

THE CLEVELAND ORCHESTRA  
FRANZ WELSER-MÖST MUSIC DIRECTOR

22  
23 SEASON

# Teacher's Guide



2022/23 Education Concerts  
Daniel Reith, *conductor*

Dear Teachers,

## Welcome to The Cleveland Orchestra's 2022/23 season of Education Concerts!

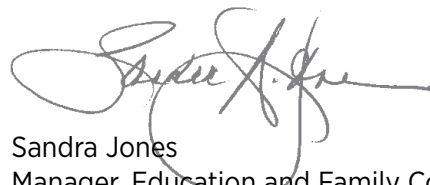
In order to ensure everyone's comfort and enjoyment during the concert, we ask that you please follow these simple guidelines:

- **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 provide the designated "Bus Route" and map for your trip to 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.

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!



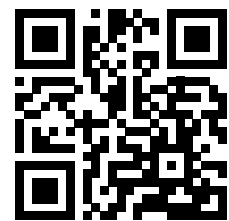
## ✓ Use the Online Playlists

The **online playlists** (links and QR codes to the right) of the concert music to be featured in Education Concerts provides a convenient way to familiarize students with the concert music.

Go to the online playlists 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.

## ONLINE PLAYLISTS:

**The Sounds of Water**  
[spoti.fi/3DUFviZ](https://spoti.fi/3DUFviZ)



**Ellis Island**  
[spoti.fi/3r9KF31](https://spoti.fi/3r9KF31)



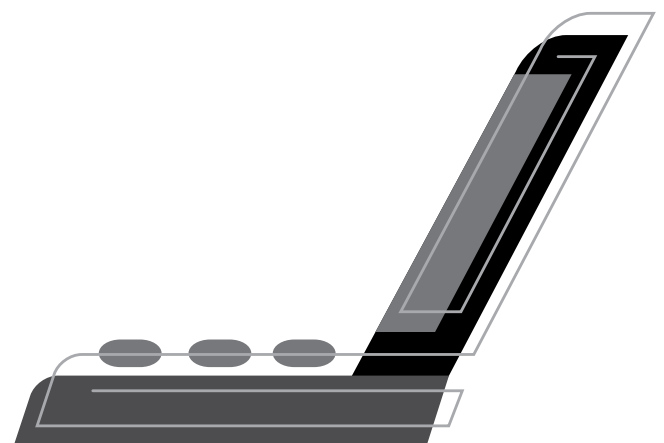
## ✓ Check out the Teaching Ideas and Orchestral Instruments

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](https://ClassicsForKids.org)
- [dsokids.com](https://dsokids.com)
- [nyphilkids.org](https://nyphilkids.org)
- [sfskids.org](https://sfskids.org)
- [sphinxkids.org](https://sphinxkids.org)
- [fromthetop.org](https://fromthetop.org)
- [clevelandorchestra.com/education-and-community](https://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.

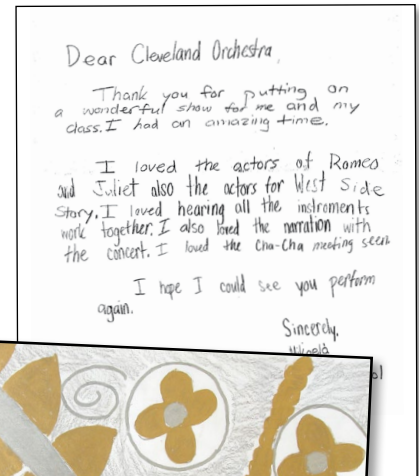
## Writing Prompts for Grades 6-12

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](http://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.





# The Sounds of Water



Daniel Reith

**NOV 9-11, 2022**

10:00 a.m. & 12:00 p.m.

The Cleveland Orchestra

Daniel Reith, *conductor*

Daniel Singer, *narrator*

Water, water everywhere! Did you know that more than 70% of the earth's surface is covered by water?

It's no wonder then that oceans, seas, and rivers have inspired countless composers of the past and present. All of the pieces on this concert are connected to bodies of water, large and small, throughout the world! As students learn about the critical role of the water cycle as part of their classroom earth science and environmental curricula, they'll also gain an additional perspective of the role water plays in the music and the arts in *The Sound of Water*.

<b>WILLIAMS</b>	Shark Theme from <i>Jaws</i>
<b>MENDELSSOHN</b>	<i>Calm Sea and Propserous Journey</i> (excerpt)
<b>BEETHOVEN</b>	Fourth Movement "Storm" from Symphony No. 6
<b>PRICE</b>	Second Movement from <i>The Mississippi River Suite</i>
<b>RESPIGHI</b>	Third Movement from <i>Fountains of Rome</i>
<b>ELLINGTON</b>	Third Movement "Giggling Rapids" from <i>The River</i>
<b>CLYNE</b>	Third Movement from <i>Abstractions</i>
<b>RAVEL</b>	<i>Une barque sur l'océan</i> (excerpt)
<b>BRITTEN</b>	Fourth Movement from <i>Four Sea Interludes</i> from <i>Peter Grimes</i> , Opus 33a
<b>BADELT</b> (arr. RICKETTS)	<i>Pirates of the Carribean</i> (excerpt)

*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 TEACHING IDEAS

For centuries, composers have looked to nature for ideas and inspiration for their music. Water in its many forms has served as a common theme in all genres of music. Here are some ideas to help students get ready for this exciting concert:

## TO PREPARE FOR THE CONCERT:

### Know The Score!

Have students read *The Score* student newspaper to learn about the composers and musical selections featured on this concert. Students will also find other activities to discover more about classical music and orchestra.

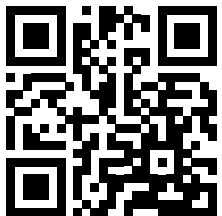
### Listen to the Music!

Listen to the [Spotify playlist](#) containing the pieces featured on this one-hour Education Concert. Try playing a selection from the playlist daily – as students are entering the classroom in the morning, getting ready to depart for the day, or during a designated listening time in the school day. The more familiar students are with the music, the more they will enjoy the concert. After listening to several pieces, ask students which pieces they are most looking forward to hearing on the concert, and why.

(NOTE: There is not a recording available for the piece by Anna Clyne. Talk to the students about the excitement around hearing a piece that is only available to people who attend a live performance!)

