

2023-24 Season Guide for Young Concertgoers

Education Concerts *Then & Now*



You may not realize that by attending a Cleveland Orchestra Education Concert at Severance this year, you are part of Cleveland's history! More than two million students have attended Education Concerts — a Cleveland tradition that is more than 100 years old!

When it was first formed in 1918, The Cleveland Orchestra performed concerts in several area schools, including East Tech and West Tech high schools in Cleveland, Shaw High School in East Cleveland, and Lakewood High School, among other locations. In 1919 the Orchestra started playing their concerts at Masonic Auditorium (which is still standing at East 40th and Chester Avenue in Cleveland). Teachers and students then traveled by bus to Masonic Auditorium for Education Concerts. And so, the school field trip was born!

Severance Hall to Severance Music Center

In 1931, The Cleveland Orchestra moved into its permanent home, Severance Hall. Students and teachers have attended Education Concerts there ever since, and now you will too! But you will notice the building is now called Severance Music Center — same historic building, new name! In the past two years, Severance Hall was renamed **Severance Music Center**, in honor of a \$50 million grant from the Jack, Joseph and Morton Mandel Foundation. This is the largest gift received in the Orchestra's history and one of the largest ever received by an American orchestra! Our main concert hall, where you will be seated for Education Concerts, has been named the **Jack, Joseph and Morton Mandel Concert Hall**.

A Concert for Every Child

A very long time ago, a young girl attended a Cleveland Orchestra Education Concert and fell in love with orchestral music. That young girl grew up to become Mrs. Jane Nord. Attending Cleveland Orchestra concerts has brought her immense joy over the years. (We hope you'll feel that way too once you experience The Cleveland Orchestra!) A few years ago, Mrs. Nord made it her personal goal to ensure that every child in Northeast Ohio could attend a Cleveland Orchestra Education Concert and experience the joy and power of classical music performed by one of the best orchestras *in the world*. Mrs. Nord generously donated millions of dollars to fulfill that goal. Thanks to her, all tickets to Education Concerts are now free for schools, *forever!* But wait, there's more! Beyond free tickets, the Jane B. and Eric T. Nord Education Fund supports all costs associated with producing Education Concerts, including the creation of materials (such as *The Score* student newspaper!), teacher workshops, bus transportation assistance, digital content (see clevelandorchestra.com/learn), and more.

In Mrs. Nord's honor we have named this series of concerts the **Nord Education Concerts!**

The musicians and staff at The Cleveland Orchestra are so pleased that you and your classmates will soon become part of the great Education Concert tradition. We look forward to seeing you soon!

Education Concerts By the Numbers

4,100,000 — the number of students who have attended Cleveland Orchestra Concerts since 1918

16,906 — the number of students who attended Education Concerts at Severance last year (2022-23)

2,610 — the approximate number of Education Concerts performed since The Cleveland Orchestra was founded

2,000 — the number of seats in Severance Music Center's Mandel Concert Hall

35 — the average number of school busses bringing students to each Education Concert

1 — the number of Education Concerts that have been canceled due to bad weather

*The Nord Education Concerts are presented with major support from the Jane B. and Eric T. Nord Education Fund. Tickets are free courtesy of the Jane B. Nord Concert Access Fund.

TABLE OF CONTENTS

See the Sounds 2
The Cleveland Orchestra . . . 3
About the Conductor 3
Inspiration! 4
The Composer's Toolbox . . 7
The Instruments of
The Cleveland Orchestra . 10
Art/Review Submissions . 10
Student Ensembles 11
Family Concert Series . . . 12



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.

Alberto Ginastera’s *Malambo* (from *Estancia*)

Woodwinds

8 players
5 instruments



Allegro ♩ = 132

Piccolo *pp cresc.*

Flutes *pp cresc.*

Oboes *pp cresc.*

Clarinet 1 *pp cresc.*

Clarinet 2

Bassoon 1

Bassoon 2

Brass

6 players
2 instruments



French horns 1, 2, 3, 4

Trumpets 1, 2 *1. 2. con sord. pp cresc.*

Percussion

8 players
4 instruments



Timpani

Tambourine *pp cresc.*

Snare drum *pp cresc.*

Piano *pp cresc.*

Strings

35–60 players
4 instruments



Allegro ♩ = 132

Violins I *gliss. pp cresc.*

Violins II *pizz. pp cresc.*

Violas *pizz. pp cresc.*

Cellos

Basses

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST • MUSIC DIRECTOR

Kelvin Smith Family Chair

FIRST VIOLINS

David Radzynski
CONCERTMASTER
Blossom-Lee Chair

Jung-Min Amy Lee
ASSOCIATE CONCERTMASTER
Gretchen D. and Ward Smith Chair

Jessica Lee
ASSISTANT CONCERTMASTER
Clara G. and George P. Bickford Chair

Stephen Tavani
ASSISTANT CONCERTMASTER
Dr. Ronald H. Krasney Chair

Wei-Fang Gu
Drs. Paul M. and Renate H. Duchesneau Chair

Kim Gomez
Elizabeth and Leslie Kondorossy Chair

Chul-In Park
Harriet T. and David L. Simon Chair

Miho Hashizume
Theodore Rautenberg Chair

Jeanne Preucil Rose
Larry J.B. and Barbara S. Robinson Chair

Alicia Koelz
Oswald and Phyllis Lerner Gilroy Chair

Yu Yuan
Patty and John Collinson Chair

Isabel Trautwein
Trevor and Jennie Jones Chair

Katherine Bormann
Analísé Denise Kukulhan
Gladys B. Goetz Chair

Zhan Shu

Youngji Kim

Genevieve Smelser

SECOND VIOLINS

Stephen Rose, *Principal*
Alfred M. and Clara T. Rankin Chair

Eli Matthews, *1st Assistant Principal*
Patricia M. Kozerefski and Richard J. Bogomolny Chair

