

THE
CLEVELAND ORCHESTRA



Teacher's Guide

2021/22 Education
Concerts

Vinay Parameswaran
conductor

Dear Teachers,

Welcome to The Cleveland Orchestra's 2021/22 season of Education Concerts!

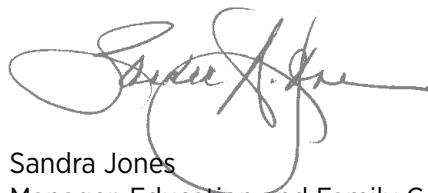
In order to ensure everyone's comfort and enjoyment during the concert, we ask that you please follow these simple guidelines:

- **Plan to arrive at the concert hall 30 minutes prior to concert time.**
The ushers seating your group will seat a large number of students per concert, so ample time is required and appreciated. All concerts take place at Severance Music Center, 11001 Euclid Ave., Cleveland, Ohio 44106, in University Circle.
- **University Circle Police will be providing a letter outlining the designated "Bus Route" for Education Concerts at Severance Music Center.**
Please make sure your transportation coordinator reviews this before getting on the road.
- **School Group Leaders: (1)** Have your Group Ticket ready which identifies your school and seat assignment; **(2)** Obtain a "dismissal number" (from Severance Music Center bus greeters) as your bus arrives which will be used during the Systematic Dismissal Process to ensure an orderly departure. We constantly refine the procedure based on your comments to make it faster and more efficient.
- **No food, drink, gum chewing, cameras, audio or video equipment are allowed inside the concert hall.** Cellphones must be turned off, or set to "silent."
- **Have students visit the restrooms before the concert begins.** This is extremely important. Since there is no intermission (concert duration is less than 1 hour), it is not possible for students to visit the restrooms during the performance without disturbing others. If an emergency exists, please notify an usher. Students must be accompanied to restrooms by an adult.
- **Chaperones are responsible for the conduct of their students** and should plan to sit among the children rather than on the aisle or next to another adult. We recommend at least one chaperone for every 15-20 students. Students should know in advance that they will be required to sit quietly in their seats for a fairly long time.
- **All students and adults are required to wear a face mask over nose and mouth while inside Severance Music Center for the health and safety of all.** Please have students put their masks on while they are still on the bus.

Thank you for your cooperation! If you have questions about these or any other aspects of The Cleveland Orchestra's Education Concerts, please feel free to call the Orchestra's Education Department at (216) 231-7349. Enjoy the concert, and thank you for bringing your students to Severance Music Center!



Joan Katz Napoli
Vice President, Education and Community Programs
The Cleveland Orchestra



Sandra Jones
Manager, Education and Family Concerts
The Cleveland Orchestra

Checklist to Prepare for Education Concerts

The Cleveland Orchestra's Education Department provides schools with teaching tools to assist in preparing students for and enhancing their enjoyment of Education Concerts. *The Score* student newspaper and Teacher's Guide are provided free to schools.

✓ Read *The Score* Student Newspaper

The Score, a special newspaper for students attending Education Concerts, provides feature stories about the Orchestra, background information on composers and musical selections, Fan Mail (student letters), information on how to audition for Cleveland Orchestra Youth Ensembles, this season's Family Concerts, and more!



✓ Use the Online Playlists

The [online playlist](#) of the concert music to be featured in Education Concerts provides a convenient way to familiarize students with the concert music. To access resources online go to clevelandorchestra.com, click on Education & Community, Education and Community, Field Trips, then scroll down to Education Concerts Resources.

Go to [online playlist](#) anytime, for example, in the morning before class begins, during recess or lunch, or while students are packing up to go home. Any exposure will help kids become familiar with the music and enjoy the concert more.

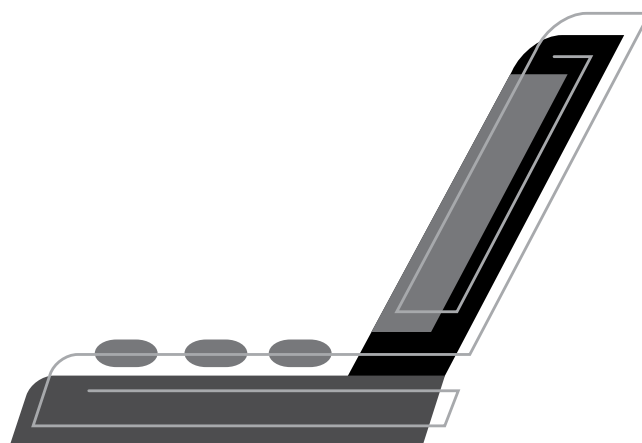
✓ Check out the Teaching Ideas and Orchestral Instruments

This *Teacher Guide* includes repertoire-specific and curriculum-linked teaching ideas and classroom activities, plus a 5-page spread on the instruments of the orchestra.

✓ Surf the Web for Music Education Resources

Here are a few sites that will be of interest –

- ClassicsForKids.org
- dsokids.com
- nyphilkids.org
- sfskids.org
- sphinxkids.org
- fromthetop.org
- kusc.org/culture/kids
- clevelandorchestra.com/education-and-community



Reflection Section

Language Arts Connection for Grades 3-5

Ask students to send Fan Letters to The Cleveland Orchestra describing their Education Concert experience.

- Which piece of music did you like best?
- How did the music make you feel?
- What was your favorite instrument?

Visual Arts Connection for All Grades

After the concert, have students draw or paint a picture of what they saw (orchestra musicians, conductor, Severance Music Center) or how the music made them feel. We often showcase student artwork in displays or in our publications.

