

ALLISON LOGGINS-HULL

Legacy

Can You See?

Grit. Grace. Glory.

**THE
CLEVELAND
ORCHESTRA
WELSER-MÖST**

LOGGINS-HULL

The Grit, Grace & Glory of Allison Loggins-Hull

Allison Loggins-Hull wasn't there for the afternoon that would change her life. It was October 3, 2021 — unseasonably humid, remembers Cleveland Orchestra Principal Flutist **Joshua Smith**. He and other Orchestra members were putting on a “Porchestra” concert on the stoop of the Cozad-Bates House, a pre-Civil War home believed to have acted as a safe house along the Underground Railroad.

He'd decided to play *Homeland*, a solo piece Loggins-Hull wrote in 2018. Smith had been besotted with the work since a friend introduced him to it some months before. “She knows how to exploit an in-betweenness with [instruments], like the delicate bends that you can get between notes,” Smith says of Loggins-Hull's writing.

Cleveland Orchestra Music Director **Franz Welser-Möst** attended that concert. He, too, was impressed — so much so that he requested more scores from Loggins-Hull. A few months after sending some samples, Loggins-Hull learned she had been selected as the Orchestra's next Daniel R. Lewis Composer Fellow. She'd had no idea she was even being considered. “They asked me if I wanted to do it, and I was like, ‘Come again?’” she says, laughing in disbelief at the memory. “I didn't believe it; I didn't see it coming.”

Loggins-Hull has written across solo, chamber, and orchestral configurations. Much of her work strikingly incorporates electronics — samples, delay, looping. Others, like *Homeland* and the orchestral version of *Can You See?* — her 2023 commission for The Cleveland Orchestra — mimic electronic effects but are purely acoustic.

Loggins-Hull viewed her time in Cleveland as an invitation to play in a purely orchestral sandbox.

And what better sandbox exists than The Cleveland Orchestra? “I've never heard an orchestra sound that great. That's the truth,” she says. “I've sat in on rehearsals; I've listened to so many concerts and recordings. The opportunity to work with this orchestra has informed my concept of orchestration and color in a priceless way.”

Arguably, Loggins-Hull's tenure was just as transformative for the Orchestra as it was for her. Previous Daniel R. Lewis Composer Fellows held the fellowship for two years. Loggins-Hull asked that hers be extended to three so she could forge deeper connections with the city.

Those connections later inspired *Legacy*, a string sextet commissioned by the Orchestra. The piece references concerts held onsite with three community partners: the Fatima Family Center in Hough; Karamu House, the city's historical Black theater; and the Hryhory Kytasty (H.K.) Cleveland School of Bandura, a Ukrainian music school. Performers from all three organizations convened at Severance Music Center in May 2024 to play at a concert featuring *Legacy*'s premiere.

Welser-Möst, reflecting on Loggins-Hull's tenure, praised her as “an extraordinary person and a wonderful composer.” He continued, “The way she reached out to the Cleveland community during her fellowship — she's become a star. People have fallen in love with her in such a great way.”

Loggins-Hull's third and final commission for the Orchestra premiered in May 2025. Titled *Grit. Grace. Glory.*, she says the 20-minute piece is “informed by everything,” from the people she met in Cleveland to her own personal reflections following her father's death in 2024.

“I really wanted it to be a piece for The Cleveland Orchestra — this specific orchestra and this specific place, [with] its own energy and rhythm,” Loggins-Hull says. “I was able to include other people's voices, stories, and histories but still do it in my voice, without overshadowing their narratives.”

The driving first movement, *Steel*, nods to literal and metaphorical railways through Cleveland. In a full-circle moment, she was thinking about the Cozad-Bates House as she wrote it, pivotal not just to survivors of slavery but to Loggins-Hull's own path to The Cleveland Orchestra. It's followed by the slower, more meditative *Shoreline Shadows*. That movement incorporates improvisations by Cleveland School of the Arts students in response to Loggins-Hull's prompt: “What does Cleveland mean to you?”

She titled the exuberant third movement *Quip*, a celebration of the city's self-deprecating humor. Throughout, instrument sections have to slot in intricately placed offbeats. “It's a musical ‘humble-brag,’” she explains. “The material itself is not complicated, but it's written in such a way that the Orchestra can show off.”

