



THE CLEVELAND ORCHESTRA



Teacher's Guide

2026–27 Nord Education Concerts

Taichi Fukumura, *conductor*

Welcome to The Cleveland Orchestra's 2026–27 season of Nord Education Concerts!

To ensure an optimal experience, we ask that you please follow these guidelines:

- **ARRIVAL:** Plan to arrive at the concert hall **30 minutes prior** to concert time. Seating is on a first come, first served basis and ushers are available to assist. All concerts take place at:
Severance Music Center
11001 Euclid Ave.
Cleveland, Ohio 44106
- **TRANSPORTATION:** Please ensure your transportation coordinator and driver reviews the bus route information emailed to the school contact person in advance. University Circle Police will be present to enforce the designated bus routes for safety.
- **SCHOOL CONTACT / GROUP LEADER:** Please be sure to obtain a laminated bus dismissal number upon arrival from a staff member for systematic dismissal.
- **CONCERT HALL RESTRICTIONS:** No food, drink, gum, cameras, audio or video equipment are allowed inside the concert hall. Cellphones MUST be turned off or set to silent.
- **RESTROOM REMINDER:** Please advise students to visit the restrooms before the concert begins to avoid disruptions to the performance and fellow audience members during the concert. The one-hour performance will not have an intermission. Students must be accompanied to restrooms by an adult. In the event of an emergency, please notify an usher as soon as possible.
- **ADULT CHAPERONES:** Teachers and chaperones are responsible for the conduct of their students and must remain seated with their classes. We recommend at least one chaperone for every 15–20 students. Please prepare students ahead of time for the length of the performance and audience etiquette. Please continue to monitor students throughout the performance and adhere to the concert etiquette guidelines. These guidelines support a positive concert experience for all attendees and violations may result in being asked to leave the performance.

Thank you for adhering to these guidelines. If you have additional questions regarding The Cleveland Orchestra's Nord Education Concerts, please feel free to call the Orchestra's Education Department at 216-231-7349. We hope you enjoy the performance, and we thank you for bringing your students to Severance Music Center!



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

Conductor & Narrator Spotlight



Taichi Fukumura is Assistant Conductor of The Cleveland Orchestra and music director of the Illinois Symphony Orchestra. A rising Japanese American conductor, he is known for his energetic stage presence, thoughtful leadership, and expressive performances. He has conducted orchestras across the

United States, Japan, and Europe, including the Bamberg Symphony, Yomiuri Nippon Symphony Orchestra, Fort Worth Symphony Orchestra, Utah Symphony, and North Carolina Symphony.

Fukumura is committed to introducing audiences to a wide range of music, including works by living composers. Before coming to Cleveland, he served as assistant conductor of the Chicago Sinfonietta and the Fort Worth Symphony Orchestra.

Born in Tokyo and raised in Boston, Fukumura began studying violin at age 3. He earned degrees in violin performance and orchestral conducting from Boston University and Northwestern University. He speaks both English and Japanese and enjoys helping audiences of all ages discover the excitement, emotion, and power of orchestral music.



Nicole Sumlin is a singer, actor, director, producer, writer, and educator based in Cleveland. For nearly 25 years, she has led artistic and educational spaces, providing opportunities for enrichment and community for youth, adults, and families. Her professional path has included teaching appointments in

K–12 and collegiate settings, along with leadership roles at Cleveland Play House and Cleveland Public Theatre. She has been blessed to perform on many stages throughout Cleveland and New York City, and was most recently seen in the cast of the new musical *Freak the Mighty* in Cleveland and Seattle.

Prepare for your Nord Education Concert!

The Cleveland Orchestra's Education Department provides schools with teaching materials to assist in preparing students for an enhancing their enjoyment of Nord 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 Nord Education Concerts, provides feature stories about the Orchestra, background information on composers and musical selections, Severance Music Center, and more!

Listen to the online playlist

The online playlists provide a convenient way to familiarize students with the concert music. You will find options for both YouTube and Spotify playlists, both of which are easily sharable to your students.

Go to the online playlist anytime — in the morning before class, 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.

Engage with the activities and orchestral instruments

This Teacher Guide includes repertoire-specific and curriculum-linked teaching ideas, classroom activities, and information about the instruments of the orchestra. Be sure to check out our printable worksheets to accompany your teaching!