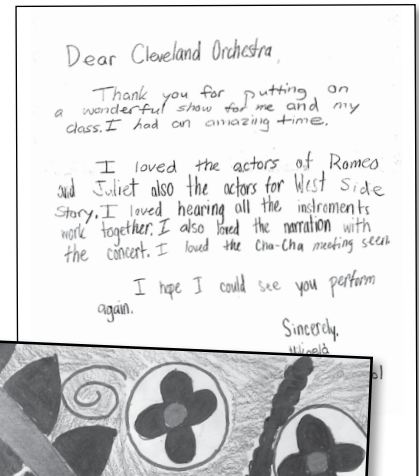
Writing Prompts for Grades 6-8

Ask students to write their own music review of the concert they attended. To help them reflect on the difference between fact writing and opinion writing pieces, they can analyze and compare the components and structure of a factual news story vs. a music review (visit www.cleveland.com/musicdance for articles and reviews of the latest arts and culture events around Cleveland). Students should use the following guidelines when writing their review:

- Begin by stating their overall opinion of the performance
- Include basic event information (*who, what, where, when, why of the concert*)
- Identify reasons to support their opinion directly from their experience as an audience member
- Maintain an objective tone and coherently link reasons supporting their opinion
- Provide a concluding statement

Send fan letters, music reviews and artwork, including name, grade, and school to:

The Cleveland Orchestra
Education & Community Programs Department
Severance Music Center
11001 Euclid Avenue
Cleveland, Ohio 44106.



Music's Many Voices



VINAY PARAMESWARAN

March 16-18, 2022

The Cleveland Orchestra
 Vinay Parameswaran,
conductor
 Severance Music Center

Music is an international language, spoken throughout the world with unique characteristics that help describe the cultural story of a country or region. Throughout the history of Western classical music many composers have incorporated elements from their cultures when writing for orchestra, with melodies, harmonies, and rhythms that reflect their own personal journey. This concert for students in Grades 3-5 showcases some of classical music's many voices, including repertoire by composers of diverse cultures, races, and nationalities; male and female composers; composers from the past as well as contemporary living composers. Take a trip around the world with The Cleveland Orchestra as we explore **Music's Many Voices**.

- | | |
|---------------------------------|--|
| GIOACHINO ROSSINI | Overture to <i>Guillaume Tell</i> (<i>William Tell</i>) |
| WILLIAM GRANT STILL | Movement 3 from Symphony No. 1 ("Afro-American") |
| CARLOS CHAVEZ | Symphony No. 2 (<i>Sinfonia India</i>), excerpt |
| REENA ESMAIL | Movement 3, "Testament," from <i>Vishwas</i> |
| FELA SOWANDE | Mvt. IV from <i>A Folk Symphony - (A Symphony of Nigerian Folk Tunes)</i> |
| ALEJANDRO GARCIA CATURLA | Movement 1, "Danza del Tambor," from <i>Tres Danzas Cubanas</i> |
| HUANG RUO | Flower Drum Song from <i>Feng Yang</i> |
| ALBERTO GINASTERA | Malambo from Four Dances from <i>Estancia</i> , Op. 8, Danza final (Malambo - Final Dance) |
| JOHN WILLIAMS | "Harry's Wondrous World" from <i>Harry Potter and the Sorcerer's Stone</i> |

All artists and programs are subject to change.

Please Note: Education Concerts are approximately one hour in length. Programs are subject to change. Due to time constraints, the musical selections played on Cleveland Orchestra Education Concerts are, in many cases, excerpts from larger works. It is our goal to present a wide range of classical music of the highest artistic quality for you and your students within the time parameters imposed. We encourage you to enjoy the full works with your students whenever possible. Happy listening!

CLASSROOM DISCUSSION QUESTIONS

Begin by reading the information about the composer and their piece in *The Score* student newspaper, then listen to the piece with the class. Use the prompt below to further explore each piece through discussions and activities.



Gioachino Rossini – *Overture to Guillaume Tell (William Tell)*

Although this piece was written by an Italian composer in 1829, it became very popular in the United States when the finale section was used as theme music for *The Lone Ranger* radio show in the 1930's

(and later for the TV show of the same name). Why do you think this music works so well to make us think about galloping horses? What does the music make you think about when you hear it? Pretend you are a screenwriter for a movie or television show: describe (or draw) a scene that would use this music for the soundtrack.



William Grant Still – *Animato* from *Symphony No. 1* (“Afro-American”)

William Grant Still uses a lot of syncopated rhythms that were typical in popular African American music of the time. What

does it mean when a rhythm is syncopated? Many people think that this piece influenced American composer George Gershwin when he wrote “I Got Rhythm” for his 1930 musical called *Girl Crazy*. Listen to a recording of that song to compare the two pieces. Do you think it is fine for composers to “borrow” musical ideas from other composers? How is it different or similar to the practice of artists sampling music in popular music today?



Carlos Chávez – Excerpt from *Symphony No. 2* (*Sinfonía India*)

Listen to the percussion instruments used in this piece. Chávez wrote for many native Yaqui instruments: *jicara de agua* (a water gourd), *güiro* (a notched, hollow gourd),

cascabeles (a Yaqui metal rattle), *tenabari* (a string of butterfly cocoons), *tlapanhuéhuatl* (a Yaqui drum), a pair of *teponaxtles* (tuned drums), and *grijutian* (a string of deer hooves). The composer provides ideas about standard percussion instruments that can be used instead, but asks that the real instruments be used when it is possible. Why do you think the composer wrote for instruments that he knew would be very unfamiliar to most orchestral percussionists? How often do you think the piece is played using all of these special instruments? Go online to look up pictures of these Yaqui percussion instruments.



Reena Esmail – “Testament” from *Vishwas*

Reena Esmail wrote a part for *tabla*, a pair of hand drums that are very popular throughout many genres of Indian music. The part is optional, though, so it is not necessary to include it in the performance

(although she recommends it). Do you like the sound of the tabla drums? How do the drums change the sound of the orchestra? Find a video online of a traditional tabla player playing a solo—you will hear that it is a very virtuosic and exciting instrument when performed by an expert!



Fela Sowande – Mvt. IV from *A Folk* *Symphony*

Fela Sowande's father was a priest and church music was a big part of young Fela's early music education (especially playing the organ and singing in the church choir). Sowande's music often

combines his early church music education and the music of his own heritage, including that of the West African Yoruba tribe, which influenced a lot of Afro-Latin and Caribbean musical styles. On this concert you will hear Sowande's Folk Symphony which was written and performed as part of the celebration of Nigeria's independence from Great Britain. This piece features Yoruba songs and dance rhythms and the mood of the work is joyful and festive. We hear the first folk melody in the woodwinds before the rest of the orchestra joins the celebration. Interesting fact: Sowande was also an educator and had connections with several universities in the United States including University of Pittsburgh, Howard University and nearby Kent State University. Sowande's last teaching position was at Kent State, and Sowande and his wife lived in Ravenna, Ohio where he is buried.