The finale movement, *Ode*, opens with chorales referencing material from earlier in the piece. But it ends in a very different place altogether, on a hard-rocking *tutti* in the spirit of Led Zeppelin's “Kashmir.” “I mean, how can I ignore rock n' roll? That would be a huge oversight,” Loggins-Hull says with a giggle. “I even told them in the score: Rock out.”

Spoken like a true rock star herself. ■

— Hannah Edgar

Hannah Edgar is a Chicago-based culture writer. Their work appears regularly in the Chicago Tribune, Chicago Reader, Musical America, DownBeat, and the Cincinnati Symphony Orchestra's Fanfare magazine.

LOGGINS-HULL

Legacy

Commissioned by The Cleveland Orchestra & Music Director Franz Welser-Möst

During my time as the Daniel R. Lewis Composer Fellow of The Cleveland Orchestra, the “In Community” Chamber Concert Series was born. This initiative brought together various community organizations from across Cleveland to collaborate artistically with myself and members of the Orchestra. Alongside our partners — the H.K. School of Bandura, Fatima Family Center, and Karamu House — we curated a special series of chamber music concerts. Each program drew inspiration from the unique missions and histories of our collaborating partners.

Despite the diverse interests and backgrounds of both the Orchestra and our partners, there is an undeniable commonality: a steadfast commitment to preserving legacy. For the H.K. School of Bandura, it’s about preserving the legacy of a cherished instrument, native to Ukraine. The Fatima Family Center is dedicated to honoring the history and people of the Hough neighborhood. At Karamu House, the focus is on celebrating the legacy of Black American theatrical artists and writers. And, of course, for The Cleveland Orchestra, it’s about upholding its reputation as one of the nation’s premier orchestras.

One interpretation of legacy is that it is something passed down from ancestors or predecessors. I took this concept and infused it into the music, creating a recurring musical theme that evolves and develops throughout the work. Very vocal in nature, this legacy theme carries a spirit of ancestral song. Much like legacy in reality, this theme faces interruptions and reinterpretations but remains consistent and recognizable. Just as in life, the continuity of legacy may be challenged, but with dedication and acknowledgment, it can thrive and evolve. As a nod to our musical journey, I paid homage to all collaborators by incorporating various musical styles heard throughout our series, including influences of the bandura, blues, and, of course, virtuosic string playing. ■

— Allison Loggins-Hull



Photo Roger Mastroianni

LEGACY AT A GLANCE

Composed

2024

World Premiere

May 11, 2024, with members of
The Cleveland Orchestra

Orchestration

string sextet

(2 violins, 2 violas, and 2 cellos)

LOGGINS-HULL

Can You See? (Orchestral Version)

Orchestral version commissioned by The Cleveland Orchestra & Music Director Franz Welser-Möst

Can You See? was originally a small chamber-ensemble piece commissioned by the New Jersey Symphony. For that commission, the ask was to create an arrangement of *The Star-Spangled Banner* with a mournful or somber approach that honors lives lost, while also pointing to what the role and responsibility of the living is.

For this larger iteration, arranged for full symphony orchestra, the material is given a curious, yet hopeful treatment. Voices from the original version are

orchestrated to achieve a designed delay effect, creating a dreamy soundscape while posing questions relating to the meaning of *The Star-Spangled Banner* and the complicated history of the United States.

Melodic material from *The Star-Spangled Banner* is used throughout the work, often stretched out and surrounded by tension and revolving colors. The strings create a soundworld that is cloudy, uncertain, and bleary, questioning if the core meaning of the

anthem is in focus. Rhythmic elements evoke a forward-moving motion, while textures and harmonic language nod to the scope and diversity of American music and people. ■

— Allison Loggins-Hull

CAN YOU SEE? AT A GLANCE

Composed

2021, for chamber ensemble;
2022, arranged for orchestra

World Premiere

May 4, 2023, with Music Director
Franz Welser-Möst conducting
The Cleveland Orchestra

Orchestration

2 flutes (2nd doubling piccolo and alto flute), piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, percussion (bass drum, clap stack, crotales, glockenspiel, snare drum, tenor drum, tom-toms), and strings



LOGGINS-HULL

Grit. Grace. Glory.

Commissioned by The Cleveland Orchestra & Music Director Franz Welser-Möst

Grit. Grace. Glory. is a musical story inspired by the people and history of Cleveland, created during my residency as the Daniel R. Lewis Composer Fellow with The Cleveland Orchestra. While the stories and individuals that shaped this music are uniquely Cleveland, the values and sentiments I've absorbed — grit, grace, and glory — are qualities that resonate universally. These traits can inspire and teach us all, no matter where we come from.