MUSICAL STORYTELLING

NOV 11–13, 2026

10 AM & 12 PM

How can music tell a story without using any words? In ***Musical Storytelling*** students discover how composers use melody, rhythm, tempo, dynamics, and orchestral color to create characters, settings, and emotions. Using the familiar tale of *Cinderella* as our guide, each piece on the program becomes a musical chapter in the *Cinderella* story.

The concert begins with **Rossini's Overture to *Cinderella***, introducing the characters and excitement of the fairy tale. From there, students follow Cinderella's journey through a series of orchestral works that paint scenes and emotions from the story.

Ravel's The Fairy Garden from *Mother Goose Suite* evokes the magical appearance of Cinderella's fairy godmother and the wonder of transformation. **Jessie Montgomery's *Starburst*** captures the dazzling sparkle of magic as Cinderella's ordinary world suddenly changes.

As the clock ticks toward midnight, **Haydn's "Clock" Symphony** provides a playful musical reminder that time is running out. The elegant **third movement of Dvořák's Symphony No. 8** transports listeners to the royal ball, where Cinderella dances among princes and courtiers.

When the clock strikes 12, the atmosphere shifts dramatically with **Saint-Saëns's *Danse macabre***, depicting the frantic rush and swirling confusion as Cinderella flees the palace. In the aftermath, the second movement of **Tchaikovsky's Symphony No. 5** offers a moment of longing and reflection as the Prince searches for the mysterious young woman he met at the ball.

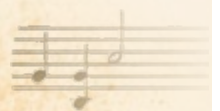
The story concludes with **Smetana's lively Polka from *The Bartered Bride***, celebrating the joyful reunion of Cinderella and the Prince and the happily-ever-after ending audiences know and love.

Along the way, students will learn how composers create musical pictures, build suspense, portray emotions, and bring stories to life through sound alone. By connecting familiar narrative moments to orchestral music, *Musical Storytelling* invites young listeners to use their imaginations and discover the power of music as a storytelling tool.

LISTEN
TO THE
PLAYLIST ON
SPOTIFY



LISTEN
TO THE
PLAYLIST ON
YOUTUBE


ROSSINI
RAVEL
JESSIE MONTGOMERY
HAYDN
DVOŘÁK
SAINT-SAËNS
TCHAIKOVSKY
SMETANA
Overture to Cinderella
The Fairy Garden from Mother Goose Suite
Starburst
Andante from Symphony No. 101, "The Clock"
Allegretto grazioso from Symphony No. 8
Danse macabre
Andante cantabile from Symphony No. 5
Polka from The Bartered Bride


Please Note: Nord Education Concerts are approximately one-hour in length. Due to time constraints, the musical selections played may include 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. All programs are subject to change. We encourage you to enjoy the full works with your students whenever possible. Happy listening!

CLASSROOM CONNECTIONS: MUSICAL STORYTELLING

LISTENING LIKE A COMPOSER

Before composers write music, they listen.

The world is full of interesting sounds — from footsteps in the hallway to birds outside your window. Composers pay attention to these everyday sounds and use instruments to recreate them in music.

Listen to the three selections below and discover how composers turn ordinary sounds into extraordinary music.

LISTEN

Camille Saint-Saëns's *Danse macabre*

Listen for rattling skeleton bones, roosters crowing, and the sun rising.

Joseph Haydn's Andante from Symphony No. 101, "The Clock"

Listen for the ticking of a clock.

Maurice Ravel's The Fairy Garden from *Mother Goose Suite*

Listen for fairies, a magical garden, and birds singing.

After each listening, discuss:

- What instruments did the composer use to create the special sounds from our story?

CREATE

Now, it's your turn to become the composer! Imagine you are creating sound effects for a story. Without using traditional musical instruments, what objects could you use? (Fingers tapping on a desk, pencils tapping, scraping chair legs against the floor, bookbag zippers, books slamming shut, etc.) We call these objects "found instruments."

Have students explore the classroom for 1–2 minutes, then list out the unique sounds that can be safely made with found instruments. (Remember, you can use the sound of your body too — clapping, humming, etc.)

COMPOSE

As a class or in small groups, choose a setting to create sound effects for:

- Beach
- Forest
- Busy City
- Haunted House
- Rainstorm or Thunderstorm
- Snowstorm

Using only found instruments from your list, create a 30-second soundscape to match your setting!