Alejandro García Caturla – “Danza del Tambor” from *Tres Danzas Cubanas*

The title of this movement translates to “Drum Dance.” Listen to the repeated pattern in the low strings and piano in the opening section,

which was written by Caturla to sound like conga drums. Can you imagine how this would sound if it were played on a drum? Can you hear this rhythm played throughout most of the piece? Can you come up with another rhythm that would sound good with this piece?



Huang Ruo – Flower Drum Song from *Feng Yang*

“Flower Drum Song” is one of the most popular Chinese folk songs, which is why Ruo used it in his *Folk Songs for Orchestra*. In writing this piece for the Western classical

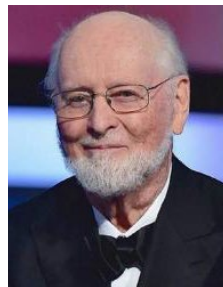
orchestra, he wanted to introduce Chinese music to classical music audiences. What popular American song would you use to introduce people in other parts of the world to the music of the United States?



Alberto Ginastera – “Malambo” from *Four Dances from Estancia*

The malambo is a traditional dance performed by gauchos (Argentinian cowboys). The dance involves loud tapping and stomping movements by the feet. Can you think of any

other dance traditions where the feet create percussive sounds? Compare the Argentinian malambo dance with Spanish flamenco dancing, Irish step dancing, and American tap dancing. How are they similar? How are they different?



John Williams – “Harry’s Wondrous World” from *Harry Potter and the Sorcerer’s Stone*

John Williams is one of the most famous and popular American composers of music for movies. How

do you think his music helps to tell a story? If you were writing an original movie and wanted to use this music, what would your story be about? Describe or draw the main character(s) of your movie.

CLASSROOM ACTIVITY

EXPLORE THE WORLD THROUGH MUSIC

Listening to music gives us a way to travel around the world without leaving the classroom or concert hall. Preparing for this concert provides the students with an opportunity to get a glimpse into many musical traditions from around the world. Using a map or globe, have students identify the location of each country featured in the music of this concert. Discuss what the students already know about the music from those areas. As you add locations to the map, compare how music from the same region share similar elements (as well as how the music is different)—an example of this would be to compare and contrast the music by Chávez (Mexico) and Caturla (Cuba). Showcase the ways that music can be used to tell stories through music, songs, and dance.

As the class works their way around the world in this musical exploration, keep track of the journey using one of the following:

- **Create a Musical Passport** – Have each student record the countries they visit in their very own passport! Each page should list the country, composer, name of composition, and type of piece (storytelling, folk song, dance, etc.). Students can draw pictures or write short reflections about each country. Assign a few students each day to be the passport agent who will stamp the passports at the end of the class.
- **Write Postcards to Family** – After visiting a country through the piece of music, have each student write a postcard to tell their families what they saw in their imagination as they listened to the recording. Postcards can be decorated on one side with images inspired by the music. The students can take their postcard home to deliver to their families after each visit.
- **Create a Travel Diary** – This activity will allow for a deeper reflection about each piece. Use some of the above discussion prompts (or brainstorm with the students to come up with other ideas) and have students record their thoughts about each piece and how it represents a musical tradition in their travel diary. Students could also use this activity to explore the music through creative writing using original short stories or poetry inspired by the music.



Curriculum Connections

Ohio Learning Standards (Grades 3-5)

ENGLISH LANGUAGE ARTS

Writing Standards

- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Conduct short research projects that build knowledge about a topic.

FINE ARTS: MUSIC

Perceiving/Knowing/Creating (CE)

- Visually and aurally, identify the four families of orchestral instruments.
- Identify and discriminate between sounds produced by various instruments and the human voice.
- Listen to and identify the music of different composers of world cultures.
- Identify careers in music including composing, performing and conducting.
- Listen, identify and respond to music of different composers and world cultures.
- Identify elements of music using developmentally appropriate vocabulary.

Producing/Performing (PR)

- Sing, move, and respond to music from world cultures and different composers.
- Demonstrate appropriate audience etiquette at live performances.

Responding/Reflecting (RE)

- Notice and describe what they hear in selected pieces of music and compare their responses to those of others.
- Explain personal preferences for specific musical selections using music vocabulary.
- Evaluate audience etiquette associated with various musical performances and venue.
- Analyze music in terms of how it communicates words, feelings, moods or images.
- Explain how the elements and subject matter of music connect with disciplines outside the arts.
- Interpret a selected musical work using dance, drama, or visual art.

THE CLEVELAND ORCHESTRA

Education Concerts for Grades 6-8



The life and music of Joseph Bologne, Chevalier de Saint-Georges

The Chevalier, written and directed by Bill Barclay



VINAY PARAMESWARAN

May 4-6, 2022

The Cleveland Orchestra
Vinay Parameswaran,
conductor
Severance Music Center

This concert theater event tells the story of composer Joseph Bologne, son of a slave and French aristocrat, music teacher to Marie Antoinette, and a contemporary of Mozart's, whose musical genius was rarely acknowledged due to his race, until now... *"Joseph Bologne is not only the first major Black composer, he was one of the first artist advocates, fighting for the abolition of slavery while coding equality into his music"* says Bill Barclay, writer and director of *The Chevalier* and artistic director of Concert Theatre Works. *"It is inconceivable that Bologne is not widely celebrated, played, taught, and understood. This powerful story is just the beginning."*

Four actors and young violin soloist Brendon Elliott, from the Sphinx roster of Black and Latinx musicians, join The Cleveland Orchestra to tell Bologne's incredible story alongside his finest works for orchestra.

