

SCORE

TABLE OF CONTENTS

See the Sounds 2
 The Cleveland Orchestra & About the Conductor . 3
 Music’s Many Voices 4
 The Chevalier 6
 The Instruments of The Cleveland Orchestra 8
 Art/Review Submissions 10
 Student Ensembles 11
 Family Concert Series 12

2021-2022 Season Guide for Young Concert-goers

Follow the Leader

Who is that person standing on a platform in front of the orchestra, facing the musicians, communicating but not speaking, gesturing with both arms? That’s the **conductor**, of course, the person who directs rehearsals and performances of an orchestra (or chorus, band, opera or other musical group), and much, much more.

Overall, it is the conductor’s job to shape a musical performance – to form ideas on the best ways to perform a piece of music and then to lead the musicians toward those goals.

The conductor must make sure that the composer’s instructions are carried out – that all the notes and rhythms are played correctly, that everyone plays together, and that the different instrumental parts are in precise musical coordination. To help with that, the conductor’s version of the music for each selection, called a **score**, includes the parts for every instrument in the orchestra. The conductor is the one person who knows what everyone should be playing at any given time.

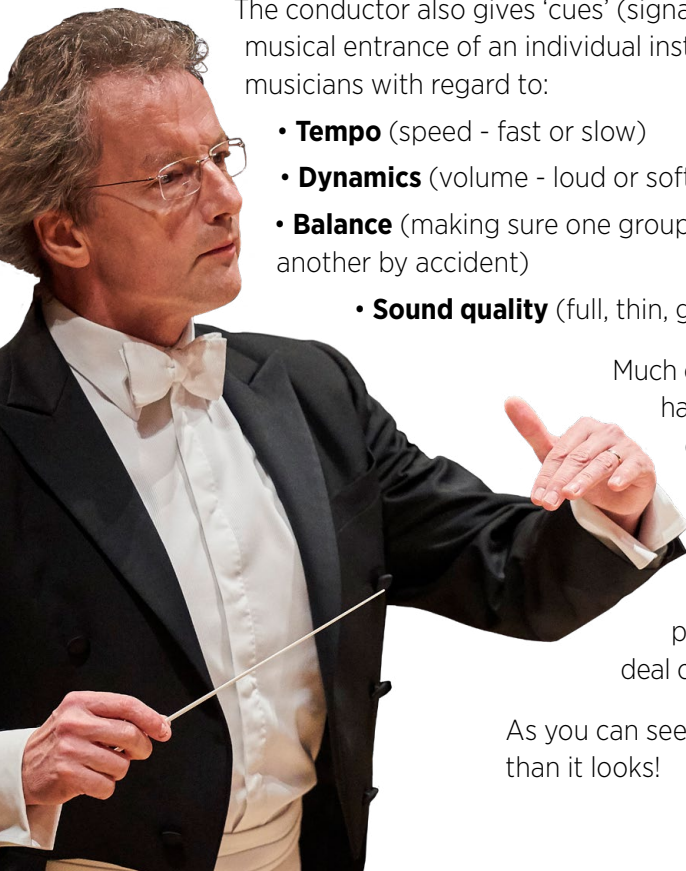
And what is that stick held in the right hand to send ‘signals’ to the musicians? That’s a baton (French for “stick”). A baton is a tool for keeping the beat, one of the conductor’s most important responsibilities. The first beat of a measure is indicated by a downward stroke called the **downbeat** and the last beat is indicated by an upward stroke.

The conductor also gives ‘cues’ (signals) with a hand or nod to signal the musical entrance of an individual instrument or section, and guides the musicians with regard to:

- **Tempo** (speed - fast or slow)
- **Dynamics** (volume - loud or soft)
- **Balance** (making sure one group of instruments doesn’t drown out another by accident)
- **Sound quality** (full, thin, gentle, powerful, light, heavy, etc.)

Much of a conductor’s most important work happens behind-the-scenes. A conductor devotes many hours to studying scores in order to learn the music in great detail and to understand the composer’s wishes, as preparation for rehearsing the Orchestra. The live concert performance is the end result of a great deal of work by both conductor and players.

As you can see, being a conductor is more complicated than it looks!



The Cleveland Orchestra’s conducting staff includes:



Franz Welser-Möst, Music Director and head conductor



Vinay Parameswaran, Associate Conductor (and Music Director, Cleveland Orchestra Youth Orchestra)



Lisa Wong, Director of Choruses

You will see Mr. Parameswaran conducting this year when you come to Education Concerts at the Severance Music Center. Turn to page 3 to read more about him!