Sonja Braaten Molloy

Carolyn Gadiel Warner

Elayna Duitman

Ioana Missits

Jeffrey Zehngut

Sae Shiragami

Kathleen Collins

Beth Woodside

Emma Shook
Dr. Jeanette Grasselli Brown and Dr. Glenn R. Brown Chair

Yun-Ting Lee

Jiah Chung Chapdelaine

Liyuan Xie

VIOLAS

Wesley Collins, *Principal*
Chailé H. and Richard B. Tullis Chair

Lynne Ramsey, *1st Assistant Principal*
Charles M. and Janet G. Kimball Chair

Stanley Konopka,
Assistant Principal

Mark Jackobs
Jean Wall Bennett Chair

Lisa Boyko
Richard and Nancy Sneed Chair

Richard Waugh

Lembi Veskimets
The Morgan Sisters Chair

Eliesha Nelson
Anthony and Diane Wynshaw-Boris Chair

Joanna Patterson Zakany

William Bender

Gareth Zehngut

CELLOS

Mark Kosower, *Principal*
Louis D. Beaumont Chair

Richard Weiss, *1st Assistant Principal*
The GAR Foundation Chair

Charles Bernard, *Assistant Principal*
Helen Weil Ross Chair

Bryan Dumm
Muriel and Noah Butkin Chair

Tanya Ell
Thomas J. and Judith Fay Gruber Chair

Ralph Curry

Brian Thornton
William P. Blair III Chair

David Alan Harrell

Martha Baldwin

Dane Johansen

Paul Kushious

BASSES

Maximilian Dimoff, *Principal*
Clarence T. Reinberger Chair

Derek Zadinsky, *Assistant Principal*

Charles Paul, *1st Assistant Principal*
Mary E. and F. Joseph Callahan Chair

Mark Atherton

Thomas Sperrl

Henry Peyrebrune
Charles Barr Memorial Chair

Charles Carleton

Scott Dixon

HARP

Trina Struble, *Principal*
Alice Chalifoux Chair

FLUTES

Joshua Smith, *Principal*
Elizabeth M. and William C. Treuhaft Chair

Saeran St. Christopher

Jessica Sindell, *Assistant Principal*
Austin B. and Ellen W. Chinn Chair

Mary Kay Fink

PICCOLO

Mary Kay Fink
Anne M. and M. Roger Clapp Chair

OBOES

Frank Rosenwein, *Principal*
Edith S. Taplin Chair

Corbin Stair
Sharon and Yoash Wiener Chair

Jeffrey Rathbun, *Assistant Principal*
Everett D. and Eugenia S. McCurdy Chair

Robert Walters

ENGLISH HORN

Robert Walters
Samuel C. and Bernette K. Jaffe Chair

CLARINETS

Afendi Yusuf, *Principal*
Robert Marcellus Chair

Robert Woolfrey
Victoire G. and Alfred M. Rankin, Jr. Chair

Daniel McKelway, *Assistant Principal*
Robert R. and Vilma L. Kohn Chair

Amy Zoloto

E-FLAT CLARINET

Daniel McKelway
Stanley L. and Eloise M. Morgan Chair

BASS CLARINET

Amy Zoloto
Myrna and James Spira Chair

BASSOONS

John Clouser, *Principal*
Louise Harkness Ingalls Chair

Gareth Thomas

Barrick Stees, *Assistant Principal*
Sandra L. Haslinger Chair

Jonathan Sherwin

CONTRABASSOON

Jonathan Sherwin

HORNS

Nathaniel Silberschlag, *Principal*
George Szell Memorial Chair

Michael Mayhew, *Associate Principal*
Knight Foundation Chair

Jesse McCormick
Robert B. Benyo Chair

Hans Clebsch

Richard King

Meghan Guegold Hege

TRUMPETS

Michael Sachs, *Principal*
Robert and Eunice Podis Weiskopf Chair

Jack Sutte

Lyle Steelman, *Assistant Principal*
James P. and Dolores D. Storer Chair

Michael Miller

CORNETS

Michael Sachs, *Principal*
Mary Elizabeth and G. Robert Klein Chair

Michael Miller

TROMBONES

Brian Wendel, *Principal*
Gilbert W. and Louise I. Humphrey Chair

Shachar Israel,
Assistant Principal

Richard Stout
Alexander and Marianna C. McAfee Chair

EUPHONIUM AND BASS TRUMPET

Richard Stout

TUBA

Yasuhito Sugiyama, *Principal*
Nathalie C. Spence and Nathalie S. Boswell Chair

TIMPANI

Principal, vacant
Otto G. and Corinne T. Voss Chair

PERCUSSION

Marc Damoulakis, *Principal*
Margaret Allen Ireland Chair

Thomas Sherwood

Tanner Tanyeri

KEYBOARD INSTRUMENTS

Carolyn Gadiel Warner
Marjory and Marc L. Swartzbaugh Chair

LIBRARIANS

Michael Ferraguto
Joe and Marlene Toot Chair

Donald Miller

ENDOWED CHAIRS CURRENTLY UNOCCUPIED

Elizabeth Ring and William Gwinn Mather Chair

Paul and Lucille Jones Chair

James and Donna Reid Chair

Sunshine Chair

Mr. and Mrs. Richard K. Smucker Chair

Rudolf Serkin Chair

Virginia M. Lindseth, PhD, Chair

CONDUCTORS

Christoph von Dohnányi
MUSIC DIRECTOR LAUREATE

Daniel Reith
ASSISTANT CONDUCTOR
Sidney and Doris Dworkin Chair

Lisa Wong
DIRECTOR OF CHORUSES
Frances P. and Chester C. Bolton Chair

ORCHESTRA PERSONNEL

David Snyder, *Manager*