Featuring the music of Joseph Bologne, including excerpts from:

- Symphony No. 2 in D major, Op. 11
- Violin Concerto Op. 3, No. 1 in D major — II. Adagio
- Symphony in G major, Op. 11 No. 1 — III. Allegro assai
- Violin Sonata No. 2 in A major
- String Quartet No. 4 in C minor — I. Allegro moderato
- L'amant anonyme: Ballet No. 1
- Violin Concerto in A major, Op. 5, No. 2 — I. Allegro moderato
- Symphony Concertante in G major, Op. 13 — II. Rondeau & cadenza
- Violin Concerto No. 9 in G major, Op. 8 — III. Rondeau

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Joseph Bologne, Chevalier de Saint-Georges (1745-1799) plays a very important role in Western classical music as the first composer of African ancestry. Born on a plantation on the island of Guadeloupe in the French West Indies, he moved to Paris when he was seven years old. Young Joseph was enrolled at the Royal Polytechnique Academy at age thirteen to learn fencing and horsemanship. Upon graduation, he was made a *Gendarme du roi* (officer of the king's bodyguard) and was granted the classification of a *chevalier* (a knight). In addition to being a champion fencer, Saint-Georges was well-known as an accomplished violinist. He became the concertmaster and director of the *Concerts des Amateurs*, considered among the best orchestras in Europe at the time. He wrote many compositions in his lifetime, including operas, symphonies, violin concertos, chamber music pieces, and vocal works. He was a favorite musician/composer of the French queen Marie Antoinette, and appeared as a frequent guest in concerts at the palace. Although much was lost during the French Revolution, his music has seen a revival in recent decades.

LISTENING, LEARNING, AND DISCUSSING

Allow time each day to play a piece from the concert playlist—this will help the students enjoy the live performance much better once the music is familiar to them. Choose a routine that works best for your class: maybe you will start each day with music, use it as a way to regroup after lunchtime, or play while the students pack up for the day.

Have students read the information about the composer and the pieces in *The Score* student newspaper. Use some of the prompts below to further explore the composer and his music through discussions and activities.

Get the discussion going...

- Joseph Bologne was a talented violinist and composer, yet his name is not as well-known as many of his contemporaries (including Mozart and Haydn). Why do you think his music got “lost”? How would his music be “discovered” after many years?
- Joseph Bologne was the first Western classical composer of African descent. He had to overcome barriers for people to accept him as a musician and composer in a time that these artists were typically white. Have you ever been in a situation where you felt like you were an outsider? How did you overcome these feelings? Were you able to be successful?
- Joseph Bologne was one of the first classical musicians to break through racial barriers to pursue his passion for performing and composing. Who are some artists, athletes, or other people from history who have broken barriers? Is there anyone that you admire the most for how they fought discrimination?
- Which piece(s) are you most looking forward to hearing in the concert? Why?

The Chevalier was commissioned by The Boston Symphony Orchestra in 2018; Debuted at the Tanglewood Learning Institute in 2019, was a finalist for the Eugene O’Neill National Playwrights Conference in 2020, and the recipient of a National Endowment of the Arts Grant in 2021.

CLASSROOM ACTIVITY – LEARNING ABOUT MUSIC FROM THE CLASSICAL STYLE PERIOD

Learning about music from long ago gives us a glimpse into the living history of Western classical music. Although we use the word “classical” to refer to music that is not pop, jazz, or folk, the Classical (with a capital “C”) style period refers to music written between roughly 1730 and 1820. The music of Saint-Georges is an excellent example of this style period. Choose a few listening activities to let the students experience the music of this era:

Listening to a Classical Symphony

- Symphony No. 2 is an excellent example of a typical symphony from the Classical style period. It is in three movements: Allegro presto (fast), Andante (slow), and Presto (very fast). When the class listens to the entire 8-minute symphony, have the students indicate when the next movement has started. As an extra challenge, play a short section from anywhere in the piece and let students guess which movement it is from.
- This symphony is also nice way for students to try out some conducting. Instruct them how to conduct in 3 for the first movement, and in 2 for the second and third movements. These last two movements feel very different even though they both have 2 beats in a measure—let the students say how they feel different to conduct.

Concerto, Concertante, or Sonata?

- Three popular types of pieces from the Classical style period are the concerto (a solo instrument accompanied by an orchestra), a concertante (featuring more than one solo instrument and accompanied by an orchestra), and the sonata (a solo instrument accompanied by a harpsichord or piano). Play short excerpts from the concerto, the concertante, and the sonata and let students determine which type of piece they are listening to.

The Rise of Chamber Music

- The Classical style period saw the development of chamber music. This music is different from orchestral pieces because: it is played by a small number of people (usually from two to six players), there is no conductor, and each musician is the only one playing their individual part. Listen to the string quartet—how does this sound different from the symphony? Play excerpts from each to see if the students can hear the difference.

Curriculum Connections

Ohio Learning Standards - Grades 6-8

FINE ARTS: MUSIC

Perceiving/Knowing/Creating (CE)

- Describe distinguishing characteristics of music forms from various cultures and historical periods.
- Recognize and identify historical and cultural contexts (e.g., time and place of a musical event) that have influenced music.
- Distinguish between and among the use of dynamics, meter, tempo, and tonality in various pieces through active listening.
- Describe a varied repertoire of music with appropriate music vocabulary.

Producing/Performing (PR)

- Attend live performances and demonstrate appropriate audience etiquette.

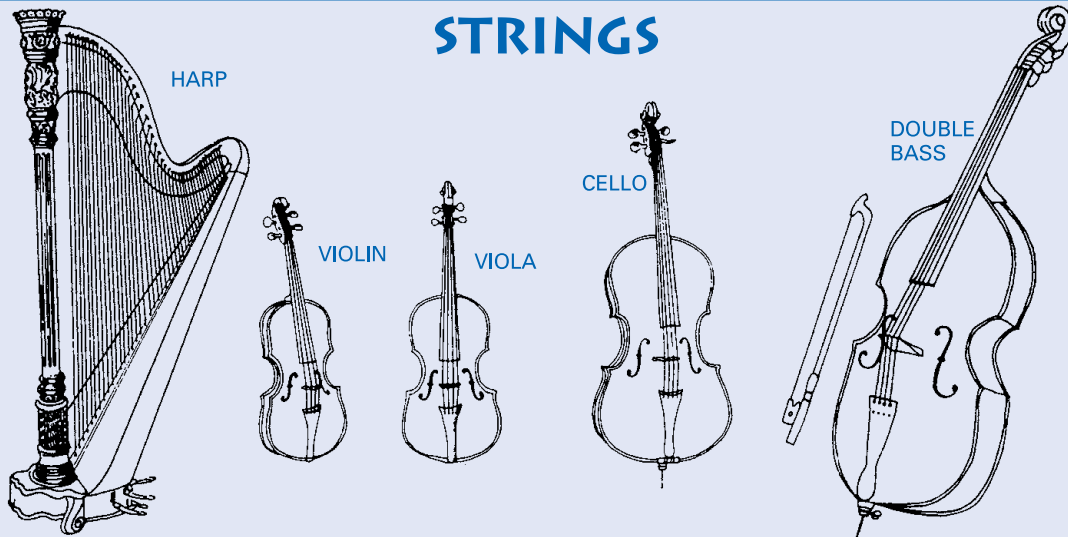
Responding/Reflecting (RE)