See the Sounds

This is a page of the conductor's music for *Malambo* from *Estancia*, by composer Alberto Ginastera. It is called a "full score" because it includes all of the musicians' parts. This printed page takes only seconds to perform and shows the parts for every instrument that plays the piece! Some lines of music show the part for one or two players per instrument. But instruments such as the violin, viola, cello and bass have *many* musicians playing the same part.

Woodwinds

8 players
5 Instruments



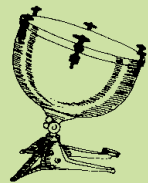
Brass

6 players
2 Instruments



Percussion

8 players, 4 Instruments



Strings

35-60 players
4 Instruments



MALAMBO (from *Estancia*)

Allegro ♩ = 132

Piccolo *pp cresc.*

Flutes *pp cresc.*

Oboes *pp cresc.*

Clarinet 1 *pp cresc.*

Clarinet 2

Bassoon 1

Bassoon 2

French Horn 1

French Horn 2

French Horn 3

French Horn 4

Trumpet 1 *1. 2. con sord.*

Trumpet 2 *pp cresc.*

Timpani

Tambourine *pp cresc.*

Snare Drum *pp cresc.*

Piano *pp cresc.*

Allegro ♩ = 132

Violins I *gliss. pp cresc.*

Violins II *pizz. pp cresc.*

Violas *pizz. pp cresc.*

Cellos

Basses

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***.



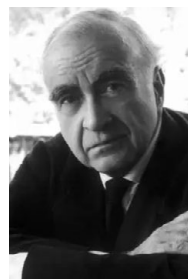
Overture to Guillaume Tell (William Tell)
Gioachino Rossini (1792-1868)

Italian composer Gioachino Rossini was known for writing many operas, including the popular *William Tell* (the last of thirty-nine operas he wrote during his lifetime). An overture is an instrumental piece of music that is played at the beginning of an opera. This overture features one of the most well-known pieces in classical music: an energetic Finale that was used as the theme music for *The Lone Ranger* in radio, television, and film. This theme is often used in soundtracks to depict galloping horses, a heroic race, or other exciting scenes.



Animato from Symphony No. 1 ("Afro-American")
William Grant Still (1895-1978)

Born in Mississippi, William Grant Still is one of the most important American composers in classical music. After starting violin lessons at age 15, he taught himself to play many other instruments, including viola, cello, double bass, clarinet, saxophone, and oboe. He later went on to study at Oberlin Conservatory of Music. Still's *Afro-American Symphony* was the first symphony written by an African American composer and performed by a major orchestra in the United States (it was premiered by the Rochester Philharmonic in 1931). The third movement, *Animato*, features syncopated rhythms that were common in popular African American music of the time. In addition to the traditional instruments of the orchestra, Still also writes for the tenor banjo in this symphony.



Excerpt from Symphony No. 2 (Sinfonía India)
Carlos Chávez (1899-1978)

Carlos Chávez was a Mexican composer and conductor, as well as the founder and director of the Orquesta Sinfónica Mexicana (Mexican Symphonic Orchestra). His appreciation for the music of indigenous Mexican cultures had a large influence on his compositions. *Symphony No. 2*, or *Sinfonía India*, is a good example of this, featuring the use of native Yaqui percussion instruments such as the *jicara de agua*, *güiro*, and *cascabeles*. This symphony was written in one movement and is based on three main melodies from native Mexican cultures: the Huicholes of Nayarit, the Yaqui of Sonora, and the Seris of Tiburón Island. Chávez started writing *Sinfonía India* during his first tour of the United States as a conductor in 1935, and remains his most popular composition to this day.

GIOACHINO ROSSINI	<i>Overture to Guillaume Tell (William Tell)</i>
WILLIAM GRANT STILL	Movement 3 from <i>Symphony No. 1 ("Afro-American")</i>
CARLOS CHAVEZ	<i>Symphony No. 2 (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 <i>Four Dances from Estancia</i> , Op. 8, <i>Danza final (Malambo - Final Dance)</i>
JOHN WILLIAMS	"Harry's Wondrous World" from <i>Harry Potter and the Sorcerer's Stone</i>

All artists and programs are subject to change.