MUSIC PAINTS A PICTURE

Music and visual art are both powerful ways to express ideas, tell stories, and inspire the imagination. While artists use colors, lines, and shapes to create a mood, composers use melody, rhythm, dynamics, and instruments to create a musical picture.

In this activity, students will become artistic detectives by listening to music from the concert program and comparing it to a gallery of artwork. There are no right or wrong answers — encourage students to look and listen carefully, then explain their thinking using details they notice in both the music and the artwork. After each listening example, invite students to discuss how different works of art can evoke similar feelings, settings, or stories as the music.

LISTEN: Pick 2–3 pieces from the list below.

- Jessie Montgomery’s ***Starburst***
- Dvořák’s ***Allegretto grazioso*** from **Symphony No. 8**
- Tchaikovsky’s ***Andante cantabile*** from **Symphony No. 5**
- Rossini’s ***Overture to Cinderella***
- Smetana’s ***Polka from The Bartered Bride***
- Saint-Saëns’s ***Danse macabre***

Set up a gallery for your students! Print a variety of different art pieces and hang them around the room for an art walk. Allow students to quietly walk through your gallery as they listen and choose which piece of art they feel best matches what they are hearing.

Suggested public domain works:

- *Water Lilies* — Claude Monet
- *The Japanese Footbridge* — Claude Monet
- *Wanderer Above the Sea of Fog* — Caspar David Friedrich
- *The Great Wave off Kanagawa* — Katsushika Hokusai
- *Several Circles* — Wassily Kandinsky
- *Starry Night Over the Rhône* — Vincent Van Gogh
- *The Scream* — Edvard Munch
- *The Blue Dancers* — Edgar Degas
- *The Ten Largest* (series) — Hilma af Klint



REFLECT: For each music and art match, have students reflect verbally or in writing on the following questions.

- *Which painting did you choose to match the music?*
- *What did you notice in the painting that matched the music?*

DISCUSS: After completing the art walk and reflection, give students the chance to share with their peers which art selections they chose for each piece of music, and why.

***Don't feel limited to the artwork shown here! Explore free, open-access collections from museums such as the Cleveland Museum of Art, The Metropolitan Museum of Art, the National Gallery of Art, or the Art Institute of Chicago to discover additional paintings, photographs, and sculptures that spark discussion.*

WRITE YOUR OWN STORY

Storytelling can come in many forms of art — through painting, dance, music, and more! While this concert tells the story of Cinderella through several pieces of music, each one can inspire its own narrative.

Have students pick one piece of music from the list below and write their own short story.

- Jessie Montgomery’s **Starburst**
- Ravel’s **The Fairy Garden** from **Mother Goose Suite**
- Rossini’s **Overture to Cinderella**

Encourage students to listen through several times, and take note of the mood of the music. This may help them decide what kind of characters or setting to write about. While listening, have students brainstorm ideas for their characters, setting, and plot.

Students may draw a scene or storyboard in addition to, or instead of, their short story paragraph.

After completing their short story and/or scene drawing, extend the activity further with one of these presentation options:

- Encourage students to read their story aloud, with their music selection playing in the background.
- Put students into partners or small groups and share their stories to compare their ideas.
- Choose a few student stories to read aloud, and have their peers guess which composition inspired their writing.

CURRICULUM CONNECTIONS

Ohio Learning Standards — Grades 3–5

FINE ARTS: MUSIC

Responding (RE)

- 3.1RE *Listen to, discuss, and explore the music of various styles, composers, periods, and cultures.*
- 3.3RE *Distinguish elements of music using developmentally appropriate vocabulary.*
- 3.4RE *Interpret music through movement, dance, drama, and visual art.*
- 3.5RE *Explain personal preferences for musical selections using selected music vocabulary.*
- 4.3RE *Compare and contrast elements of music using developmentally appropriate vocabulary.*

4.4RE *Compare interpretations of the same piece of music as it occurs in movement, dance, drama or visual art.*

4.5RE *Explain personal preferences for musical selections using music vocabulary.*

5.4RE *Compare interpretations of the same piece of music as it occurs in movement, dance, drama, or visual art.*

5.5RE *Justify personal preferences for musical selections using appropriate music vocabulary and evidence.*