### The Sounds of Water Playlist

[spoti.fi/3DUFviZ](https://spoti.fi/3DUFviZ)



## ACTIVITIES TO GET TO KNOW THE MUSIC BETTER:

### Play the Musical Match Game

This concert presents music inspired by a wide variety of water. Put up a list describing these water sources on a poster or on the board. Select pieces from the concert playlist in a random order. Ask the students if they can guess which water description inspired the piece of music, and then have them give reasons why. *(Be sure to emphasize that describing things through music is not as exact as writing words or drawing a picture. Different images in their mind could go with more than one piece—and that's fine! What musical tools would they use to compose a piece that describes a specific type of water?)*

### THE TYPES OF WATER THAT INSPIRE THESE PIECES:

- A deadly shark swims quietly through the ocean. (*Williams: Shark Theme from Jaws*)
- A ship prepares to set out on a voyage – first the seas are calm, but then the wind picks up and the journey begins! (*Mendelssohn: Calm Sea and Prosperous Voyage*)
- A beautiful day in the meadow is interrupted by a thunderstorm. (*Beethoven: "Storm" from Symphony No. 6*)
- Sights and sounds on a trip down the Mississippi River, including birds in nature, a Native American homeland, and hints of spirituals and New Orleans jazz. (*Price: Mississippi River Suite*)
- An enormous fountain in the center of Rome bursts with energy. (*Respighi: Fountains of Rome*)
- The quick-moving rapids of a river splash and bubble. (*Ellington: Giggling Rapids*)
- A boat on the ocean flows peacefully through the water before encountering a passing storm. (*Ravel: A Boat on the Ocean*)
- A stormy ocean with crashing waves and gusting winds causes trouble for a fisherman's ship. (*Britten: "Storm" from Four Sea Interludes*)
- Adventures abound in the life of a pirate! (*Badelt: Pirates of the Caribbean*)

### Create a Storm Soundscape

The selections by Beethoven, Britten, and Ravel all portray a storm. Compare the Beethoven and Britten – ask students how these composers write music to sound like a storm? What instruments would the students choose to write a stormy composition? Listen to the Ravel – like the Britten, it also portrays a storm at sea. Which storm sounds more dangerous? How are these pieces similar? How are they different?

Have students create their own rainstorm soundscape:

- 1) Sit in a large circle with the students (everyone seated on chairs might be easiest, but this activity could also be done sitting on the floor or standing).
- 2) Explain that you will be passing an action around the circle – every student should follow the person on their left to know when to change to the next action. *Note that all actions should not be done in the same rhythm or beat!*

3) Once an action makes it around the circle, you begin a new action (students continue the action they have been doing until the person on their left changes to the next one).

4) Follow this series of actions in order:

- Hands on lap (silence)
- Rub hands (wind)
- Tap finger on palm (raindrops)
- Snap fingers (rain showers)
- Clap hands (heavy rain)
- Stomp feet or slap thighs (thunder)
- Clap hands (heavy rain)
- Snap fingers (rain showers)
- Taps finger on palm (raindrops)
- Rub hands (wind)
- Hands on lap (silence)



5) Ask the students: What did they hear? Are there other actions they could use to make it sound even more like a rainstorm? Does it still sound like a storm if everyone snaps, etc. in the same beat?

## Making Music with Water

Music can be written to sound like water. Sometimes, musicians also use water to create music! Chinese-born composer Tan Dun even wrote a percussion piece called *Concerto for Water Percussion and Orchestra* that features water as an instrument. Experiment with some ways to create music and sounds with water (and use science to investigate why these methods work):

- Using a soda bottle, blow across the top to make a sound. Now add some water and see how the pitch of the note goes higher. Add more and it goes higher still. Can the students “tune” three same-sized bottles with water to play “Mary Had a Little Lamb” or another simple tune?
- Fill up a metal water bottle halfway. Screw on the cap tightly. Have students hold the bottle by the top and tap using a chopstick. Now keep tapping while moving the bottle to a horizontal position. How does the pitch change? Experiment with different amounts of water in the bottle.
- Get a wooden bowl and a soft rubber percussion mallet. Place the bowl open side-down on the table and hit with the mallet. Now float the bowl (still open side-down) in a container of water. How does the water change the sound? Why is it more resonant? (*NOTE: Water drums like these are found all over the world, including in Native American music and African music.*)
- Fill up a bucket (such as a large bucket from the hardware store) with water. Use a PVC pipe and a flip-flop (easier with the strap removed) to make sounds: hold the pipe partially submerged in the water and tap the open end with the flip-flop. How does the sound change when you move the pipe to different depths of the water? This works best if you always have at least a little of the PVC pipe in the water – why?

## AFTER THE CONCERT

Ask the students to share their thoughts about what they heard at the concert: What did they think about the music? How well did the music create images of water as they listened? What’s the difference between listening to recorded music and a live performance? Which piece(s) did they like the best in the concert?

You can also ask them what they thought about The Cleveland Orchestra: Which instrument(s) did they like best and why? Which instrument(s) have they seen/heard before? Which TCO musician was the most memorable? What did the conductor do to keep all of the musicians playing together?

Ask them about a career in music: Can they imagine what it would be like to have a job playing in an orchestra? What instrument would they play? Would they like to be the conductor? Would they like to be a composer?

Have students write a letter or draw a picture to send to The Cleveland Orchestra. It might be featured in a future edition of *The Score!*



# CURRICULUM CONNECTIONS

## Ohio Learning Standards - Grades 3-5

### FINE ARTS: MUSIC

#### Creating – Grade 3

- 1CE** Visually and aurally, identify the four families of orchestral instruments.
- 2CE** Identify and discriminate between sounds produced by various instruments and the human voice.
- 3CE** Listen to and identify the music of different composers of world cultures.
- 4CE** Identify and respond to simple music forms (e.g., AB, ABA).
- 5CE** Identify elements of music using developmentally appropriate vocabulary.
- 6CE** Identify careers in music including composing, performing, and conducting.

#### Creating – Grade 4

- 1CE** Classify instruments by the four families of the orchestra.
- 2CE** Describe the way sound is produced by various instruments and the human voice
- 3CE** Listen, identify and respond to music of different composers and world cultures.
- 4CE** Discuss the lives and times of composers from various historical periods.
- 5CE** Identify and respond to basic music forms (e.g., AABA and rondo).
- 6CE** Identify elements of music using developmentally appropriate vocabulary.
- 7CE** Describe the roles of musicians in various music settings.

#### Creating – Grade 5

- 1CE** Describe distinguishing characteristics of music forms (e.g., verse-refrain, AB, ABA, rondo, canon, theme and variation) from various cultures and historical periods.
- 2CE** Identify instruments used in Western and world music ensembles.
- 3CE** Identify different functions and uses of music in American and other cultures.
- 4CE** Identify the major periods, genres, and composers in the development of Western and non-Western music.
- 5CE** Distinguish between and among the use of dynamics, meter, tempo, and tonality in various pieces through active listening.

#### Producing / Performing – Grade 3

- 9PR** Demonstrate appropriate audience etiquette at live performances.

#### Producing / Performing – Grade 4

- 8PR** Demonstrate appropriate audience etiquette at live performances.

#### Producing / Performing – Grade 5

- 6PR** Attend live performances and demonstrate appropriate audience etiquette.

#### Responding – Grade 3

- 1RE** Compare and discuss the use of similarly-named elements (e.g. form, line, rhythm) in music and other art forms.
- 2RE** Notice and describe what they hear in selected pieces of music and compare their responses to those of others.

