an impassioned artist's life was an infatuation with Irish actress Harriet Smithson. Through his persistent efforts and brilliant compositions, he succeeded in marrying her in 1832 but they separated in 1834. Such is the fate of the impetuous and impassioned.

## Hector Berlioz: Program of the *Symphonie Fantastique*

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

### Part I—Reveries, Passions

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

### Part II—A Ball

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

### Part III—Scene in the Country

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

### Part IV—March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

## Part V—Dream of a Witches' Sabbath

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the Dies irae, sabbath round-dance.

### *Polednice* (The Noonday Witch), op. 108 Antonín Dvořák

Dvořák's symphonic poem *The Noonday Witch* relates the tragic consequences of a mother's invoking the title character inadvertently as a threat to calm her misbehaving child.

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He sketched *Polednice* (*The Noonday Witch*) in just three days, January 11-13, 1896, and wrote out the orchestral score from February 14 to February 27. The first performance, along with those of *The Water Goblin* and *The Golden Spinning Wheel*, was on June 3 at the Prague Conservatory, conducted by Antonín Bennewitz; a public performance was conducted in Vienna by Hans Richter on December 20, 1896.

When Antonín Dvořák returned to his native Bohemia in 1895 after three productive if not entirely happy years in the United States, he had already finished composing his last and most popular symphony, his Ninth, "From the New World," and it had been successfully premiered in New York. He turned his attention to the Czech folklorist and poet Karel Jaromír Erben (1811-1870).

Dvořák chose four ballad texts from Erben's most popular collection, "A Garland of Folk Legends," and in a fine burst of creativity between January and November 1896 used them as the basis of four symphonic poems which, though not as well-known as his late symphonies, are notable for their harmonic imagination, melodic sparkle, and impeccable orchestral vividness.

*The Water Goblin* (Opus 107) is the creepiest of the four, *The Golden Spinning Wheel* (Opus 109) the longest and most fanciful, *The Wood Dove* (Opus 110) the most mystical, and *The Noonday Witch* (Opus 108) the shortest (at about fourteen minutes) and most dramatically poignant. These four works, plus one more symphonic poem, his *Heroic Song* (Opus 111), composed in 1897, were Dvořák's last works for orchestra.

The poem of *The Noonday Witch*, in twelve quatrains, tells of a harried mother, preoccupied with getting lunch ready for the family, and threatening to summon the Noon Witch if her child doesn't stop misbehaving. Dvořák's symphonic realization outlines the story with some freedom, in four basic sections, like a symphony in four movements compressed into one. The opening melody in C Major moves quickly into an agitated passage depicting the mother's exasperation; this subsection is repeated and further developed. In the second section, the Noon Witch actually appears, first with a mysteriously descending and slowly oscillating chromatic harmony; this is followed by a sinister melody for bass clarinet and bassoon in octaves over tremolo cellos and basses.

The scherzo-like dance in 3/8 that follows develops the C major theme, but now in E minor, Allegro; lively cross-rhythms in 2/8 are superposed on this, as the Noon Witch and the mother struggle for the child. After a climax, the dance subsides, and the final section begins with the church bells sounding the noon hour. The father returns from working in the fields to find his wife collapsed in a faint. He revives her and only then do they realize that the child is dead, as the Noon Witch's theme (trumpets and trombones) resounds like a braying laugh.

Excerpt of original program notes from the Boston Symphony Orchestra, Mark DeVoto, Professor Emeritus of Music at Tufts University.



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to view the video of this concert.

## **Donations to the Cleveland Philharmonic Orchestra**

We hope you enjoy today's program. One of our goals is to make musical enrichment accessible to all in the Greater Cleveland community by continuing to perform concerts at affordable prices. If you have an interest in furthering our efforts, please consider a gift to the CPO at this time.

**The Cleveland Philharmonic Orchestra**  
**P.O. Box 16521**  
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### **Annual & Endowment Fund Donors**

The Board of Directors and members of the Cleveland Philharmonic Orchestra wish to acknowledge and express appreciation for the generous support of many individuals and organizations. The orchestra receives funding from area individuals, foundations, and corporations who are committed to the value of quality symphonic music performed by and for people in northeastern Ohio. Contributions to the Cleveland Philharmonic Orchestra are tax deductible.

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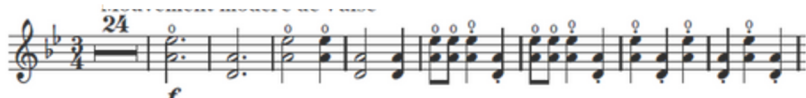
## **Memorial and Special Gifts**

In honor of K. Rodney Stemen,  
from Brad Stemen and Jenn Hillmer

## **Endowment Funds**

**Allan E. Carlson Endowment Fund** – established through a gift from CPO violinist, the late Millie Carson and the Carlson family, in honor of Millie's late husband, Dr. Allan E. Carlson.

**The Cleveland Philharmonic Orchestra Fund of The Cleveland Foundation** – established through a gift from longtime CPO member, the late Doug Handyside in memory of his sister Barbara Handyside and in memory of his fiancée, former CPO bassoonist Jan Jonap.



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**Cleveland Philharmonic Orchestra**  
**Dean Buck, Acting Music Director**  
**2025-2026 Concert Series**

**Sun. Oct. 19, 2025 : 3:00 p.m.**

Westlake Performing Arts Center  
Dean Buck, conductor

Mussorgsky: Night on Bald  
Mountain

Dukas: Sorcerer's Apprentice

Saint-Saëns: Dance Macabre

Berlioz: Marche au supplice

Dvořák: The Noon Witch

***Holiday Concert***

**Sat. Dec. 13, 2025 : 7:30 p.m.**

Disciples Christian Church,  
Cleveland Heights

-and-

**Sun. Dec. 14, 2025 : 3:00 p.m.**

Westlake Performing Arts Center  
Dean Buck, conductor

Brahms: Academic Festival Overture

Vaughan Williams: Fantasia on  
Greensleeves

Kaprálová: Prelude de Noel

Dvořák: Symphony no. 8

Hanukkah/Christmas Melodies

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**March 1, 2026**  
**May 3, 2026**

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**@Cleveland Philharmonic**

**Tickets and Information**

Ticket prices: Adults \$15.00

Seniors \$10.00

Under 18 Free

Seating is General Admission

Cleveland Philharmonic Orchestra

Post Office Box 16251

Cleveland, OH 44116

216-556-1800 / [www.clevephil.org](http://www.clevephil.org)

*All programs and artists are subject to change.*