Listing as of August 28, 2023. This roster lists the full-time members of The Cleveland Orchestra.

ABOUT THE CONDUCTOR



Daniel Reith Assistant Conductor

BIRTHPLACE: Achern, Germany

FAMILY: 2 older brothers

FAVORITE FOOD: Sushi

FAVORITE MOVIES: *The Worst Person in the World* (Norwegian movie), *The Lord of the Rings*, *2001: A Space Odyssey*

FAVORITE BOOKS: Patrick Süskind: *Perfume*, Goethe: *Faust*, and Carlos Ruiz Zafón: *The Shadow of the Wind*

PERFORMERS I ADMIRE: So many different orchestras and their musicians! Leonard Bernstein, Carlos Kleiber, and Claudio Abbado, to name a few.

STUDIED MUSIC AT: Norwegian Academy of Music, Frankfurt University of Music and Performing Arts, University of Music Freiburg

ORCHESTRAS I'VE CONDUCTED: Oslo Philharmonic, Bergen Philharmonic, Trondheim Symphony, Kristiansand Symphony, Hamburg Symphony, New Brandenburg Philharmonic

INSTRUMENTS I HAVE STUDIED: Piano, organ, French horn

BEFORE I CAME TO CLEVELAND I LIVED IN: Oslo, Norway

MY HOBBIES ARE: Hiking in nature, reading



INSPIRATION!



Daniel Reith

NOV 2–3, 2023

10 AM & 12 PM

The Cleveland Orchestra
Daniel Reith, *conductor*

What inspires you? Do you love being outdoors in nature? Are you fascinated by outer space? Are you obsessed with sports? Dinosaurs? Video games? Books? Dance? Movies? Composers are inspired by those things too!

In this concert, you'll hear a broad range of music by many different composers, and we'll explore the inspirations that fueled their musical masterpieces!

Masquerade

Anna Clyne (b. 1980)

Anna Clyne was born in London, England. She started composing when she was young, finishing her first piece at the age of 11. She went to college as a music major at the University of Edinburgh in Scotland before moving to the United States to do her graduate studies at the Manhattan School of Music. She has been the composer-in-residence for several orchestras, including the Chicago Symphony Orchestra and the Baltimore Symphony Orchestra. As one of the most in-demand composers today, she works with orchestras, choreographers, filmmakers, and visual artists all around the world. You can learn more about Anna Clyne and her music on her website (www.annaclyne.com) or on her social media channels.



On this concert you will hear *Masquerade*. When composing this work, Clyne was inspired by the mid-18th century promenade concerts held in London gardens. Her piece brings to mind the sights and sounds from these public celebrations: daring acrobats, street entertainers, dancers, fireworks, and masquerades (fanciful gatherings featuring masks and elaborate costumes). The opening section welcomes listeners to this imaginary world with swirling strings and woodwinds, punctuated by bold brass and percussion. Later, an old English country dance sets a festive mood. With non-stop energy and motion, this piece gets the concert off to a fun and exciting start!

ANNA CLYNE	<i>Masquerade</i>
MODEST MUSSORGSKY	Selections from <i>Pictures at an Exhibition</i>
SERGEI PROKOFIEV	Death of Tybalt from <i>Romeo and Juliet</i>
ADOLPHUS HAILSTORK	Kum Ba Yah from <i>Three Spirituals for Orchestra</i>
OTTORINO RESPHIGI	The Pines of the Villa Borghese from <i>Pines of Rome</i>
JEAN SIBELIUS	Lemminkäinen's Return from <i>Four Legends from the Kalevala</i>
JOHN WILLIAMS	Superman March from <i>Superman</i>

Selections from *Pictures at an Exhibition*

Modest Mussorgsky (1839–81)

Orchestrated by Maurice Ravel (1875–1937)



Modest Mussorgsky was born to wealthy parents. He was educated for a military career and served as a lieutenant in the Russian army. While serving he became passionately interested in literature, history, painting, philosophy, science, and, above all, music, and soon left the military to become a composer. Mussorgsky became one of the most influential composers of his generation. His works were often inspired by his native country, through Russian history, folklore, and other themes. One of his compositions, called *Night on Bald Mountain*, was featured in the Disney animated film *Fantasia* — its dramatic retelling of Russian folklore makes *Bald Mountain* a favorite piece around Halloween.