- 3RE** Explain personal preferences for specific musical selections using music vocabulary.

- 4RE** Evaluate audience etiquette associated with various musical performances and settings.

- 5RE** Analyze music in terms of how it communicates words, feelings, moods or images.

#### Responding – Grade 4

- 1RE** Explain how the elements and subject matter of music connect with disciplines outside the arts.

- 2RE** Describe the connection between emotion and music in selected musical works.

- 3RE** Explain classification of musical instruments, voices, composers, and forms using appropriate music vocabulary.

- 4RE** Discuss the roles of musicians heard in various performance settings.

#### Responding – Grade 5

- 1RE** Develop criteria to evaluate the quality and effectiveness of music performances and compositions including their own.

- 2RE** Reflect on a variety of live or recorded music performances.

- 3RE** Communicate the importance of music in everyday life.

- 4RE** Describe ways that music relates to other art forms using appropriate terminology.

- 5RE** Compare and contrast subject matter common to music and other subject areas.





# Ellis Island: The Dream of America



Daniel Reith

**APR 18-21, 2023**

10:00 a.m. & 12:00 p.m.

The Cleveland Orchestra

Daniel Reith, *conductor*

Music by American composer Peter Boyer

Composer Peter Boyer's Grammy Award-nominated *Ellis Island: The Dream of America* combines orchestral music with spoken word and projected images to illustrate the historic American immigrant experience at the turn of the 20th century. Local actors tell the stories of real immigrants who struggled mightily to come to America.

The spoken texts for this concert come from the Ellis Island Oral History Project, a historic collection of interviews with actual immigrants about their experiences emigrating to America.

After extensive research in this archive, Boyer chose the stories of seven immigrants who came to America through Ellis Island from disparate nations between 1910-1940. He shaped short monologues from the actual words of these immigrants and wove them into an orchestral tapestry which frames and comments on their poignant, humorous, moving, and inspiring stories. The work concludes with a reading of the Emma Lazarus poem *The New Colossus* ("Give me your tired, your poor..."), providing an emotionally powerful ending to this celebration of our nation of immigrants.

*All music by Peter Boyer*

## **PROLOGUE**

Words of Helen Cohen, emigrated from Poland in 1920

## **MUSICAL INTERLUDE 1**

Words of James Apanomith, emigrated from Greece in 1911

## **MUSICAL INTERLUDE 2**

Words of Lillian Galletta, emigrated from Italy in 1928

## **MUSICAL INTERLUDE 3**

Words of Lazarus Salamon, emigrated from Hungary in 1920

## **MUSICAL INTERLUDE 4**

Words of Helen Rosenthal, emigrated from Belgium in 1940

## **MUSICAL INTERLUDE 5**

Words of Manny Steen, emigrated from Ireland in 1925

## **MUSICAL INTERLUDE 6**

Words of Katherine Beychok, emigrated from Russia in 1910

## **EPILOGUE**

"The New Colossus"  
(Emma Lazarus, 1883)

*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 TEACHING IDEAS

For 62 years (1892-1954), Ellis Island served as the gateway for over twelve million immigrants who dreamed of life in America. Here are some ideas to help students get ready for this informative and moving performance:

### TO PREPARE FOR THE CONCERT:

#### Know The Score!

Have students read *The Score* student newspaper to learn about Ellis Island, the Statue of Liberty, and composer Peter Boyer. Students will also find other activities to discover more about classical music and orchestra.

#### Listen to the Music!

The [Spotify playlist](#) features Ellis Island: The Dream of America in its entirety. Break down your listening by sections to focus on one or two tracks a day:

#### TRACKS 1, 3, 5, 7, 9, 11 & 13

These tracks are instrumental only. Try playing one each day and ask students to describe what they hear (What instruments are playing the melody? What role do the other instruments have? What mood is the composer creating with the music? What image do you see in your mind while you listen to the music?). The more familiar students are with the music, the more they will enjoy the live performance. Track 1 is the Prologue (6 minutes long) and the rest are interludes (each around 2 minutes or less).

#### TRACKS 2, 4, 6, 8, 10, 12, 14

These tracks feature the monologues based on seven immigrant stories. Focus on one of these in a day. Have the students locate the country the person is from on a map or globe, and ask them to trace how the boat might have traveled to reach New York. After listening to their story, get student feedback on what the story meant to them. (The student newspaper includes a list of the immigrants in order as they are featured in the concert – use the newspaper to keep track of each one as you focus on their story.)

#### TRACK 15

This track has the actors reading the poem written by Emma Lazarus entitled “The New Colossus.” Write the poem on the board or a poster and have the students follow along (they can also find it in *The Score*). Ask if they understand what the words mean. How do the words relate to our country today?

## ACTIVITIES TO LEARN MORE ABOUT ELLIS ISLAND & THE STATUE OF LIBERTY:

### Making Connections Through Interviews

In this concert, students will hear the stories of seven different immigrants. Ask students if they have a family member or friend who moved to the United States from a different country. Students should interview them to find out about why they moved, what they expected to find in America, how they adjusted to life in a new country, what was the most difficult part of the adjustment, and what they miss the most from their homeland. If students don't know anyone who immigrated, they can ask their parents or other family members about stories of their ancestors. Have students share the stories (and a photo or two, if possible) with the class and compare the similarities and difference in the journeys.

### Using Music to Set the Mood

When listening to the monologues from *Ellis Island: The Dream of America* with the class, ask students to describe how the music supports the story. What is the tempo of the music? What is the time signature (try to conduct while listening to determine the meter)? What instruments are used? What are some characteristics of the composition? How do they think the composer came up with the music they wrote? Have the students think about what kind of music would best accompany the stories they collected themselves. If they are able, ask them to compose or improvise some music that might accompany their story.

### Online Research and Discovery

Visit websites to learn more about these important landmarks:

- **National Park Service – Statue of Liberty ([www.nps.gov/stli](http://www.nps.gov/stli))**

*Learn about the Statue of Liberty on the National Park Services website. Take a virtual tour, scroll through a photo gallery, or look at live views from the torch webcams. Discover the people who were involved in planning, creating, and supporting the statue's installation in New York.*

- **National Park Service – Ellis Island ([www.nps.gov/elis](http://www.nps.gov/elis))**

*The National Park Service also has a site for Ellis Island. Watch the five-part Ellis Island Expedition Series to learn about Ellis Island from park rangers (each video is about 5 minutes long). Explore the Ellis Island Oral History Collection page to hear short audio clips (with accompanying transcripts) featuring immigrants who describe different aspects of their journeys to America.*

- **Statue of Liberty – Ellis Island Foundation website ([www.statueofliberty.org](http://www.statueofliberty.org))**

*Explore the foundation website to learn about immigration at the beginning of the 20th century. The stories that are featured in the concert come from the Ellis Island Oral History Project – you can access the transcripts from this project on the website (requires registration, but transcripts are accessible at no charge).*

## Science Experiment – Why is the Statue of Liberty Green?

The Statue of Liberty is made of copper. Although the statue was the color of a bright new penny when it arrived in New York in 1886, it has since turned completely green. Try this easy experiment to demonstrate the chemical reaction that causes copper to turn green:

- 1) Fold a paper towel to fit inside a bowl or dish.
- 2) Place the pennies on top of the paper towel.
- 3) Pour white vinegar over the pennies so the paper towel is saturated.
- 4) Observe the pennies over the next few hours and days. Record your observations. *(Depending on how long you continue the experiment, you may need to add more vinegar to keep the reaction going.)*

The chemical reaction results in the copper changing in color. Copper reacts to oxygen in the air and turns green – the vinegar speeds up this process to make the copper more reactive. The blue-green colored compound on the copper is called malachite.