- Reflect on a variety of live or recorded music performances.
- Compare and contrast a varied repertoire of music on the basis of how elements of music are used to create meaning and expression.
- Compare and contrast selected composers and their works.
- Express how music performance and settings affect audience response.
- Apply criteria based on elements of music to support personal preferences for specific musical works.

THE INSTRUMENTS

OF THE CLEVELAND ORCHESTRA

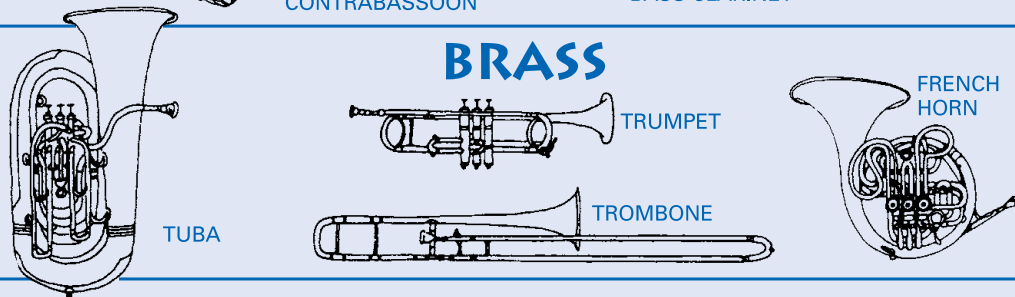
STRINGS



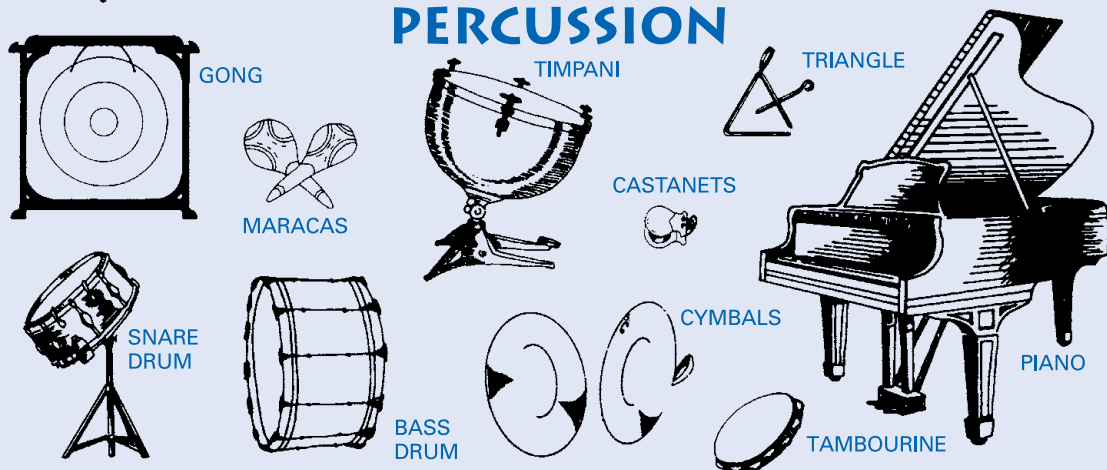