On this concert you will hear selections from Mussorgsky’s *Pictures at an Exhibition*. This piece was originally written in 1874 for solo piano and later adapted for orchestra in 1922 by a talented French composer named Maurice Ravel. It was written to depict an art exhibition featuring works by architect and painter Viktor Hartmann (a friend of Mussorgsky). The entire piece has 10 movements that describe 10 different paintings, plus a recurring Promenade theme in between some of the movements (to show the visitor walking to the next painting). On this concert, The Cleveland Orchestra will perform the following movements from this piece:

Promenade — A solo trumpet opens this piece, soon joined by the rest of the brass section. Strings and woodwinds enter to complete this walking theme. The word “promenade” refers to a walk at a leisurely pace — imagine the viewer walking into the art exhibition, ready to look at the paintings.

Gnomus (The Gnome) — The creature depicted in this movement is fierce and tricky. Listen for the changes in tempo from slow to fast throughout the piece. Can you imagine the gnome running, hiding, and creeping around? What do you think he looks like?

Promenade — This time, the woodwinds begin the walk to the next piece, with a delicate melody in a minor key. How does this version sound different than the opening? This short section goes directly into the next movement.

Ballet of the Chicks in Their Shells — Flutes, oboes, and clarinets represent the quick-moving chicks in their shells. Listen as they dance around in a frantic and quirky ballet. How does the “pizzicato” (plucked style of playing) in the strings add to the dance?

Samuel Goldenberg and Schmuyle — This movement depicts two paintings: one of a rich man and one of a poor man. The wealthy man is represented by majestic strings, while the theme for the poorer man is played by a fast-moving piccolo trumpet (a small trumpet with a high voice). Can you hear the two different themes?

Death of Tybalt from *Romeo and Juliet*

Sergei Prokofiev (1891–1953)

Sergei Prokofiev, a great Russian composer, wrote his first piece at age 5 and composed his first opera at age 9. He entered the St. Petersburg Conservatory at age 13, where he studied with composer Nikolai Rimsky-Korsakov. For 20 years Prokofiev traveled throughout America and Western Europe as a pianist and conductor of his own music. Prokofiev may be most well-known among students for his composition *Peter and the Wolf*, but he wrote many other



types of musical stories throughout his career. His compositions include seven operas, seven symphonies, eight ballets, and much more.

On this concert you will hear Death of Tybalt from Prokofiev’s ballet *Romeo and Juliet*. This ballet tells a famous story written by English playwright William Shakespeare, who is considered one of the greatest writers of all time. In a ballet, the composer needs to tell a story without using words — instead, the performers “act out” what is happening through dance. This piece opens with fighting between two families, the Capulets and the Montagues. Romeo seeks revenge against the hot-headed Tybalt, and is banished from the city. Listen to the music: Can you hear the argument between the two families? Can you hear the military drum as Romeo is forced to leave town?

Kum Ba Yah from *Three Spirituals for Orchestra*

Adolphus Hailstork (b. 1941)

Composer and educator Adolphus Hailstork was born in Rochester, New York, and later moved to the state capital of Albany. As a child, he took lessons in violin, piano, organ, and voice. He began composing music while he was in college at Howard University in Washington, DC, and went on to study at the Manhattan School of Music and Michigan State University (where he earned a PhD in composition). He taught at several different colleges, including Youngstown State University, and is a leading American composer of orchestral, chamber, and choral music. Hailstork’s ancestry is African American, Native American, and European — he uses these traditions throughout his musical compositions. He currently lives in Virginia Beach, Virginia.



On this concert you will hear the second movement from his *Three Spirituals for Orchestra*. Hailstork composed this piece to celebrate three traditional American spirituals. The Cleveland Orchestra will play the lyrical second movement, opening with the “Kum Ba Yah” melody played by the English horn (a larger instrument in the oboe family, with a low and mellow sound). A solo clarinet takes over the melody, and is joined at the end by the return of the English horn. This slow and beautiful movement uses rich harmonies in the string section to accompany the melody. How would this piece sound different if Hailstork added brass and percussion?

The Pines of the Villa Borghese from *Pines of Rome*



Ottorino Respighi (1879–1936)

Ottorino Respighi is one of the most important Italian composers of the 20th century. He was born in the city of Bologna into a musical and artistic family. He learned to play many instruments, including the violin, viola, piano, and harp, but it wasn’t until he began to compose that his true musical talent was discovered. Also a musicologist (a person who studies music history), he had a particular interest in Italian music from the 16th–18th centuries. His most famous pieces are three tone poems celebrating his beloved city of Rome: *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. In each of these pieces, he uses music to describe many different sights and sounds from various places in Rome.

On this concert you will hear the first movement from *Pines of Rome*. This fast and sparkling movement is titled “The Pines of the Villa Borghese.” Villa Borghese is one of the most popular public parks in Rome, known for its large and beautiful gardens that were created in 1605.