*When doing this experiment, students should make a note of the year the penny was minted. Prior to 1982, pennies were made of 95% copper and 5% zinc. Since 1982, the alloy used for pennies is 97.5% zinc and 2.5% copper. If possible, try to use pennies of both alloys to see how the results differ.*



In 1883, Emma Lazarus was asked to write a poem for an auction to raise funds for the statue's pedestal. The poem is entitled "The New Colossus" and was inscribed on a bronze plaque in 1903 to display on an inner wall of the pedestal. The last five lines of the poem are often quoted to this day. See if some of your students can memorize and recite the last lines, starting with, "Give me your tired, your poor..."

### The New Colossus

*Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glow world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips.*

*"Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"*

Emma Lazarus  
November 2, 1883

### AFTER THE CONCERT

Ask the students to share their thoughts about what they heard at the concert: What did they think about the music? How did the photographs enhance the music? How did the spoken words add to the story? Was there a character's story that stood out to them the most? Why? How is a live performance different than listening to a recording?

You can also ask them what they thought about The Cleveland Orchestra: Which instrument(s) did they like the best and why? Which instrument(s) have they seen/heard before? Which TCO musician was the most memorable? What did the conductor do to keep all of the musicians playing together? How did the conductor communicate with the actors?

# CURRICULUM CONNECTIONS

## Ohio Learning Standards – Grades 6-12

### ENGLISH LANGUAGE ARTS

#### Writing Standards – Grade 6

- W.6.7** Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- W.6.8** Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others, while avoiding plagiarism and providing basic bibliographic information for sources.
- W.6.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### Writing Standards – Grade 7

- W.7.7** Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
- W.7.8** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- W.7.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### Writing Standards – Grade 8

- W.8.7** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- W.8.8** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others, while avoiding plagiarism and following a standard format for citation.
- W.8.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Speaking and Listening

#### Standards – Grades 6-8

- SL.6.4/SL.7.4/SL.8.4** Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- SL.6.5/SL.7.5/SL.8.5** Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
- SL.6.6/SL.7.6/SL.8.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## FINE ARTS: MUSIC

### Creating – Grade 6

- 1CE** Describe distinguishing characteristics of music forms (e.g., verse-refrain, AB, ABA, rondo, canon, theme and variation) from various cultures and historical periods.
- 2CE** Identify instruments used in Western and world music ensembles.
- 3CE** Identify different functions and uses of music in American and other cultures.

### Creating – Grade 7

- 1CE** Recognize, identify and demonstrate form in world music (e.g., Western and non-Western) and popular music.
- 5CE** Describe a varied repertoire of music with appropriate music vocabulary.

### Creating – Grade 8

- 1CE** Examine contemporary music styles and describe the distinctive characteristics in a repertoire of exemplary works.

### Producing / Performing – Grade 6

- 3PR** Improvise, compose, and arrange music.
- 6PR** Attend live performances and demonstrate appropriate audience etiquette.

### Producing / Performing – Grade 7

- 3PR** Improvise, compose, and arrange music.

### Producing / Performing – Grade 8

- 3PR** Improvise, compose, and arrange music.
- 4PR** Demonstrate the common beat patterns used by conductors.

### Responding – Grade 6

- 1RE** Develop criteria to evaluate the quality and effectiveness of music performances and compositions including their own.
- 2RE** Reflect on a variety of live or recorded music performances.
- 3RE** Communicate the importance of music in everyday life.
- 4RE** Describe ways that music relates to other art forms using appropriate terminology.
- 5RE** Compare and contrast subject matter common to music and other subject areas.

### Responding – Grade 7

- 1RE** Apply multiple criteria to evaluate the quality and effectiveness of music performance and composition including their own.
- 2RE** Compare and contrast a variety of live or recorded music performances using appropriate audience etiquette.
- 3RE** Develop criteria based on elements of music to support personal preferences for specific music works.
- 4RE** Explain how and why people use and respond to music.

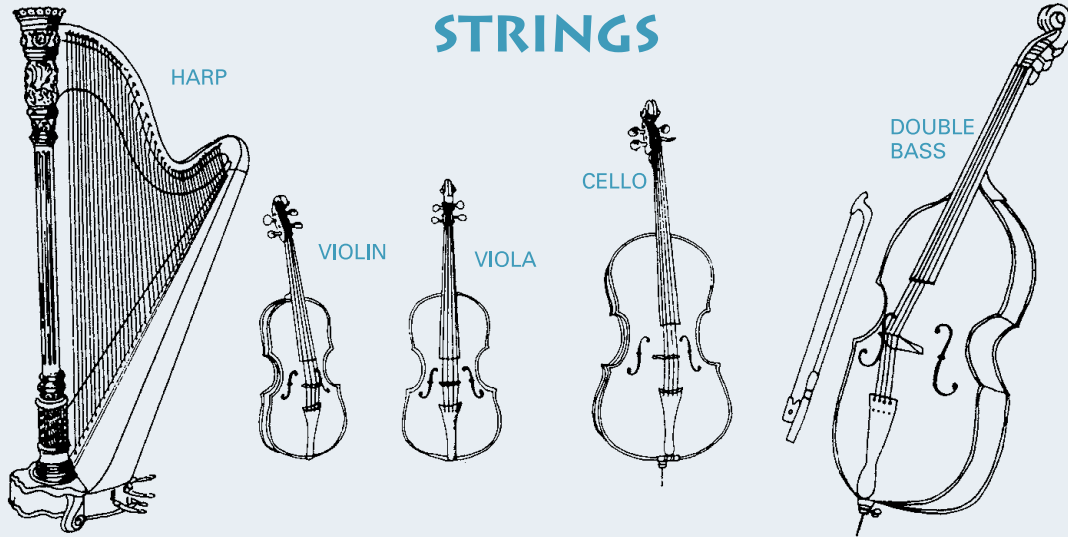
### Responding – Grade 8

- 1RE** Apply multiple criteria to evaluate quality and effectiveness of personal and selected music performances and compositions and identify areas for improvement.
- 2RE** Compare and contrast a varied repertoire of music on the basis of how elements of music are used to create meaning and expression.
- 4RE** Express how music performance and settings affect audience response.
- 5RE** Apply criteria based on elements of music to support personal preferences for specific musical works.
- 6RE** Compare common terms and contrasting definitions used for various artistic elements used in music and other art forms.
- 7RE** Describe how roles of composers, performers and others involved in music are similar to or different from those in other art forms.