I. Steel

In summary, Steel serves as a powerful metaphor that links Cleveland's vital roles in the Underground Railroad, transportation, and steel industries. It symbolizes strength, resilience, and the unyielding spirit of both those who sought freedom and those who helped them. Steel also embodies movement — representing the physical journey toward freedom and the industrial progress that reshaped the nation. In all its forms, steel reflects the dual nature of barriers and breakthroughs, as well as the strength of community and cooperation in the pursuit of a larger, shared goal.

II. Shoreline Shadows

The thematic material for this movement draws directly from students at the Cleveland School of the Arts. In the spring of 2023, I had the privilege of working with four groups of middle and high school students who created their own compositions. I gave them a single prompt: to be inspired by Cleveland, or by their experience of it. Together, we explored collaborative techniques and identified musical ways to tell their stories. Their pieces were titled *The Lake*, *Gentrification Battle*, *Gun Violence*, and *New to Cleveland*. Shoreline Shadows attempts to bring these four perspectives together, referencing both the literal and figurative “shadows” cast by the lake. It speaks to the hidden undercurrents of violence and gentrification, while also evoking the spirit of a community's moments of kindness and resilience. This movement serves to tell the story of a place through the eyes of its youth.

III. Quip

Cleveland is a city rich in excellence, yet its residents often approach that excellence with humility.

I have encountered many Clevelanders who blend modesty with wit, quickness, and cleverness. Quip is inspired by this playful, “humblebrag” spirit — celebrating both fun and excellence without the need for boasting. It serves as a musical nod to the clever heart of the city, featuring thematic material that is humble yet puts the virtuosity of the orchestra on display.

IV. Ode

Another core value I've found among Clevelanders is the importance of remembering where they come from — loyalty and groundedness. Ode begins by revisiting a familiar theme, symbolizing a return to one's roots and the acknowledgment of the past. Last but certainly not least, Cleveland is the birthplace of rock and roll. The piece concludes with the full orchestra “rocking out” to anthemic material inspired by the roots of rock and roll, a fitting tribute to the city's musical legacy and its unwavering spirit. ■

— Allison Loggins-Hull

GRIT. GRACE. GLORY. AT A GLANCE

Composed

2024–25

World Premiere

May 8, 2025, with Music Director Franz Welser-Möst conducting The Cleveland Orchestra

Orchestration

2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, percussion (bass drum, crotales, glockenspiel, snare drum, suspended cymbal, tam-tam, tom-toms, tubular bells, xylophone), harp, and strings

Special thanks to the following partners and institutions for their profound influence: the Cozad-Bates House, Cleveland School of the Arts, Fatima Family Center, H.K. School of Bandura, Karamu House, Rock & Roll Hall of Fame, The Cleveland Orchestra Youth Orchestra, Global Cleveland, Ukrainian Museum-Archives, Cleveland History Center, and The Cleveland Orchestra.

The Recording



ALLISON LOGGINS-HULL: THE CLEVELAND RESIDENCY **THE CLEVELAND ORCHESTRA**

Legacy

Zhan Shu, *violin*
Jason Yu, *violin*
Eliesha Nelson, *viola*
Lisa Boyko, *viola*
Richard Weiss, *cello*
Brian Thornton, *cello*

Track 110:56

Can You See? (Orchestral Version)
Franz Welser-Möst, *conductor*

Track 26:51

Grit. Grace. Glory.

Franz Welser-Möst, *conductor*

Track 3 – I. Steel 5:46

Track 4 – II. Shoreline Shadows5:53

Track 5 – III. Quip 4:16

Track 6 – IV. Ode 5:42

*Recorded live in Mandel Concert Hall
at Severance Music Center
in Cleveland, Ohio,
on August 13, 2025 (Legacy);
May 4 & 6, 2023 (Can You See?);
and May 8–10, 2025 (Grit. Grace. Glory).*

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

Allison Loggins-Hull

Daniel R. Lewis Composer Fellow, 2022–25



Celebrated as a musical “powerhouse” (*The Washington Post*), **Allison Loggins-Hull** is a composer, flutist, and producer whose work defies genre, from symphonic music to film scores, chamber music, and electronic music. Her works are profoundly influenced by Black American music, creating a vibrant and kaleidoscopic sonic palette. Thematically, her compositions are deeply rooted in the experiences of community, culture, and life, offering a rich and evocative musical narrative. Her artistic reflections on Black stories, music, and experience have led to works aligned with Afrofuturism, a movement that imagines alternate realities and a liberated future viewed through the lens of Black cultures.