The music represents children playing among the trees in the pine forest — does it sound like they are having fun? Listen for quick-moving notes in the woodwinds, shimmering sounds from the triangle and glockenspiel, trumpet fanfares, and horn calls from the French horns. Whirling and playful, this movement is a dramatic opening for this tone poem inspired by nature.

Lemminkäinen’s Return from *Four Legends from the Kalevala*



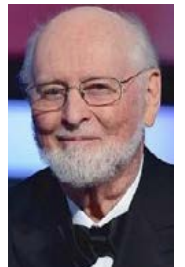
Jean Sibelius (1865–1957)

Jean Sibelius is widely considered the greatest composer from Finland. His compositions celebrate his country, and helped to create a Finnish identity during their struggle to separate from Russia. His aunt began teaching him the piano at age 7. He later switched to the violin and played trios with his brother Christian (cello) and sister Linda (piano). His earliest complete composition was written when he was 16 years old, although he dabbled in improvisation and composition from the time he began music lessons. Although he was an excellent and successful violinist, Sibelius decided to devote himself to composition in college at the Helsinki Music Institute (now called the Sibelius Academy after its most famous student).

On this concert you will hear Lemminkäinen’s Return from his *Four Legends from the Kalevala*. The *Kalevala* is an epic poem from the 19th century that is based on the Finnish legends and mythology that were passed down through the ages. The young hero Lemminkäinen is a main character in the *Kalevala*, with many brave and adventurous tales. This final movement of the suite describes his journey home after a big battle. Non-stop and fast-moving notes get passed throughout the orchestra to depict the galloping sounds of our

hero on horseback as he races home. The music builds to a triumphant end as Lemminkäinen reunites with his mother.

Superman March from *Superman*



John Williams (b. 1932)

Composer and conductor John Williams was born in New York City. He learned to play several instruments as a child, including piano, and later studied composition and arranging at the famous Juilliard School in New York. He is responsible for some of the most recognizable music from the movies, including soundtracks from many popular films like *Star Wars*, *Jurassic Park*, *Indiana Jones*, *Harry Potter*, and more. Williams has 53 Academy Award nominations, making him the second most-nominated person in history (after Walt Disney). He has won 25 Grammy Awards, including Best Instrumental Composition for nine of his movie scores, and received the National Medal of Arts in 2009 from President Obama.

On this concert you will hear the Superman March from *Superman*. John Williams wrote the score for *Superman: The Movie* in 1978, and the Superman March quickly became one of his most recognizable musical themes. The soundtrack earned him an Academy Award nomination for Best Original Score. After a slow introduction sets the mood, the strings begin a repeated rhythmic pattern before brass and percussion instruments announce the Superman March. Throughout the piece, fast scales in the woodwinds, harp, and violins help us imagine Superman flying through the air. [FUN FACT — Did you know that the character of Superman was invented by two Cleveland teenagers in 1933?]



THE COMPOSER'S TOOLBOX



FEB 20-23, 2024

10 AM & 12 PM

The Cleveland Orchestra
Daniel Reith, *conductor*

Daniel Reith

In this concert you will discover the fundamental tools or elements of music that are part of every composer's toolbox. Melody, harmony, rhythm, form, dynamics, tempo, timbre, and orchestration are just some of the tools composers use to bring their musical ideas to life. You might even be motivated to compose your own music!

**First Movement
(Allegro) from
Symphony No. 9
in E-flat major**



**Dmitri Shostakovich
(1906-75)**

Dmitri Shostakovich was a Russian pianist and composer who became internationally known after the premiere of his Symphony No. 1, which he composed when he was only 19 years old. His musical life started early when he began piano lessons with his mother at age 9, and was admitted to the Petrograd Conservatory four years later. His long and active career as a composer was often under the watchful eye of Joseph Stalin and the Communist Party. Despite this pressure, he wrote an impressive amount of music, including 15 symphonies, six concertos, 15 string quartets, three operas, three ballets, and a wide array of music for plays and film. His reputation as a composer has continued to grow in the years since his death in 1975.

On this concert you will hear the first movement from Symphony No. 9. Compared to seriousness of Symphonies No. 7 and No. 8 (each over an hour long), Shostakovich

DMITRI SHOSTAKOVICH	First Movement (Allegro) from Symphony No. 9 in E-flat major
SAMUEL COLERIDGE-TAYLOR	La tarantelle frétilante from <i>Petite suite de concert</i>
MISSY MAZZOLI	<i>Sinfonia (for Orbiting Spheres)</i> [excerpt]
EDVARD GRIEG	"Morning Mood" from Suite No. 1 from <i>Peer Gynt</i>
MAURICE RAVEL	Conversations of Beauty and the Beast from <i>Mother Goose Suite</i>
BENJAMIN BRITTEN	<i>The Young Person's Guide to the Orchestra</i>

wrote Symphony No. 9 with a lighter mood and more compact length of 26 minutes in total. The short first movement borrows its form from the Classical style period (similar to works by Mozart), adding touches of wittiness and dissonance for a more modern sound. The opening violin theme is carefree and galloping, with woodwinds joining in the fun. Listen for the arrival of the snare drum and trombone, who announce a military theme in the solo piccolo. The music goes back and forth between these two themes — can you keep track of them as you listen?