# THE INSTRUMENTS

## OF THE CLEVELAND ORCHESTRA

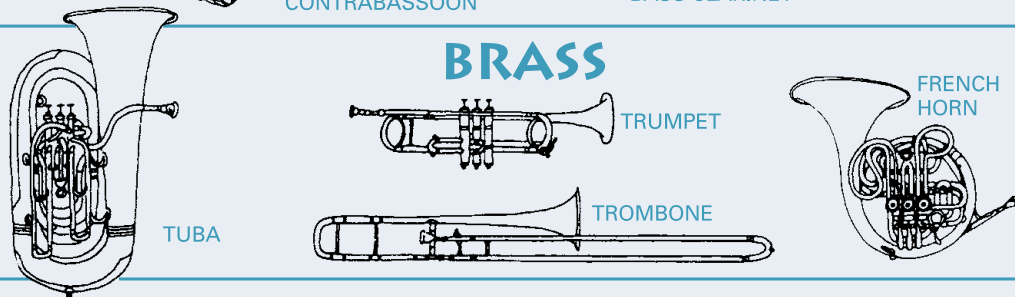
### STRINGS



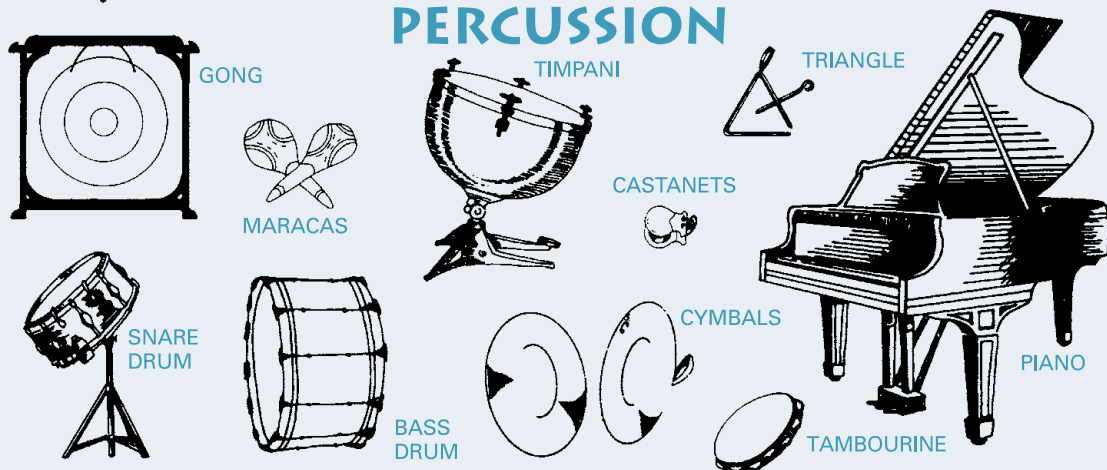
### WOODWINDS



### BRASS

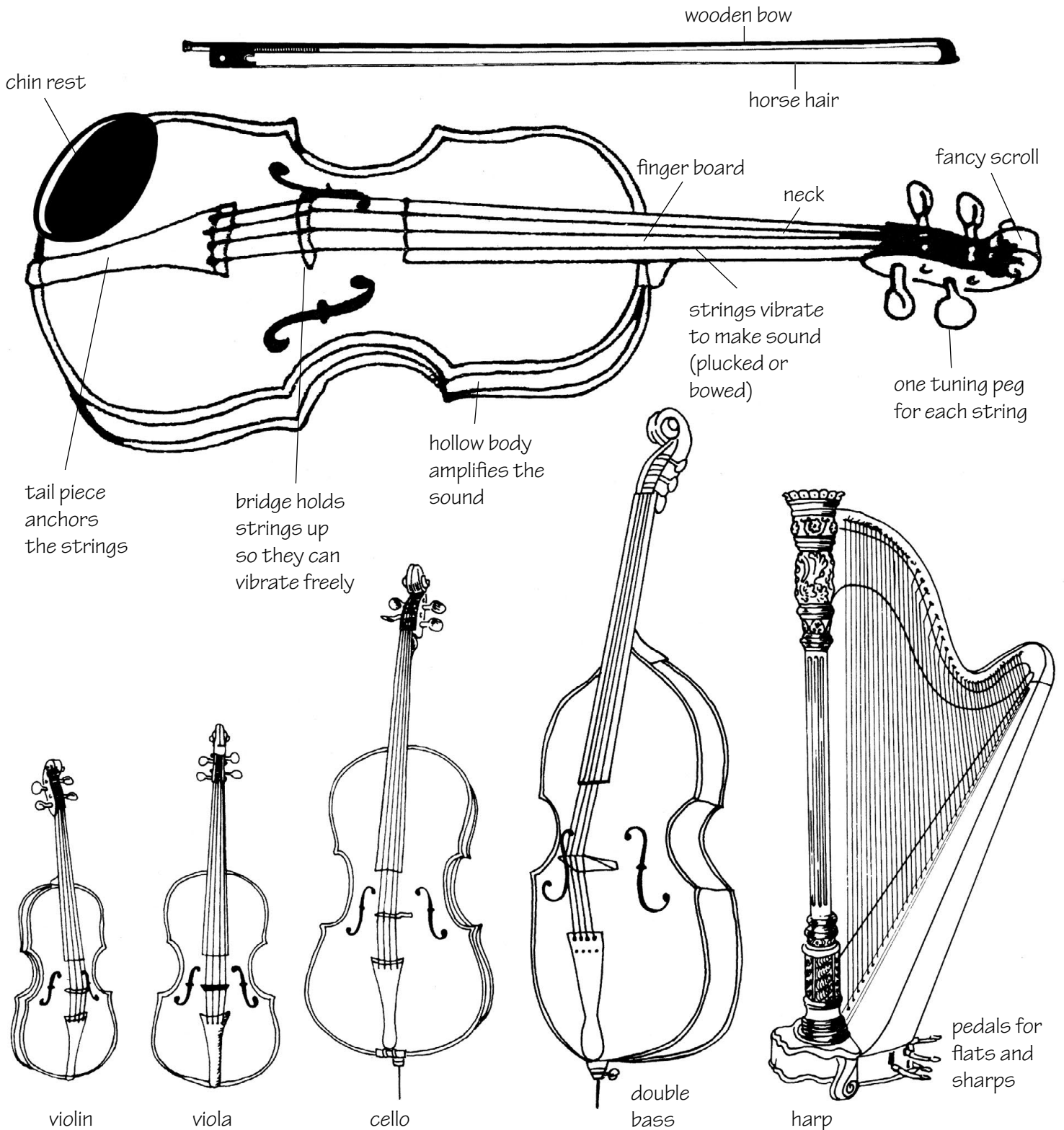


### PERCUSSION



# Sensational Strings!

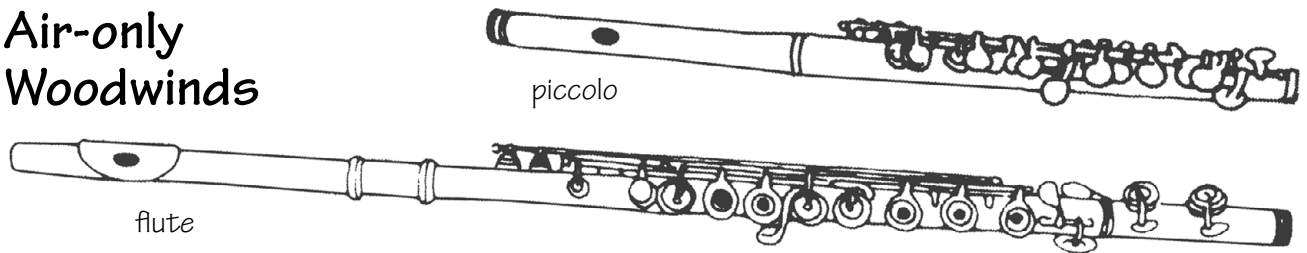
Historians think that the first instrument in the string family was developed from