WOODWINDS



BRASS

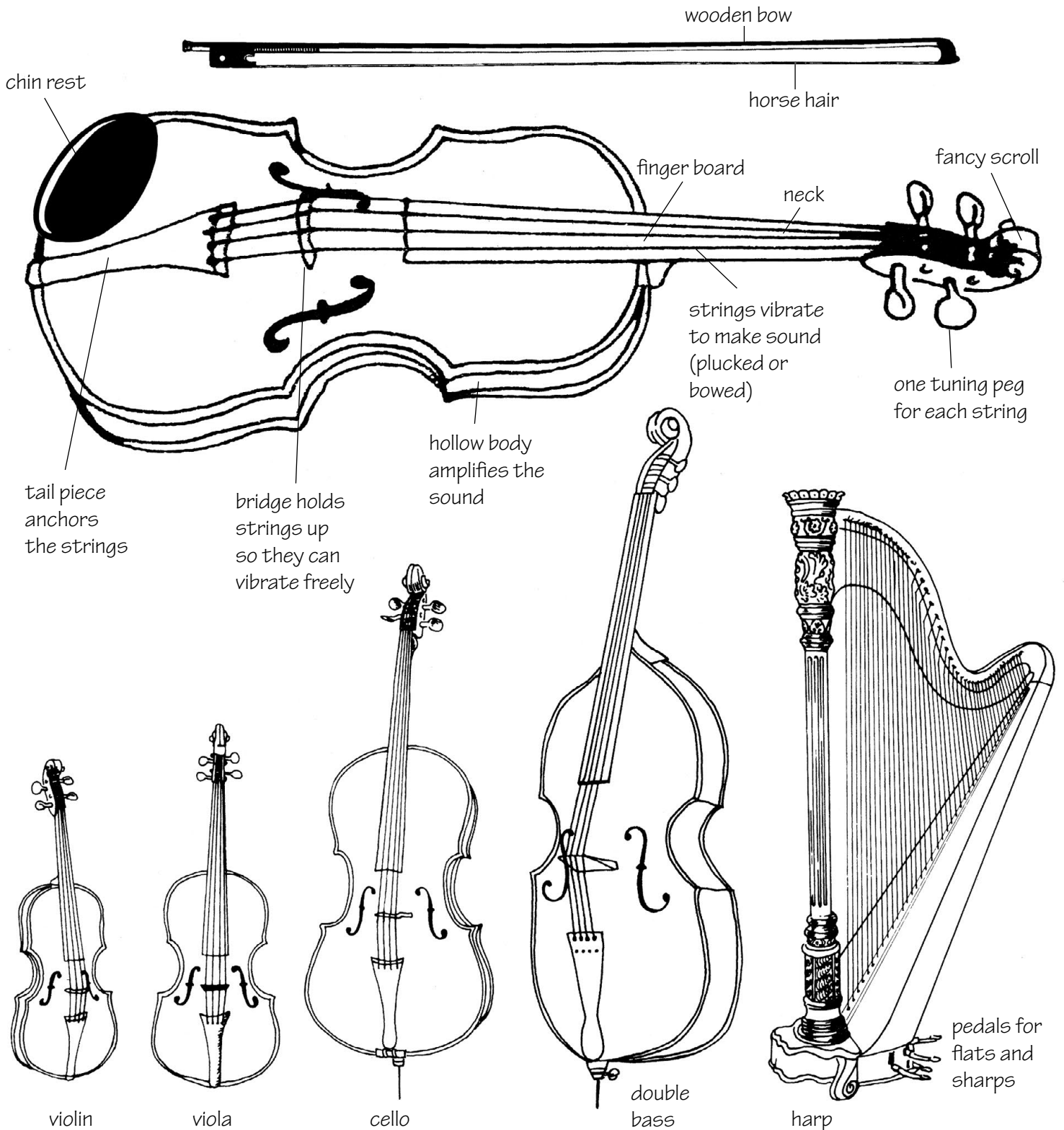


PERCUSSION



Sensational Strings!

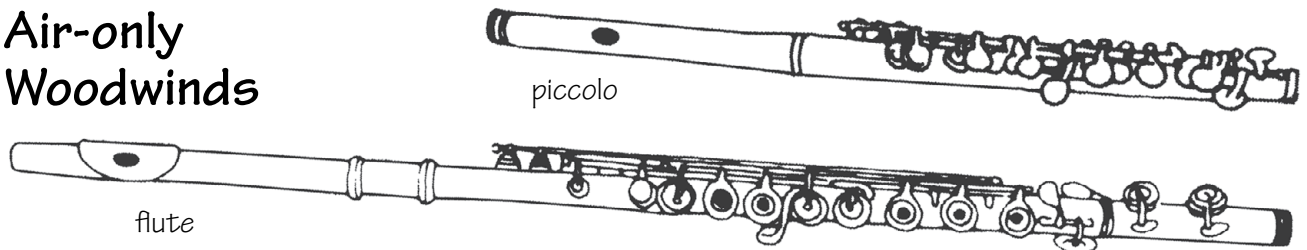
Historians think that the first instrument in the string family was developed from the caveman's hunting bow. In the string family, sound is made by plucking, strumming or drawing a bow across the strings. The harp has 47 strings and pedals to add flats and sharps!



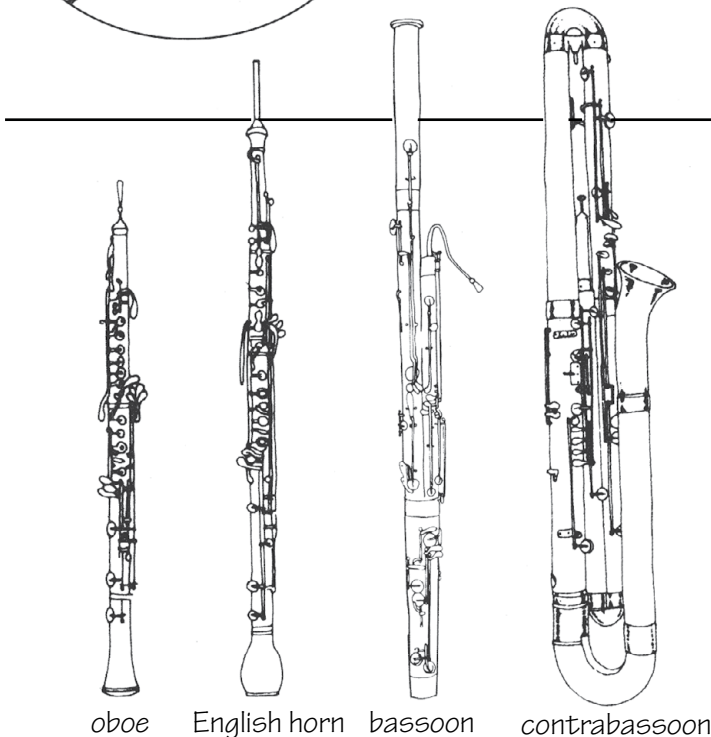
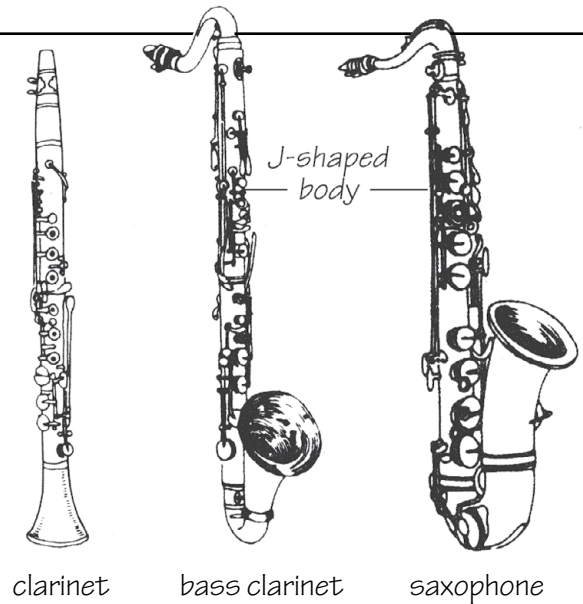
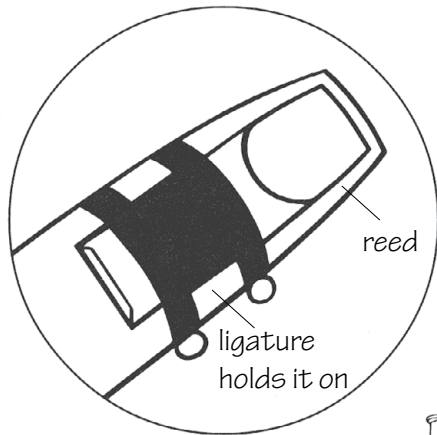
Wondrous Woodwinds!