Creating (CR)

3.1CR *Improvise simple rhythmic and melodic phrases using a variety of sound sources.*

Connecting (CO)

3.1CO *Express how elements of music communicate feelings, moods, images, and meaning.*

4.1CO *Discuss the connection between emotion and music in selected musical works using elements of music.*

4.3CO *Discuss how the elements and subject matter of music connect with other subject areas.*

5.1CO *Describe the connection between emotion and music in selected musical works using elements of music.*

5.3CO *Justify personal preference for musical selections using appropriate music vocabulary and evidence.*

AFTER THE CONCERT

After your visit, let us know what you thought of the performance! Ask students to send Fan Letters to The Cleveland Orchestra describing their Education Concert experience.

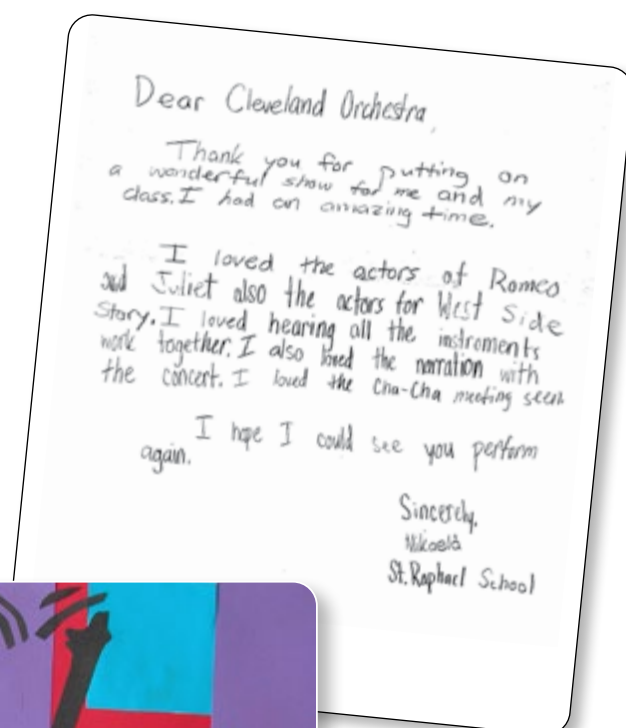
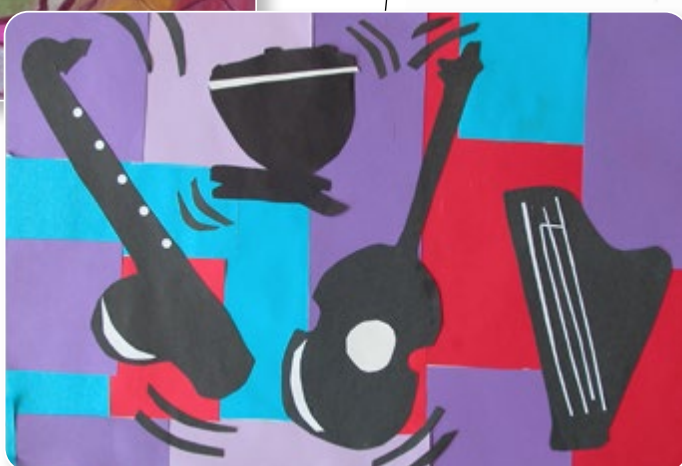
Students can reflect on any of the following questions:

- Which piece of music did you like best?
- How did the music make you feel?
- What instrument(s) did you like most?
- Were there any special-effect sounds that you heard in the performance?
- What surprised you most about your trip to Severance Music Center?

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

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

The Cleveland Orchestra
ATTN: Education & Community Dept.
Severance Music Center
11001 Euclid Ave.
Cleveland, Ohio 44106



SPIRIT OF AMERICA

APR 6–9, 2027
10 AM & 12 PM

In *Spirit of America*, students explore the many cultures, traditions, and musical influences that have shaped our nation's history and identity. Through music spanning more than two centuries, this concert celebrates the creativity, diversity, and shared experiences that make the United States unique.

The journey begins with *The Star-Spangled Banner*, inviting students to consider how music can unite people and express national ideals. From there, the orchestra explores the sounds of a growing nation through the first movement of **Dvořák's Symphony No. 9, "From the New World."** Written by a Czech composer who was inspired by America, the work reflects the country's vast landscapes and rich musical traditions while asking an enduring question: What makes American music distinctly American?