La tarantelle frétilante from *Petite suite de concert*



Samuel Coleridge-Taylor (1875–1912)

Samuel Coleridge-Taylor was born in London in 1875. Raised by his English mother in a musical family, it was his grandfather that taught him violin at an early age. His musical talent was immediately discovered and nurtured. At age 15 he enrolled in the Royal College of Music, changing his major from violin to composition. He became interested in his father’s African heritage (his father had returned to Sierra Leone before Samuel was born) and often included traditional African music in his compositions, inspired by Johannes Brahms’s use of Hungarian music. Coleridge-Taylor had a strong reputation in Europe and was one of the most performed composers of his time. He died from pneumonia at age 37, leaving behind many works that are still played today.

On this concert you will hear the fourth movement from *Petite suite de concert*. Coleridge-Taylor wrote this collection of youthful music for Hans Christian Andersen’s story entitled “The

Clown and the Columbine.” This movement is called “La tarantelle frétilante” (translating to “The Quivering Tarantella”). A tarantella is a lively Italian folk dance. Its origins stem from a frenzied dance used to cure victims of a bite from the wolf spider (tarantula), using fast motions to get the poison out of their system. The energetic rhythms and clipped slurs bring to mind the quick movements of the dance. Listen to the changes in tempo (speed) throughout the piece, especially as it leads to a fast and frantic conclusion.

***Sinfonia (for Orbiting Spheres)* [excerpt]**

Missy Mazzoli (b. 1980)



Missy Mazzoli is an American composer and pianist who was born in Lansdale, Pennsylvania. After graduate studies at Yale University, she served as composer-in-residence for both Opera Philadelphia and the Chicago Symphony Orchestra, building her reputation as a composer of works for orchestra, chamber ensembles, and opera. In 2018, she was one of the first two women to be commissioned by the Metropolitan Opera House in New York City. A year later she received her first Grammy Award nomination for *Vespers for Violin* (written for amplified violin with delay, accompanied by an electronic soundtrack). She is currently on faculty at the Mannes School of Music. You can learn more about Missy Mazzoli and her music on her website (missymazzoli.com).

On this concert you will hear an excerpt from *Sinfonia (for Orbiting Spheres)*. As described by the composer herself, the music is “in the shape of a solar system, a collection of rococo

loops that twist around each other within a larger orbit.” In an unusual instrumentation, she calls for some musicians to play harmonicas to add even more color changes to the layered sonic atmosphere. Utilizing long notes, slow-moving harmonies, and varying dynamics (like crescendos and decrescendos), Mazzoli creates the idea of outer space. Listen to the music get faster as it churns and rolls, yet is almost always supported by the slow-moving atmospheric music introduced at the beginning.

Morning Mood from Suite No. 1 from *Peer Gynt*

Edvard Grieg (1843–1907)



Edvard Grieg was born in Norway, the fourth of five children. His mother was an accomplished pianist and began teaching him to play at age 5. Grieg’s talent led him to the Leipzig Conservatory by age 15 where he studied piano and composition. He soon became famous for writing music that incorporated his love for his country. He composed orchestra works, sonatas, song cycles, and more, but it was the “incidental music” (music used to set the mood in a play) written for *Peer Gynt* that became his most famous work. Selections were eventually adapted into a suite to use in concert performances. Grieg remains Norway’s most famous composer. He is celebrated in his hometown of Bergen, where numerous statues and cultural sites are named for him.

On this concert you will hear the first movement from *Peer Gynt Suite No. 1*. Grieg uses music to “paint a picture” of a sunrise in this piece called “Morning Mood.” A beautiful melody is passed between the flute and oboe, written in a pastorale style that

invokes daybreak. Trills and grace notes add birdcalls to the rustic scene. The melody is based on a pentatonic (five-tone) scale, in a gentle and rolling time signature of 6/8 (six eighth notes in each measure, often counted as two groups of three notes). This well-known melody appears frequently in popular culture, especially in cartoons and video games. Does it sound familiar to you? Can you imagine the sight of the rising sun when you listen to this music?

Conversations of Beauty and the Beast from *Mother Goose Suite*

Maurice Ravel (1875–1937)



Maurice Ravel was a famous French composer, pianist, and conductor. Born into a family that loved music (although his parents did not play instruments themselves), he was encouraged in his musical studies. He started piano lessons when he was 7 years old and began composing at age 12. He attended the Paris Conservatory, although he was not a standout student at first. A slow and thoughtful composer, with fewer compositions compared to his peers, he gained attention for his expert use of the different instruments of the orchestra. Along with Claude Debussy, Ravel's music is often described as "Impressionistic" (although both composers disliked this label). His distinctive style and compositional skill make his music popular to this day.

On this concert you will hear the fourth movement from *Mother Goose Suite*. Originally written as a piano duet for children, Ravel first arranged it as a suite for orchestra and later expanded it into a ballet. *Mother Goose Suite* is based on fairytales, with this movement describing a conversation between Beauty and the Beast. It features an unlikely duet for clarinet

and contrabassoon — which instrument do you think represents each character (and why)? What do you think they are talking about in this conversation? Near the end a harp glissando leads to a sorrowful melody played by a solo violin. The harp and piccolo join together for a final (and slower) version of the opening theme. How would you describe the mood at the end of the piece?