the caveman's hunting bow. In the string family, sound is made by plucking, strumming or drawing a bow across the strings. The harp has 47 strings and pedals to add flats and sharps!



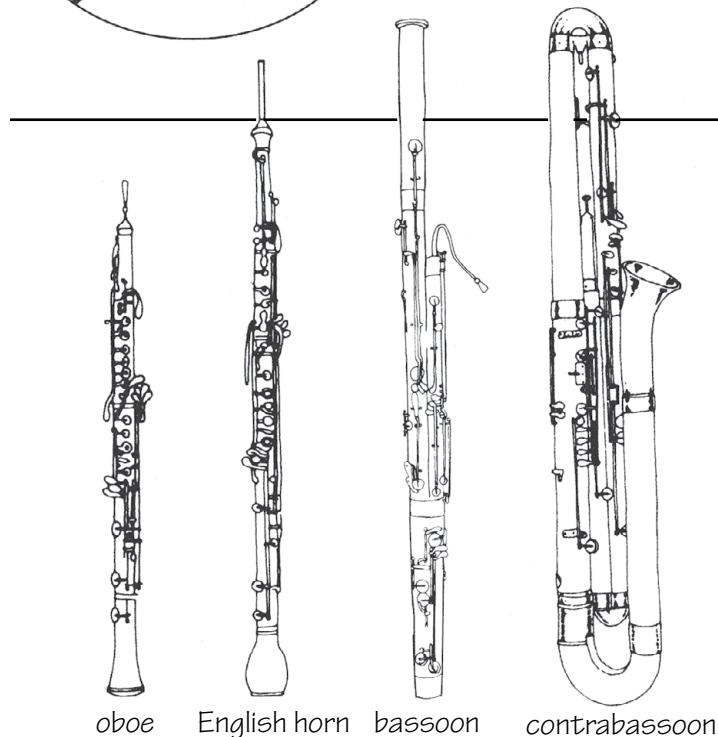
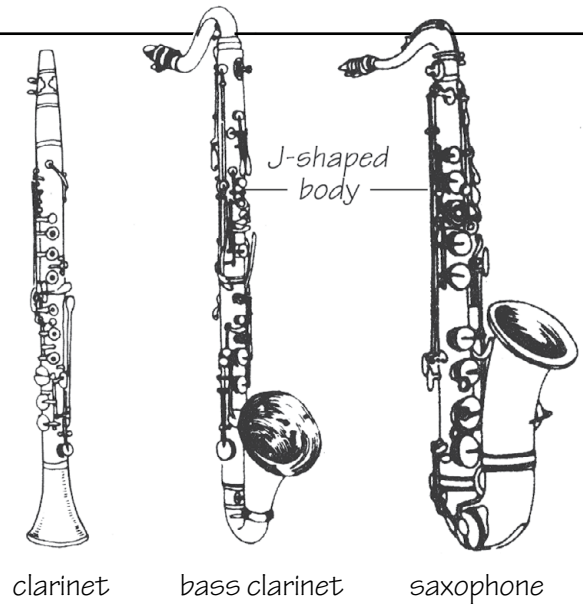
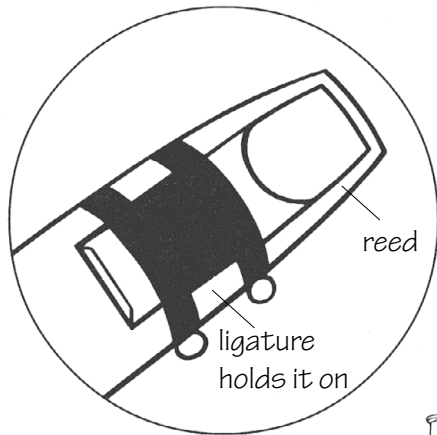
# Wondrous Woodwinds!

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.