**“Testament”
from *Vishwas***
Reena Esmail
(b. 1983)

Reena Esmail is an Indian-American composer of both Indian and Western classical music. She was born in California and attended the Los Angeles County High School for the Arts. She continued her musical studies in college at The Juilliard School and the Yale School of Music. Esmail is dedicated to promoting collaborations between traditional Indian music and Western classical music. *Testament* opens with an expressive oboe solo over a shimmering tremelo (rapid repetitions of the same note) in the strings, followed by fast moving passages that depict a brewing storm. The instruments of the orchestra are joined by the *tabla*, a pair of hand drums found in Indian classical, popular, and folk music traditions.



Mvt. IV from *A Folk Symphony*
Fela Sowande
(1905-1987)

Musician and composer Fela Sowande was born in Oyo, in Southern Nigeria. Sowande’s father was a priest and church music was a big part of young Fela’s early music education (he learned to play the organ and sang in the chorus). After studying music in Nigeria, Sowande went to London, originally to study engineering before he settled on a career in music. There he became a recording artist, leader of his own jazz band, and worked with J. Rosamond Johnson (who composed the music for “Lift Every Voice”) and many jazz greats including “Fats” Waller and Adelaide Hall. Sowande’s music 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 Fela 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.



“Danza del Tambor” from *Tres Danzas Cubanas*
Alejandro García Caturla
(1906-1940)

Although Cuban-born Alejandro García Caturla worked as a lawyer (and later as a judge), he is considered one of the most important musical voices from his country. He studied violin and composition, and was the founder and conductor of the Orquesta de Conciertos Caibarién ensemble. His compositions were influenced by the Afro-Cuban folk stories and music traditions he loved in his youth. These folk elements are heard in the syncopated rhythms and driving melodies of his composition *Tres Danzas Cubanas* (Three Cuban Dances), which opens with the dramatic “Danza del Tambor” (“Drum Dance”). The majestic sound of the French horns introduces the melody in this dramatic celebration of Afro-Cuban culture.



Flower Drum Song from *Feng Yang*
Huang Ruo
(b. 1976)

“Fengyang Flower Drum” is a traditional Chinese folk song that dates back to the late Ming Dynasty (an imperial family that ruled from 1368 to 1644). Chinese composer Huang Ruo used this folk song to provide a lively and captivating opening for his *Folk Songs for Orchestra*. Born at the end of the Chinese Cultural Revolution, Ruo’s compositions were influenced by both Eastern (Asian) and Western (European) music traditions. In this piece, Ruo celebrates the traditional music from his native country by blending the Western orchestral instruments with some world percussion instruments (including the Chinese crash cymbal, Chinese opera gong, and Indonesian button gong).



“Malambo” from *Four Dances from Estancia*
Alberto Ginastera
(1916-1983)

Alberto Ginastera was an important and successful composer who combined elements from the indigenous music of his native Argentina with European classical music. *Estancia* was originally composed as a ballet, but wasn’t performed with dancers for over ten years after the ballet company faced financial difficulties. Instead, the piece was first heard as a suite of four dances for orchestra, with the Malambo as the exciting final movement. This musical whirlwind in 6/8 meter takes its title from a traditional dance performed by *gauchos* (Argentine cowboys). The tambourine (a small handheld frame drum with metallic jingles) accompanies the constant eighth-note rhythm heard throughout the orchestra in this fast and furious finale.



“Harry’s Wondrous World” from *Harry Potter and the Sorcerer’s Stone*
John Williams
(b. 1932)

Born in Queens, New York, American composer and conductor John Williams is responsible for some of the most recognizable music from the movies, including soundtracks from many popular film series like *Star Wars*, *Indiana Jones*, *Jurassic Park*, and *Harry Potter*. He has won 25 Grammy Awards, and has received a total of 52 Academy Award nominations (second only to Walt Disney, who received 59 nominations in his lifetime). This selection from *Harry Potter and the Sorcerer’s Stone* helped to tell the story of the young wizard with sweeping melodies in the strings, virtuosic passages in the woodwinds, and majestic writing for brass, supported by a large variety of percussion instruments.



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.



Joseph Bologne, Chevalier de Saint-Georges (1745-1799)

Joseph Bologne, Chevalier de Saint-Georges plays a very important role in Western classical music as the first composer of African ancestry (the son of a French Aristocrat and a Senegalese slave). Born on a plantation on the island of Guadeloupe in the French West Indies, he moved to Paris when he was seven years old. 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, teacher, and composer of the French queen Marie Antoinette, appearing 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.