The Young Person's Guide to the Orchestra

Benjamin Britten (1913–76)



Benjamin Britten is one of the most accomplished English composers of all time. He inherited his mother's love for music, and had his first piano lessons with her when he was young. Almost immediately he experimented with composition, composing his first pieces at age 5. By age 10 he caught the attention of a composer named Frank Bridge, who offered to be his teacher. His passion for music grew, and he enrolled in the Royal College of Music to study piano and composition. Britten's deep appreciation for works by other composers, especially those from other countries, inspired his own work. Although well-known as a composer of operas, songs, and chamber music, it is *The Young Person's Guide to the Orchestra* that is his most popular piece.

On this concert you will hear *The Young Person's Guide to the Orchestra*. Britten composed this piece in 1946 to accompany a British Ministry of Education film called *Instruments of the Orchestra*. The piece is based on a melody that another English composer, Henry Purcell, wrote in 1695 (over 250 years before Britten wrote this piece). After the theme is played by the full orchestra, Britten uses this melody to introduce

each "instrument family" of the orchestra (woodwinds, brass, strings, and percussion). He follows with a set of variations featuring each individual instrument (starting with the flutes and working through the orchestra to percussion). Finally, an exciting "fugue" (a composition in which a short theme is introduced, then repeated again each time a new voice enters) combines all of the instruments of the orchestra in a grand finale. Can you hear the brass section return to the opening theme just before the end?

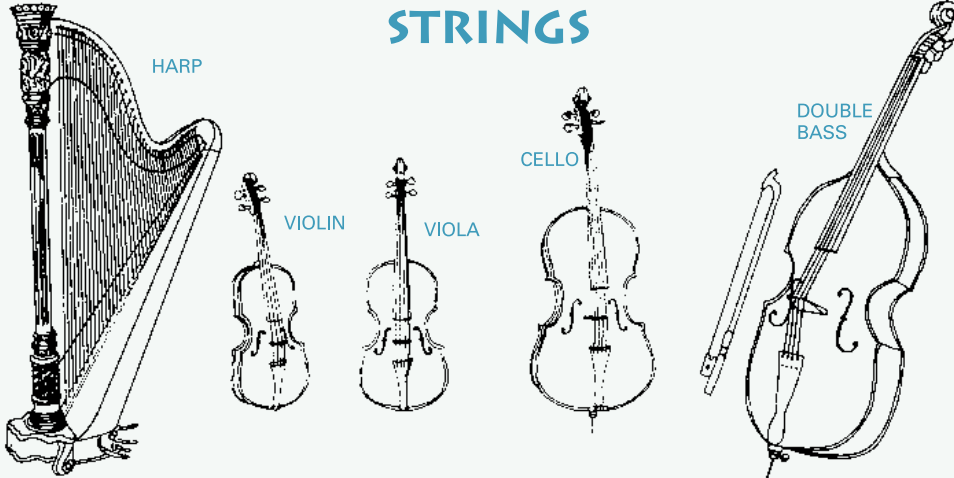
Follow along while listening to the piece:

- Theme: Allegro maestoso e largamente — Full Orchestra
- Variation A: Presto — Flutes & Piccolo
- Variation B: Lento — Oboes
- Variation C: Moderato — Clarinets
- Variation D: Allegro alla marcia — Bassoons
- Variation E: Brillante alla polacca — Violins
- Variation F: Meno mosso — Violas
- Variation G: Lusingando — Cellos
- Variation H: Cominciando lento ma poco a poco accel. al Allegro — Double basses
- Variation I: Maestoso — Harp
- Variation J: L'istesso tempo — Horns
- Variation K: Vivace — Trumpets
- Variation L: Allegro pomposo — Trombones & Tuba
- Variation M: Moderato — Percussion
- Fugue: Allegro molto — Full orchestra (begins with solo piccolo)