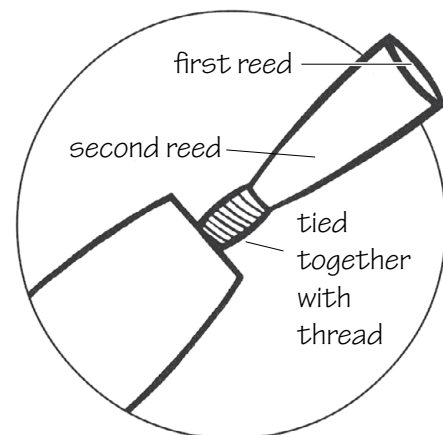
## Air-only Woodwinds



## Single Reed Woodwinds



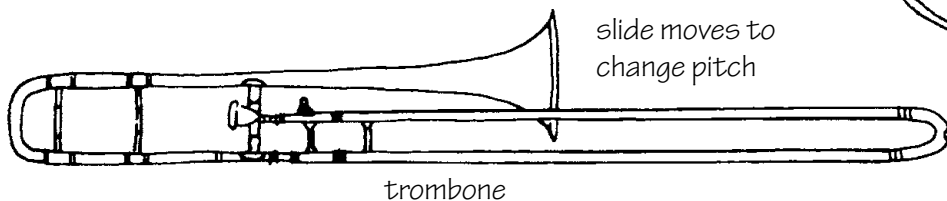
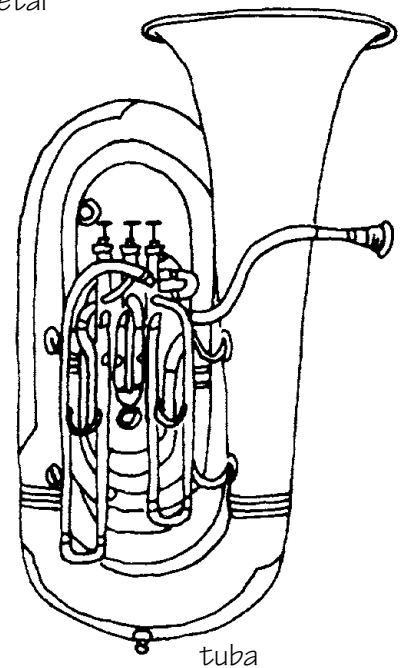
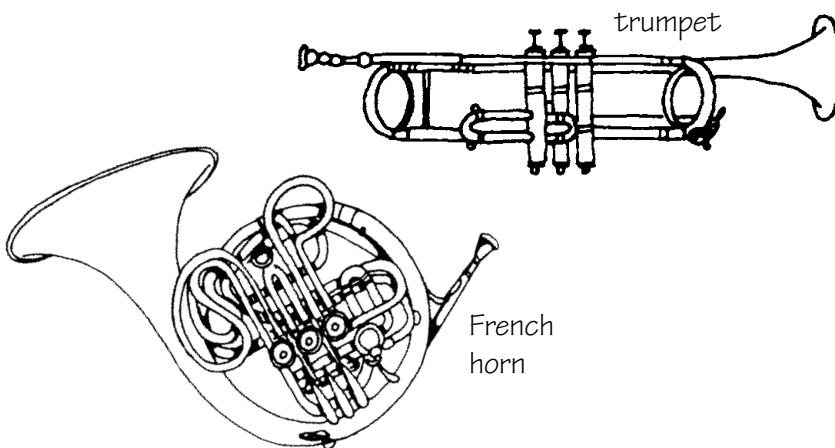
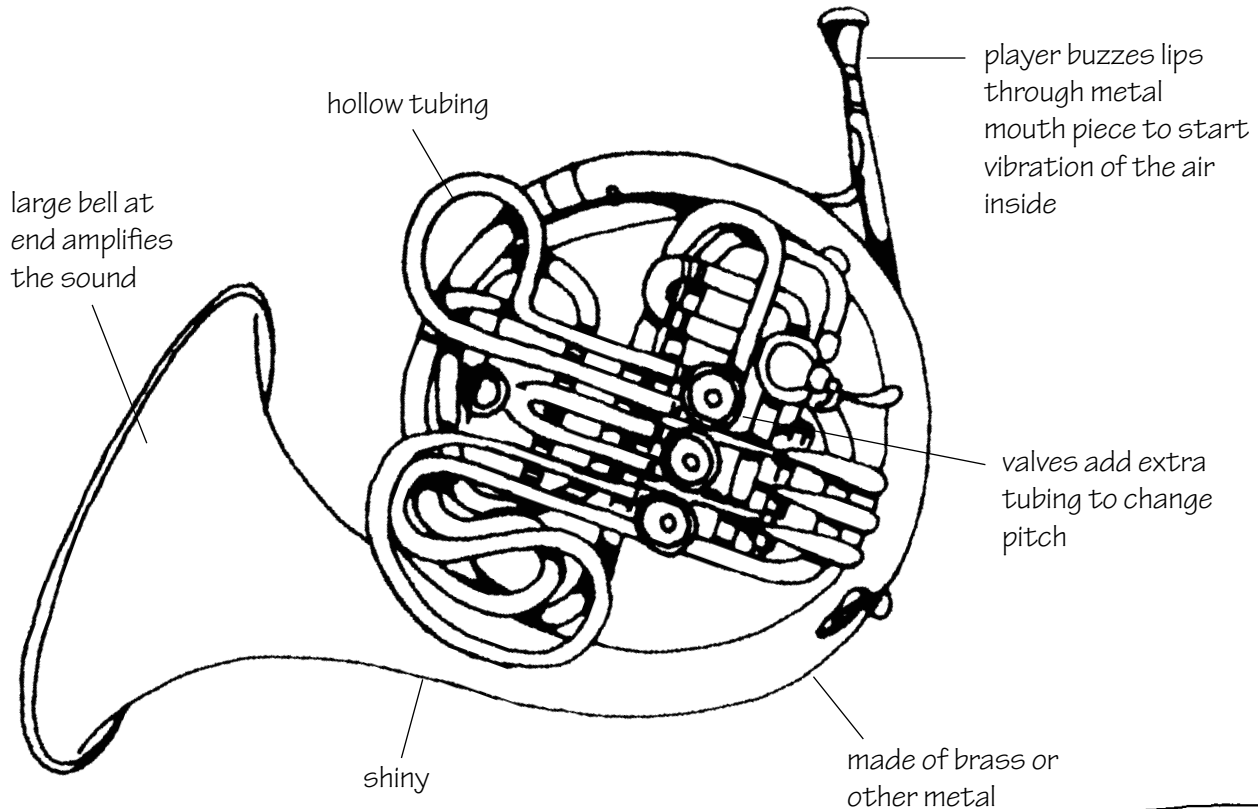
## Double Reed Woodwinds





# 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!

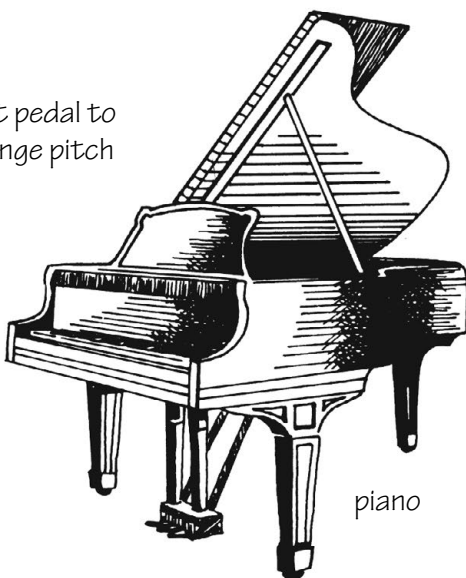
The percussion instruments provide the orchestra with accents, rhythms and special sounds. Force is required to make the instruments vibrate. Sound is produced by striking, hitting, scraping, shaking, rubbing or tapping the instruments with a stick, mallet, beater or a hand! There are two kinds of percussion 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