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

All artists and programs are subject to change.

Symphony No. 2 in D Major, Op. 11

The second symphony is a work made up of three short movements: a lively and charming Allegro movement, followed by a delicate Andante, with a quick Presto in 6/8 time as the final movement. The composition is an example of the French symphonic style that was popular in Paris at the time. Saint-Georges displays elements in the work that were influenced by other composers of the time, including Franz Joseph Haydn (who is sometimes referred to as the “Father of the Symphony”) and Simon Leduc (who was one of Saint-Georges’ closest friends in Paris). The composer later used parts of this symphony in his opera *L’amant Anonyme*.

Violin Concerto No. 1 in D Major, Op. 3 — II. Adagio

As a violinist and concertmaster, Saint-Georges was well-versed in composing for the instrument. This concerto is the first of fourteen concertos he wrote for the violin in his lifetime, which remain among his most popular and often-performed works. The Adagio movement features an elegant and expressive melody for the violin solo, with the orchestra providing a supportive accompaniment. A short cadenza (a solo passage for the violin played without accompaniment) leads into the final statement of the melody by the full ensemble.

Symphony No. 1 in G Major, Op. 11 — III. Allegro assai

Like his Symphony No. 2, Saint-Georges wrote Symphony No. 1 in a similar three movement format (fast-slow-fast). The influence of Haydn (whose music was often performed by Saint-Georges) can be found in the Classical style compositional forms and techniques. The Allegro assai is the final movement, showcasing the orchestra in smooth phrases alternated with fast, spirited passages. The quick triplet rhythms heard throughout the movement create a light and bubbly finish for the symphony.

Violin Sonata No. 2 in A Major

In addition to the larger works for orchestra, Saint-Georges wrote many compositions for smaller chamber ensembles. An example is a set of three sonatas for violin and keyboard (written to be performed on either the fortepiano

or harpsichord). The second sonata is composed in two movements, an Allegro and an Andantino. In both movements, the sonata displays a trading of fast passages to show off the skills of both musicians. Each gets opportunities to shine on the melody, as well as to provide supporting harmonies and countermelodies as accompaniments. This musical dialogue between two instruments was typical of the Classical sonatas being written at the time.

String Quartet No. 4 in C minor — I. Allegro moderato

One of the most popular chamber ensembles in Western classical music is the string quartet, made up of two violinists, one violist, and one cellist. This string quartet is one of the earliest pieces written by Saint-Georges—the fourth of a set of six quartets that were published as his first composition. Like his symphonies, this set of string quartets shows a strong influence of the quartets written by Haydn. The Allegro moderato is the first of two movements of the String Quartet No. 4, and opens with a simple melody that is played by all of the instruments in turn throughout the piece.

L’Amant Anonyme: Ballet No. 1

This selection comes from *L’Amant Anonyme* (The Anonymous Lover), the most successful opera written by Saint-Georges and the only that has survived to this day (although he composed at least five others). It was based on a play by Stéphanie Félicité de Genlis, a friend of the composer and a successful author in Paris. This comedic opera centers on an unusual love triangle involving only two people: the heroine Léontine does not realize that her friend Valcour and her secret admirer are actually the same person. This selection from the opera is a ballet (a piece intended to accompany dancing without words or song). Several ballets appear throughout the opera, as was fashionable at the time.

Violin Concerto No. 2 in A Major, Op. 5 — I. Allegro moderato

This violin concerto is presumed to have been premiered by the composer in his role as concertmaster of the Concerts des Amateurs. The movement begins with the full orchestra, bringing to mind the writing of his earlier symphonies. With the addition of the solo violin, the piece

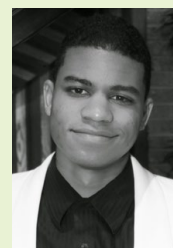
becomes a platform to showcase the virtuosity of the composer as performer. The concerto features many times when the violin is written in the high register, soaring over the rest of the orchestra.

Symphony Concertante in G Major, Op. 13 — II. Rondeau & cadenza

The “symphony concertante” was a popular musical genre of the Classical style period, combining elements of the symphony and the concerto. In this Symphony Concertante in G Major, Saint-Georges showcases two violinists as soloists. The composition has the two instruments closely intertwined, balanced by passages featuring the larger orchestra.