The first woodwind instrument may have been created by blowing through a blade of grass or an old animal bone. The first woodwinds had open holes that needed to be covered by your fingers. Eventually, inventors added a system of metal keys that would cover more than one hole at a time. The three types of woodwinds are (1) those which you blow across an open hole to make sound; (2) those with a single wooden reed on the mouthpiece; and (3) those with two small wooden reeds tied together called double reeds. In the last two kinds, the reeds vibrate to make sound.

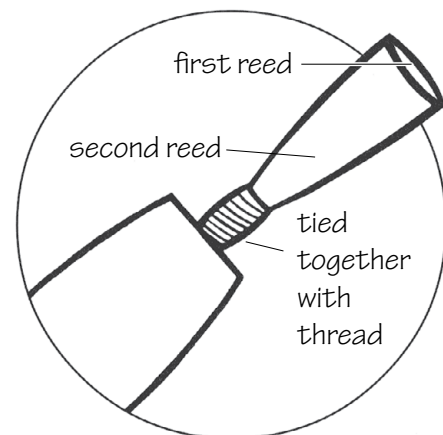
Air-only Woodwinds



Single Reed Woodwinds

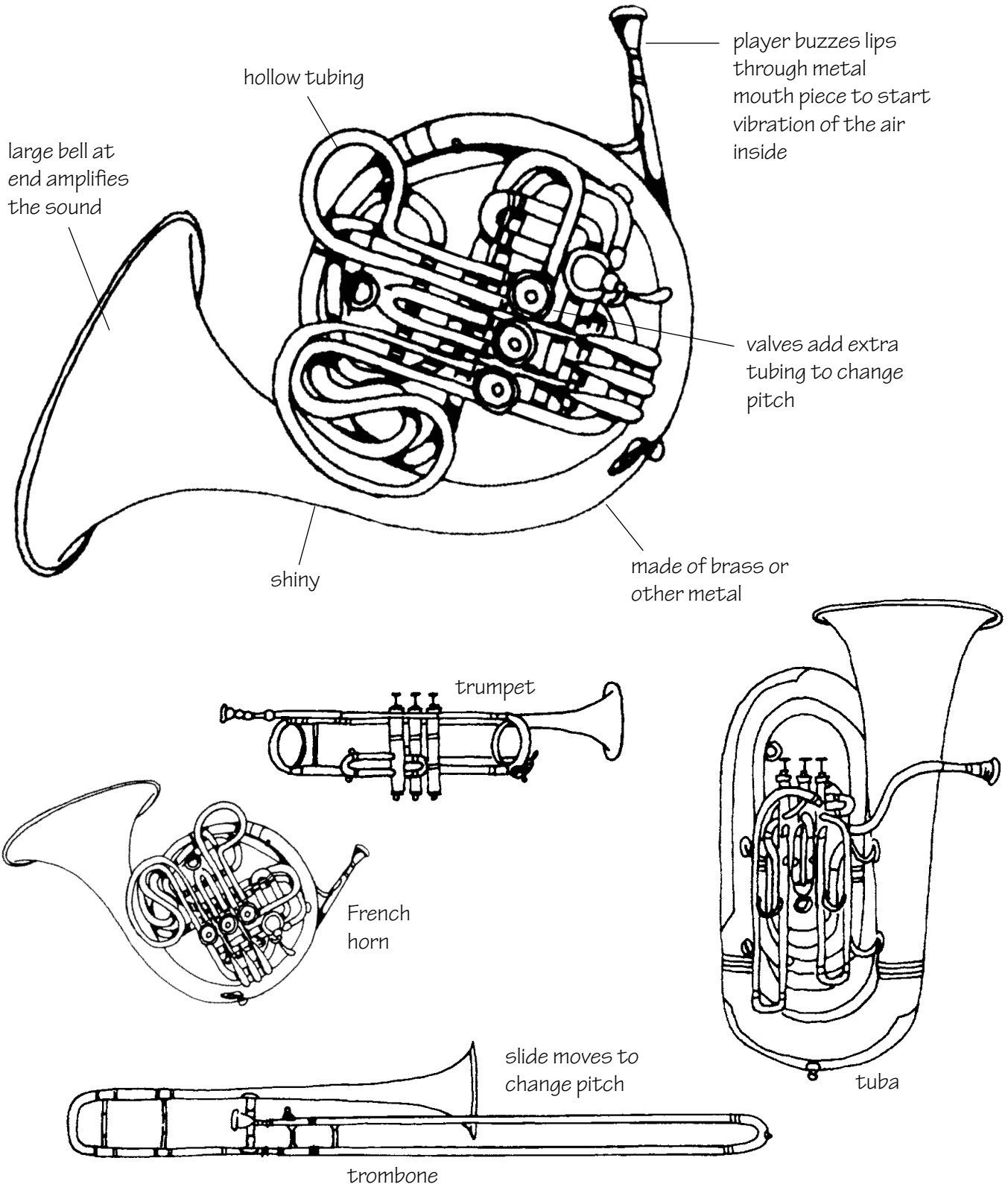


Double Reed Woodwinds



Brilliant Brass!

Ancient brass instruments were made of bone or an animal's horn. Today they are made of metal. Brass players create sound by buzzing their lips into the metal mouthpiece. They play different notes by tightening and loosening their lips, and by pressing down valves (or in the case of the trombone, by moving the slide in and out!).



Power Packed Percussion!