THE INSTRUMENTS

OF THE CLEVELAND ORCHESTRA

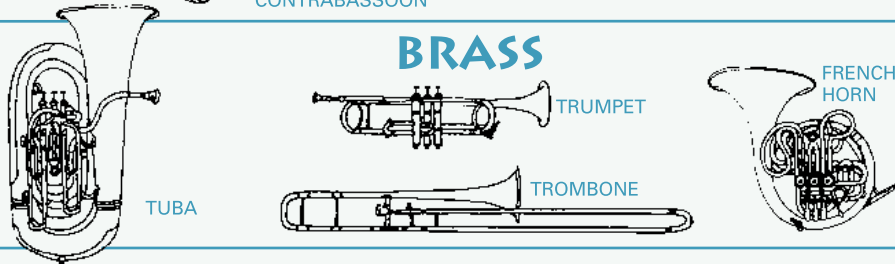
STRINGS



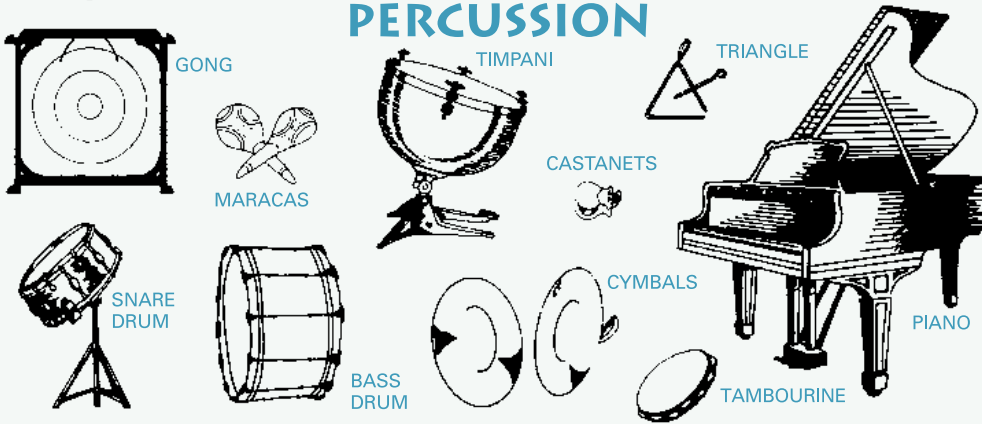
WOODWINDS



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 Mandel 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 the 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 the orchestra performs.
- Listen carefully to enjoy the music.
- Clap when the music stops and the conductor turns to face the audience.



Check us out online!
www.clevelandorchestra.com



STUDENT ENSEMBLES

THE CLEVELAND ORCHESTRA YOUTH ORCHESTRA

SUPPORTED BY THE GEOFFREY AND SARAH GUND ENDOWMENT

2023–24 marks the 38th season of The Cleveland Orchestra Youth Orchestra (COYO). This season, The Cleveland Orchestra Youth Orchestra presents three concerts at Severance Music Center on November 12, 2023, February 18, 2024 and May 3, 2024.



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. (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.



THE CLEVELAND ORCHESTRA CHILDREN'S CHORUSES

The Cleveland Orchestra Children's Chorus (COCC) and Preparatory Chorus (COPC) are open to students in grades 4–8. 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. The Preparatory Chorus collaborates with the Children's Chorus on two independent concerts each season. We will have auditions for the Children's Chorus on Sunday, May 19th and Monday, May 20th and will have open registration for the Prep Chorus throughout April and May. For information about auditions and registration, please contact the Chorus Office at chorus@clevelandorchestra.com or visit cooc.cochorus.com.

THE CLEVELAND ORCHESTRA YOUTH CHORUS

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 and 8th grade singers with changing voices are chosen through audition. 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. We will have auditions for the Youth Chorus on Saturday, April 20th and Sunday, May 19th. For information about auditions please contact the Chorus Office at chorus@clevelandorchestra.com or visit coyc.cochorus.com.



FAMILY CONCERT SERIES

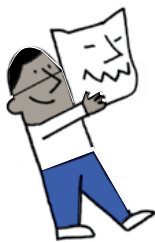


This popular series, designed for young people ages 6 & up, is a perfect introduction to live orchestral music by one of the world's top orchestras.

HALLOWEEN SPOOKTACULAR

OCT 29, 2023 | SUN 2 PM

Cleveland Institute of Music (CIM) Orchestra
Kalena Bovell, conductor



Put on your favorite costume and join the CIM Orchestra for a program of spine-chilling and spooky fun! An enchanting program filled with musical tricks and treats.

Musicians dress up for this annual audience favorite which includes a costume contest for our audience, too!

Halloween Spooktacular is sponsored by The Meisel & Pesses Family Foundation.

AROUND THE WORLD

MAR 3, 2024 | SUN 2 PM

The Cleveland Orchestra
Stephanie Childress, conductor



Did you know that Cleveland is home to

people from all over the world? More than 120 different ethnic groups live here, each bringing their unique traditions, costumes, religion, art, food, and ... music! Join us as we celebrate the rich cultural diversity of our community through music, a universal language that unites us all.

OUT OF THIS WORLD

APR 5, 2024 | FRI 7:30 PM

The Cleveland Orchestra
Daniel Reith, conductor



Presented in partnership with Great Lakes Science Center

Join The Cleveland Orchestra for a fun-filled concert of intergalactic proportions! Music from *Star Wars* and Holst's *The Planets*, paired with stunning images from the Hubble Telescope, International Space Station, and NASA photo archives will transport you and your family to outer space.

Series sponsors: Anne H. and Tom H. Jenkins

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 2023–24 Nord Education Concerts are made possible with major support provided by the **Jane B. and Eric T. Nord Education Fund**. The Cleveland Orchestra applauds the Wesley Family Foundation, The Abington Foundation, The Veale Foundation, Albert G. & Olive H. Schlink Foundation, The Harry K. Fox and Emma R. Fox Charitable Foundation, and The Laub Foundation for their support of these concerts for young people.

Tickets are free for all schools attending **Nord Education Concerts** with support from the **Jane B. Nord Concert Access Fund, established in 2019**.

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

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Learn more and make your gift for music education at clevelandorchestra.com/give.