Violin Concerto No. 9 in G Major, Op. 8 — III. Rondeau

In typical form, this violin concerto shows off the virtuosity of the performer (reminding listeners of the high performance level of the composer as a violinist). Saint-Georges chose to write a Rondeau as the final movement for his ninth violin concerto. This popular musical form features an opening section that returns throughout the piece, interspersed with new sections of music that explore contrasting melodic, harmonic, and rhythmic writing for the soloist and orchestra.



Soloist Brendon Elliott

Brendon Elliott was born in Newport News, Virginia and is currently a second-year Violin Fellow at the New World

Symphony, in Miami, Florida. Brendon Elliott received his bachelor’s degree from The Curtis Institute of Music, studying with Pamela Frank and the late Joseph Silverstein. He completed his master’s degree at The Juilliard School under Sylvia Rosenberg and Ronald Copes. Brandon began playing at the age of three (taught by his mother – he is from a musical family) and made his solo debut when he was ten years old, performing a concerto with the Hampton University Orchestra in Virginia. Since then, he has soloed with several professional and community orchestras.

FUN STUFF



The Problem of the Empty-Handed Musicians

Put your knowledge of music and instruments to the test here: the poor musicians pictured below have lost their instruments and it is up to you to determine from their arm and hand positions which instrument is missing. Hint: their instruments may be hidden in their name.

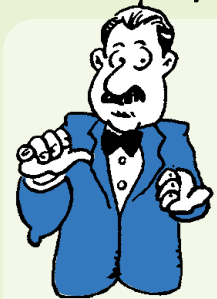


1 O. PAIN

2 U. FELT



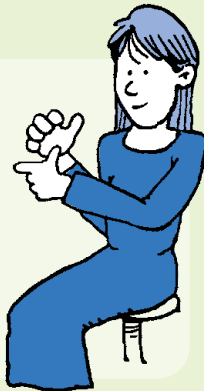
3 EL LOC



4 I. LIVON

5

H. PAR



6 SYC. LAMB



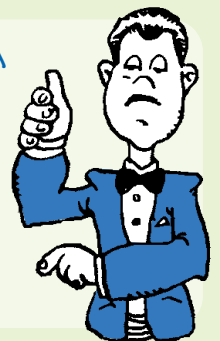
7 MO BOTNER



9 S.A. SNOOB



10 BOB LUDESSA



8 AMON CHAIR



Where in the World are These Composers From?



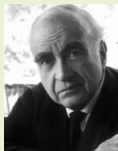
Type in the country or the state that matches where each composer calls home. Check off the image on the right as you match them up.



Gioachino Rossini is from:



William Grant Still is from:



Carlos Chávez is from:



Reena Esmail is from:



Alejandro García Caturla is from:



Huang Ruo is from:



Alberto Ginastera is from:



Fela Sowande is from:



John Williams is from:



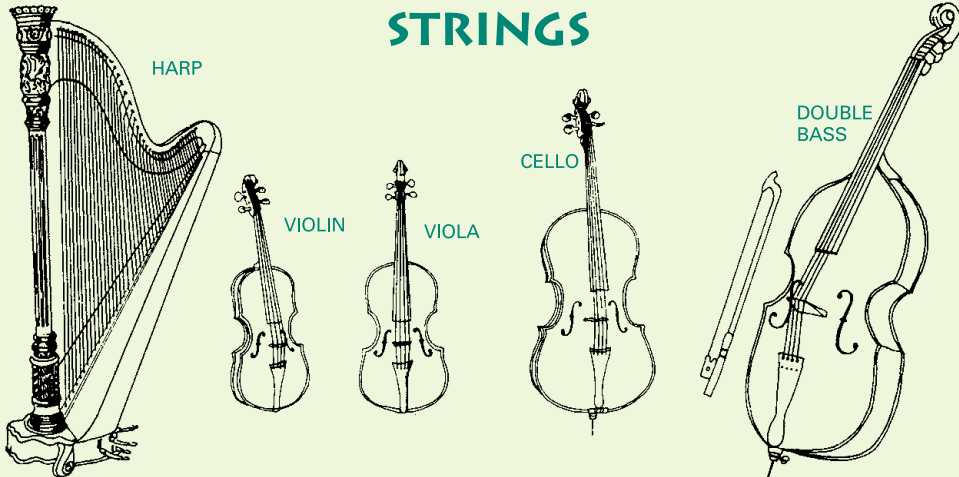
Joseph Bologne is from:



THE INSTRUMENTS

OF THE CLEVELAND ORCHESTRA

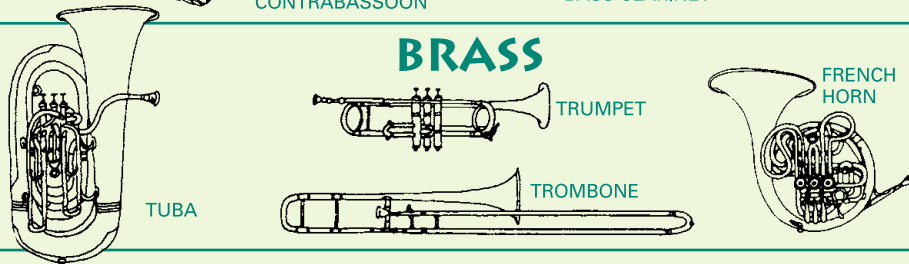
STRINGS



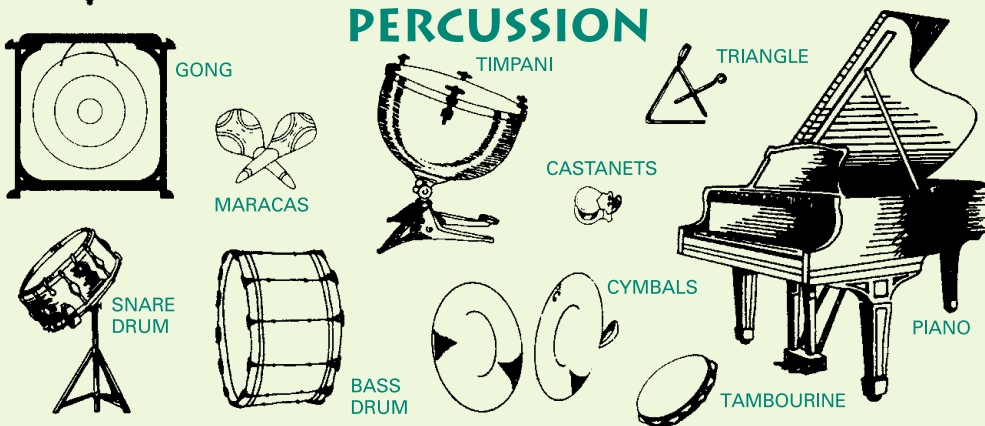
WOODWINDS



BRASS



PERCUSSION



Art/Review Submissions

Express yourself!

After the concert, while the experience is still fresh in your mind (and ears!), express your thoughts creatively through art or through a letter to The Cleveland Orchestra. Draw or paint a picture of what you saw (orchestra musicians, conductor, different parts of the John S. and James L. Knight Concert Hall) or write how the music made you feel. Then share your artistic masterpieces with others! If you are interested in submitting your artwork or sending a review to The Cleveland Orchestra, you can mail your letter to:

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

Or send by email to
education@clevelandorchestra.com

Remember to include your name, grade and school!

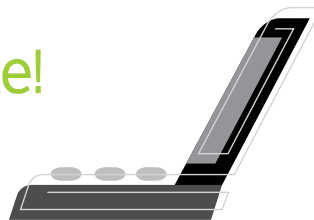
How to be a good audience member

- Applaud when conductor crosses the stage and steps onto the podium.
- Watch for the conductor to signal the orchestra to begin.
- Listen quietly in your seat while orchestra performs.
- Listen carefully to enjoy the music.
- Clap when the music stops and conductor turns to face the audience.



Check us out online!

www.clevelandorchestra.com



STUDENT ENSEMBLES

CLEVELAND ORCHESTRA Youth Orchestra

VINAY PARAMESWARAN • MUSIC DIRECTOR



2021-22 marks the 36th season of the Cleveland Orchestra Youth Orchestra (COYO). This season, the Cleveland Orchestra Youth Orchestra presents three concerts at Severance Music Center on November 20, 2021, February 20, 2022 and May 8, 2022.