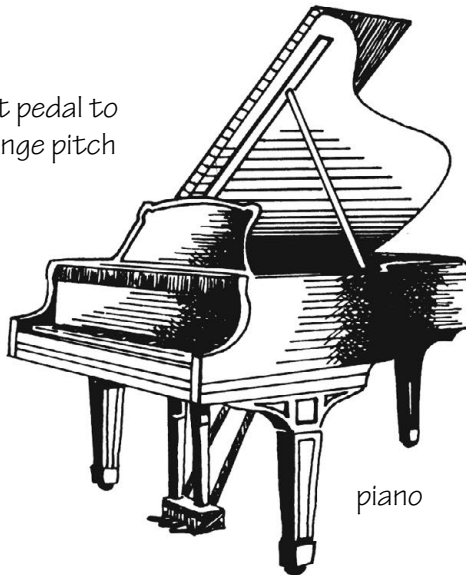
The percussion instruments provide the orchestra with accents, rhythms and special sounds. Force is required to make the instruments vibrate. Sound is produced by striking, hitting, scraping, shaking, rubbing or tapping the instruments with a stick, mallet, beater or a hand! There are two kinds of percussion instruments: 1) instruments like the timpani which can play a melody; and 2) those like the snare drum, which make only one pitch.

Tunable instruments that can play a melody

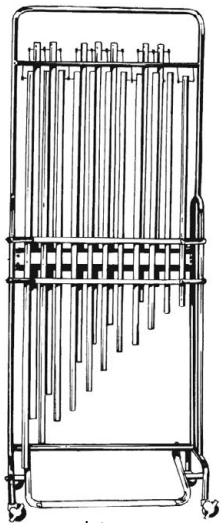


timpani

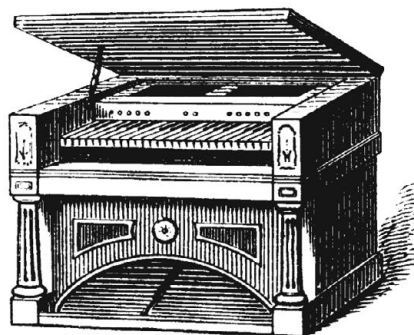
foot pedal to change pitch



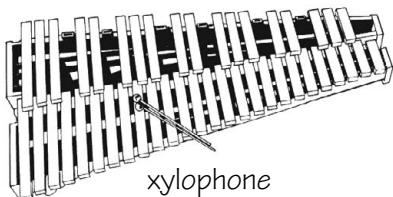
piano



chimes

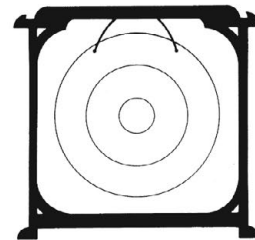


celesta



xylophone

Instruments that make one pitch



gong



triangle



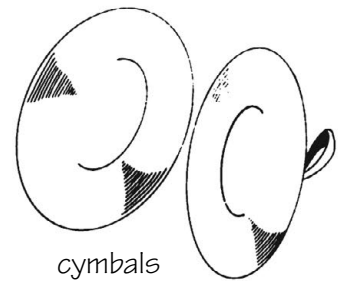
snare drum



maracas



castanets



cymbals

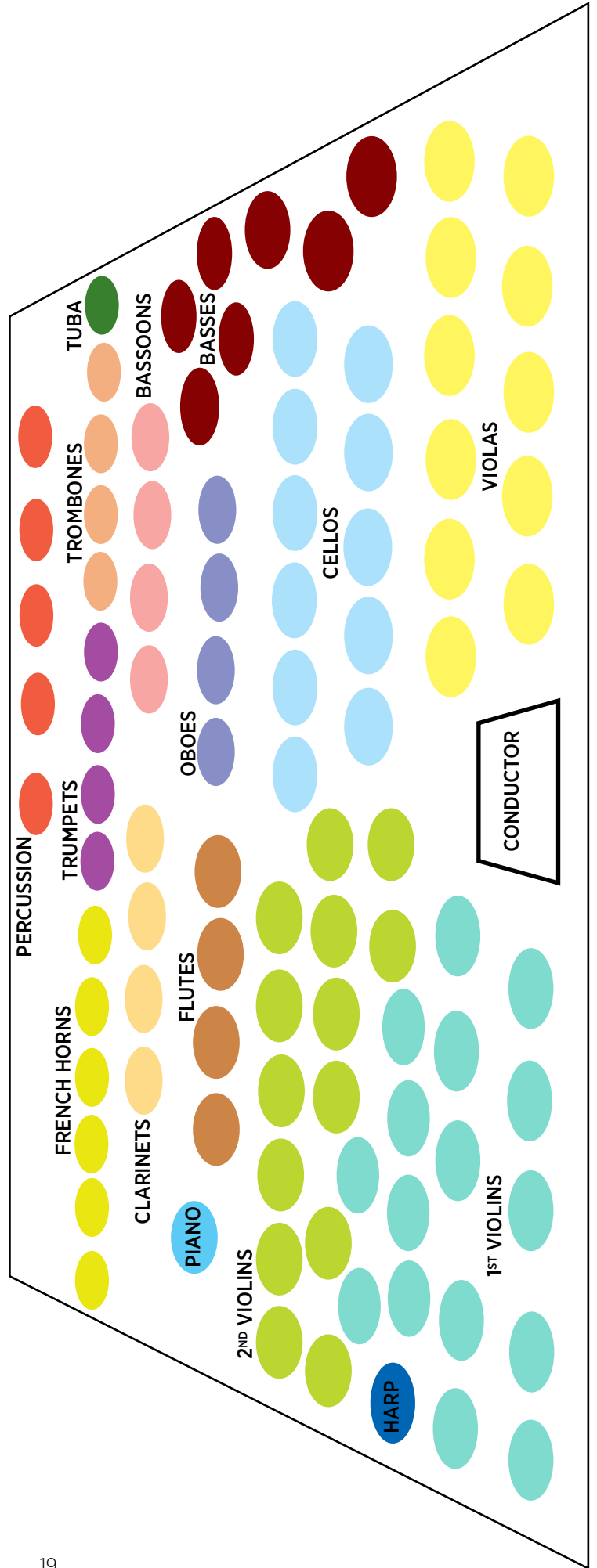


tambourin



bass drum

THE CLEVELAND ORCHESTRA SEATING CHART



Thank you, Supporters



The Cleveland Orchestra
Severance Music Center
11001 Euclid Avenue
Cleveland, OH 44106

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as of January 5, 2022