Students then hear one of America's most beloved melodies in **Copland's Variations on a Shaker Melody**, based on the Shaker tune "Simple Gifts." Copland's music captures the spirit of community, simplicity, and optimism that have long been associated with the American experience.

America's story is also one of many cultures coming together. **Bloch's Concerto Grosso No. 1** reflects the influence of European traditions brought to the United States by immigrants, while **Bonds's Benediction** offers a powerful expression of hope, faith, and resilience rooted in the African American experience.

The concert continues with **Ellington's Giggling Rapids** from *The River Suite*, showcasing the creativity of jazz, one of America's most influential artistic contributions to the world. Through lively rhythms and colorful orchestration, students hear how jazz composers transformed American music.

The nation's multicultural heritage comes to life in **Gabriela Lena Frank's The Mestizo Waltz**, a work inspired by the blending of Indigenous, Latin American, and European traditions. Her music reminds us that American identity continues to evolve through the contributions of many peoples and cultures.

The program concludes with two works that capture the spirit of American imagination. **Bernstein's Overture to Candide** bursts with energy, humor, and optimism, reflecting the vibrancy of American musical theater. Finally, **John Williams's Throne Room and Finale** from *Star Wars* demonstrates how American composers continue to create music that inspires audiences around the globe through film, storytelling, and innovation.

Throughout *Spirit of America*, students will discover that there is no single American sound. Instead, America's musical identity emerges from a rich tapestry of traditions, cultures, and voices — each contributing to a story that continues to unfold. Through orchestral music, students will hear how composers have reflected the nation's history, celebrated its diversity, and imagined its future.

LISTEN
TO THE
PLAYLIST ON
SPOTIFY



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PLAYLIST ON
YOUTUBE



SMITH
DVOŘÁK
COPLAND
BLOCH
BONDS
ELLINGTON
GABRIELA LENA FRANK
BERNSTEIN
JOHN WILLIAMS

The Star-Spangled Banner
Allegro molto from Symphony No. 9, "From the New World"
Variations on a Shaker Melody from *Appalachian Spring*
Prelude from Concerto Grosso No. 1
Benediction from *Montgomery Variations*
Giggling Rapids from *The River Suite*
The Mestizo Waltz from *Three Latin American Dances*
Overture to *Candide*
Throne Room and Finale from *Star Wars: A New Hope*

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CLASSROOM CONNECTIONS: SPIRIT OF AMERICA

FROM FILM TO STAGE: MUSIC TELLS A STORY

While some composers write music for the concert hall, other write music to support stories on stage or on screen. Music can help the audience understand what characters are feeling and where the plot is going.

Leonard Bernstein and John Williams are two of the most celebrated composers of the 20th century. Bernstein wrote music for Broadway musicals such as *West Side Story* and the operetta *Candide*. John Williams composed iconic film score for movies including *Star Wars*, *Harry Potter*, *Jurassic Park*, *Indiana Jones*, *E.T.*, and *Jaws*.

Although one wrote primarily for the stage and the other for the screen, both composers use music to help audiences understand a story before a single word is spoken.

COMPARE AND CONTRAST:

- Listen to Leonard Bernstein's **Overture to *Candide*** and John Williams's **Throne Room and Finale from *Star Wars: A New Hope***.
- As students listen, ask them to compare the two pieces with the following guiding questions:
 - Which mood does each piece create?
 - Which instruments stand out?
 - Does the music sound heroic, humorous, dramatic, mysterious?
 - What scene can you imagine?

IMAGINE THE STORY:

Play small clips of the following pieces by Bernstein and Williams, and ask students to write 1–2 sentences describing a scene that fits the music they hear. After each clip, ask students to share what they wrote.

- Leonard Bernstein — “America” and “Tonight” from *West Side Story*
- John Williams — **Raider’s March from *Indiana Jones***, **Hedwig’s Theme from *Harry Potter***, **Theme from *Jaws***

“DIG DEEPER”

Film composers often write “themes” for main characters in a movie or show. A “theme” in music is a short melody that helps the viewer understand the character’s personality. For example, a musical theme for SpongeBob SquarePants might sound silly, happy, and upbeat, while Darth Vader might sound much more intense and intimidating.