The highly acclaimed Cleveland Orchestra Youth Orchestra provides a unique pre-professional experience for musicians in middle and high school. Players rehearse weekly and perform in Severance Music Center, are directed by a member of The Cleveland Orchestra's conducting staff, and receive coaching from Cleveland Orchestra musicians. Membership is by competitive auditions held in May. (Musicians for information, please call the Cleveland Orchestra Youth Orchestra at **(216) 231-7352** or visit **www.ClevelandOrchestraYouthOrchestra.com**.)

Youth Orchestra members come from 35 communities across Ohio! It is very possible that someone from your area is in the Youth Orchestra. Most of these talented young musicians have been playing an instrument for at least three years, and some for many more. They became Youth Orchestra members by playing an audition for the music director (conductor) and members of The Cleveland Orchestra.



CLEVELAND ORCHESTRA Children's Chorus

The Cleveland Orchestra Children's Chorus (COCC) and Preparatory Chorus (COPC) are open to students in grades 5-8. Members in both groups build a foundation of skills in leadership, vocal production, and musicianship, through weekly rehearsals and regular performance opportunities. The Children's Chorus, founded in 1967, performs with The Cleveland Orchestra and Chorus throughout the subscription and holiday season. In July 2022, the group will perform at Blossom Music Center as part of the live film presentation of *The Lord of the Rings: The Fellowship of the Ring*. The Preparatory Chorus collaborates with the Children's Chorus on two independent concerts each season. For information about spring auditions, please contact the Chorus Office at **chorus@clevelandorchestra.com** or visit **cocc.cochorus.com**.

CLEVELAND ORCHESTRA Youth Chorus

DANIEL SINGER • DIRECTOR

For over 30 years directors of the Cleveland Orchestra Youth Chorus have provided choral training of the highest caliber to northeast Ohio high school students. Choral singers in grades 9-12 are chosen through audition, and members represent over 40 schools and communities from across the region. Each year the chorus presents a range of independent and collaborative performances throughout the region, including the performance of a major work with the Cleveland Orchestra Youth Orchestra at historic Severance Music Center. Summer 2022 will include a live to picture performance of *Harry Potter and the Chamber of Secrets*. For information about spring auditions please contact the Chorus Office at **chorus@clevelandorchestra.com**, or visit **coyc.cochorus.com**.



FAMILY CONCERT SERIES



This popular series, designed for young people ages 6 & up, is a perfect introduction to live orchestral music by one of the world's top orchestras.



RECOMMENDED FOR CHILDREN 6+ THE LISTENER

MARCH 13, 2022, SUNDAY at 3 p.m.

The Cleveland Orchestra

Vinay Parameswaran, *conductor*

The Listener, featuring the hilarious Magic Circle Mime Co. (back by popular demand!) introduces young people to the orchestra and explores the important relationship between the audience's role as listener and the musicians' performance.



RECOMMENDED FOR CHILDREN 12+ THE CHEVALIER

Written and directed by **Bill Barclay**

MAY 7, 2022, SATURDAY at 11 a.m.

The Cleveland Orchestra

Vinay Parameswaran, *conductor*

Features the music and true story of 18th century Black composer Joseph Bologne, son of a slave and French aristocrat who fought prejudice during a time of revolution. Four actors and a violin soloist join The Cleveland Orchestra to tell Bologne's incredible story alongside his finest works for orchestra.

Free pre-concert activities begin one hour before concert time.

Order tickets online at clevelandorchestra.com, or call 216-231-1111, or 800-686-1141.

Thank You, Supporters!

The Cleveland Orchestra's 2021-22 Education Concerts are possible thanks to generous support from The Abington Foundation, The Veale Foundation, Albert G. & Olive H. Schlink Foundation, and The Harry K. Fox and Emma R. Fox Charitable Foundation.

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.

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

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

Mary E. & F. Joseph Callahan Foundation

Cleveland Ensemble

The Cleveland-Cliffs Foundation

Ms. Margot James Copeland

Henry and Mary* Doll

Dominion Energy Charitable Foundation

Ernst & Young LLP

The Giant Eagle Foundation

Pamela Jacobson

Martha Holden Jennings Foundation

Jones Day Foundation

Medical Mutual

The Nord Family Foundation

Ohio Arts Council

PNC

The Reinberger Foundation

Dr. and Mrs.* Martin I. Saltzman

The Sherwin-Williams Company

Mr. and Mrs. Richard K. Smucker

Third Federal Foundation

The Thomas H. White Foundation, a KeyBank Trust

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.