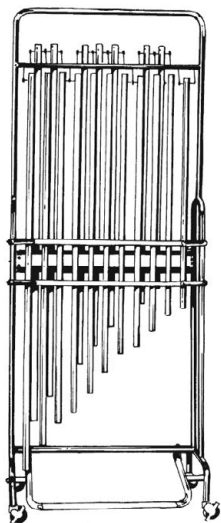


timpani

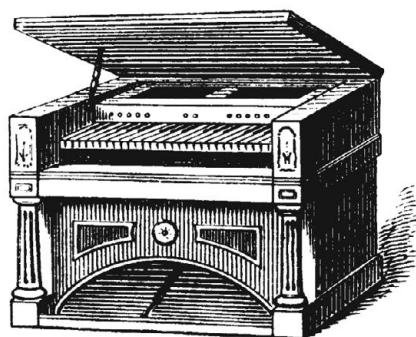
foot pedal to change pitch



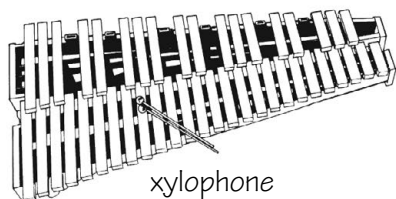
piano



chimes

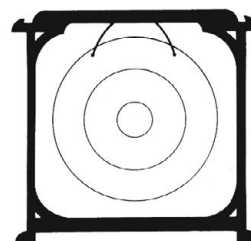


celesta



xylophone

## Instruments that make one pitch



gong



triangle



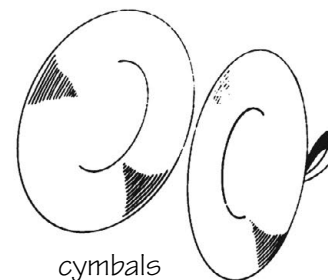
snare drum



maracas



castanets



cymbals

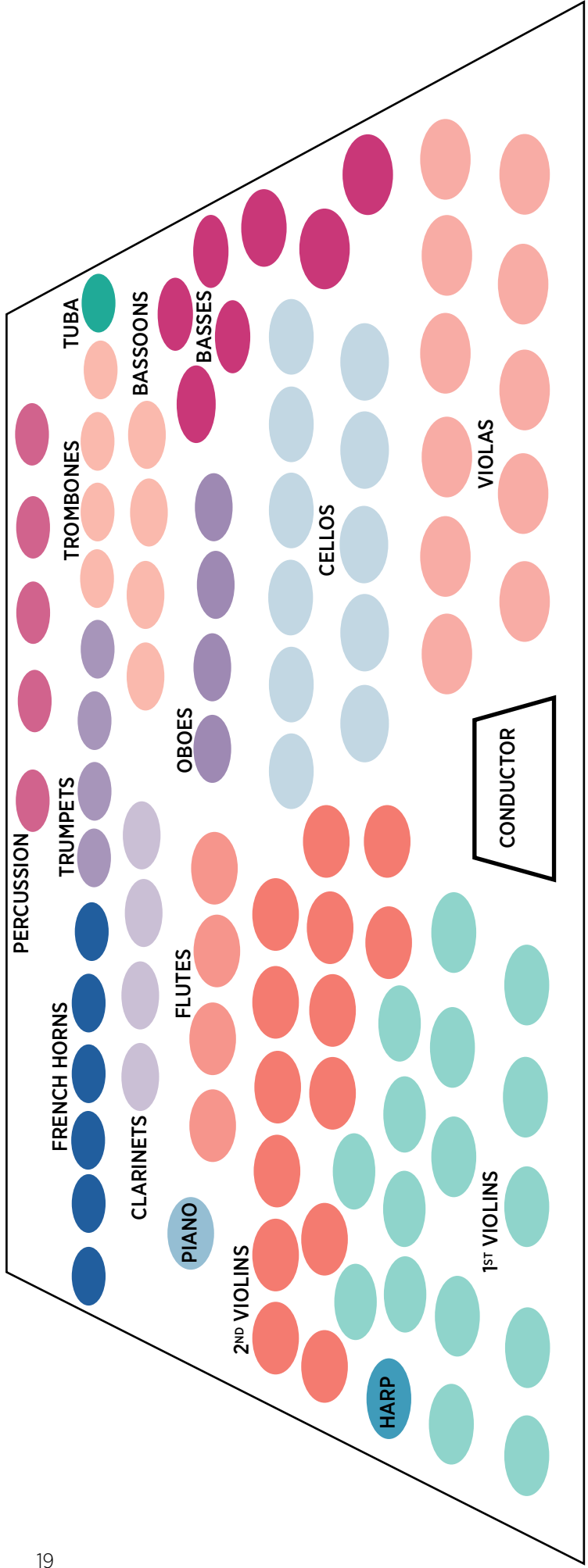


tambourin



bass drum

THE CLEVELAND ORCHESTRA SEATING CHART



# Thank you, Supporters

**Tickets to Education Concerts at Severance Music Center are free for all students thanks to the Jane B. Nord Education Concert Access Fund**, established in 2019 through Mrs. Nord's extraordinary donation to The Cleveland Orchestra Education Endowment.



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

We also thank the following donors for their dedicated support of Cleveland Orchestra Education Programs:

## Education Endowment Funders

Hope and Stanley I. Adelstein\*  
Kathleen L. Barber\*  
In memory of Anna B. Body  
Dr. Jeanette Grasselli Brown and Dr. Glenn R. Brown\*  
Isabelle and Ronald Brown\*  
The Brown and Kunze Foundation  
Courtney and Marguerite Rankin Burton  
Roberta R. Calderwood\*  
Alice H. Cull Memorial  
Charles and Marguerite C. Galanie\*  
The George Gund Foundation  
The Hershey Foundation  
Frank and Margaret Hyncik\*  
Junior Committee of The Cleveland Orchestra  
Alfred M. Lerner In-School Performance Fund  
Stanley and Barbara Meisel\*  
The Meisel & Pesses Family Foundation  
Christine Gitlin Miles\*, in honor of Jahja Ling  
Mr. and Mrs. David\* T. Morgenthaler  
John and Sally\* Morley  
The Eric & Jane Nord Family Fund  
Pysht Fund  
The Max Ratner Education Fund, given by the Ratner, Miller, and Shafran families and by Forest City Enterprises, Inc.  
The William N. Skirball Endowment  
Jules and Ruth Vinney Cleveland Orchestra Youth Orchestra Touring Fund

## Education Funders

Paul M. Angell Family Foundation  
Jeanette Grasselli Brown and Glenn R. Brown\*  
The Bruening Foundation  
Cleveland Ensemble  
The Cleveland-Cliffs Foundation  
Ms. Margot James Copeland  
Dominion Energy Charitable Foundation  
The Giant Eagle Foundation  
The Louise H. and David S. Ingalls Foundation  
Martha Holden Jennings Foundation  
Jones Day Foundation  
Ms. Nancy W. McCann  
The Nord Family Foundation  
PNC  
The Reinberger Foundation  
The Sherwin-Williams Company  
Mr. and Mrs. Richard K. Smucker  
Third Federal Foundation  
The Thomas H. White Foundation, a KeyBank Trust  
The Edward and Ruth Wilkof Foundation

In addition to the funders listed above, donors to The Cleveland Orchestra Annual Fund provide support for Education and Community programming. We thank all of these supporters, who introduce young people across our city and region to the Orchestra, sparking a lifelong joy of classical music.

Learn more and make your gift for music education at [clevelandorchestra.com/give](http://clevelandorchestra.com/give).



as of August 12, 2022