Her recent and upcoming highlights include premieres performed by the New York Philharmonic, Boston Symphony Orchestra, The Cleveland Orchestra, Seattle Symphony, Toronto Symphony Orchestra, The Knights, Third Coast Percussion, Apollo Chamber Players, and the National Orchestral Institute. Loggins-Hull has served as resident artistic partner to the New Jersey Symphony since September 2024.

The 2024–25 season marked the last of her three years as the Daniel R. Lewis Composer Fellow with The Cleveland Orchestra, an engagement that focused on the narratives and history of Cleveland through the prism of one of the world’s great orchestras, culminating in three world premieres and two portrait albums due in 2026. She also received a 2025 Fellowship from the New Jersey State Council on the Arts.

Known for her musical fluidity, Loggins-Hull has performed as an accompanist to major pop acts, including **Lizzo** and **Frank Ocean**. She has performed on multiple blockbuster film scores and composed the score for *Bring Them Back*, an award-winning documentary executive-produced by **Debbie Allen** about the legendary dancer **Maurice Hines**. ■

Learn more at allisonloggins.com

About the Orchestra

Now firmly 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 around the world.

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 platform **Adella.live**, and its own recording label. Together, they have captured the Orchestra’s unique artistry and the musical

achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2025–26 season marks Franz Welser-Möst’s 24th year as Music Director, a period in which The Cleveland Orchestra has 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 celebrated 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. ■



Photo Aireonna McCall-Dube

The Cleveland Orchestra

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1 In Memoriam

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Franz Welser-Möst

Now in his 24th season, **Franz Welser-Möst** continues to shape an unmistakable sound culture as Music Director of The Cleveland Orchestra. Under his leadership, the Orchestra has earned repeated international acclaim for its musical excellence, reaffirmed its strong commitment to new music, and brought annual opera productions back to the stage of Severance Music Center. In recent years, the Orchestra also launched its own streaming platform, **Adella.live**, and a recording label. Today, it boasts one of the youngest audiences in the United States.

In addition to residencies in the US and Europe, Welser-Möst and the Orchestra perform regularly at the world's leading international festivals. Welser-Möst will remain Music Director until 2027, making him the longest-serving music director of The Cleveland Orchestra.

Welser-Möst enjoys a particularly close and productive artistic partnership with the Vienna Philharmonic. He regularly conducts the orchestra in subscription concerts at the Vienna Musikverein, at the Salzburg Festival, and on tour in Europe, Japan, China, and the US, and has appeared three times on the podium for their celebrated New Year's Concert (2011, 2013, and 2023). At the Salzburg Festival, Welser-Möst has set new standards in interpretation as an opera conductor, with a special focus on the operas of **Richard Strauss**.

Among Welser-Möst's many honors and awards, he was named an Honorary Member of the Vienna Philharmonic in 2024, one of the orchestra's highest distinctions. ■



Franz Welser-Möst conducts The Cleveland Orchestra in Mandel Concert Hall at Severance Music Center.

Photo Roger Mastroianni

Severance Music Center

Home of The Cleveland Orchestra



Photo Roger Mastroianni

Severance Music Center, home of The Cleveland Orchestra since 1931, is one of Cleveland's most treasured landmarks and among the world's most admired concert halls. Located in University Circle, Severance was designed by the Cleveland firm Walker & Weeks and funded largely through a \$1 million gift from **John and Elisabeth Severance**. The hall's creation was the result of years of advocacy by Orchestra founder **Adella Prentiss Hughes** and the Musical Arts Association.

Today, Severance houses the Jack, Joseph and Morton Mandel Concert Hall, named in 2021 following a \$50 million grant from the Mandel Foundation, as well as Reinberger Chamber Hall, an intimate space ideal for smaller ensembles, recitals, and lectures. The building is used year-round for concerts, rehearsals, and education programs, and is also available to community organizations for performances and private gatherings. A \$36 million renovation completed in 2000 restored the hall's original Art Deco details, improved

patron amenities, modernized backstage areas, and preserved its legendary acoustics.

Recognized by the Cleveland Landmarks Commission and the National Register of Historic Places, Severance Music Center is a symbol of Cleveland's philanthropic spirit and commitment to the arts. ■

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