Choose a movie or TV character that you like, and think about how you would compose a musical theme to represent them. What instruments would you use? Would it be fast or slow? What adjectives would you use to describe the character? What style of music (rock, pop, jazz, folk) do you think would fit the character best?

AMERICA'S MUSICAL MOSAIC

American music has been shaped by many cultures, traditions, and communities. These three composers demonstrate how different musical influences—from spirituals and folk traditions to family heritage and personal experiences — have contributed to the rich and diverse sound of American classical music.

ANTONÍN DVOŘÁK: *Allegro molto* from *Symphony No. 9, “From the New World”*

While living in the United States, Dvořák encouraged American composers to draw inspiration from the country's own musical traditions, particularly African American spirituals and Indigenous music, to create a uniquely American sound.

MARGARET BONDS: *Benediction* from *Montgomery Variations*

Margaret Bonds was a pioneering African American composer who used music to celebrate Black history, culture, and resilience. *Benediction* is the final movement of her *Montgomery Variations*, a work inspired by the Montgomery Bus Boycott and the courage of those who fought for equality during the Civil Rights movement.

GABRIELA LENA FRANK: *The Mestizo Waltz* from *Three Latin American Dances*

Gabriela Lena Frank draws inspiration from her multicultural heritage, blending the musical traditions of Peru and Latin America with Western classical music to celebrate the many cultures that shape her identity.

LISTEN & DISCUSS:

- *What are the most noticeable differences between these three compositions?*
(Think about the mood, instrumentation, dynamics, tempo, etc. This is a great time for students to reference the “Listening Toolbox.”)
- *Which piece felt the most connected to its inspiration? Why?*
- *Why is it important for orchestras to perform music inspired by many different cultures?*

YOUR MUSICAL MOSAIC:

Just as composers draw inspiration from their cultures, communities, and life experiences, your favorite music has likely been shaped by the people, places, and experiences that make you who you are.

Create your own musical mosaic by identifying 5 influences that have helped shape your identity. These might include:

- Your family or cultural heritage
- An important person in your life
- A place that is meaningful to you
- A favorite hobby or activity
- A memorable experience
- A tradition or celebration
- A cause or belief that is important to you.

For each influence, choose one song that you feel represents it. This can be any type of music including classical, jazz, pop, hip-hop, rock, etc. Then, write 1–2 sentences explaining why you selected that song and how it connects to your influence.

IT TAKES A TEAM: CAREERS BEHIND THE MUSIC

In the music industry, it takes many different people doing various tasks to produce an orchestra concert. Let's look at some of the jobs people have that are part of a musical performance, like a Nord Education Concert!

DISCUSS: Imagine attending a classical performance in a big concert hall. How many different people do you think it takes to put on that concert?

Have students work in small groups to brainstorm as many careers as they can. Prompt them to think about three different groups of people:

- Around the concert hall — maybe similar jobs you might see in a school building
- On stage
- Behind the scenes

Give students 5–10 minutes to think through everyone who might influence the production of a concert.

After brainstorming, come together as a class and share student ideas, putting them all onto a list or the whiteboard.

RESEARCH: Alone, or in partners, have students choose one music-related career to investigate.

Research questions:

- *What are the primary responsibilities of this job?*
- *What education, training, or experience is required?*
- *What is one interesting fact about this career?*
- *How does this role contribute to a successful performance?*

Students may share their research with the class through discussion, small group sharing, or brief presentation.

REFLECT: Ask students to write 2–3 sentences answering the following questions:

- *Which career interested you the most, and why?*
- *Could you see yourself working in a music-related career someday?*

TEACHER TIP: Here are a few music careers that might be interesting to students if they need a jumpstart on brainstorming.

Composer, conductor, stagehand, audio engineer, orchestra librarian, ushers, hall staff, orchestra manager, music teacher, musician, program editor

CURRICULUM CONNECTIONS

Ohio Learning Standards — Grades 6–8

FINE ARTS: MUSIC

Responding (RE)

6.3RE Distinguish the use of dynamics, meter, tempo, and tonality in various pieces through active listening.

6.5RE Identify criteria based on elements of music to support personal preferences for specific musical works.

7.1RE Identify aurally the style and historical period of various music examples.

7.2RE Compare and contrast music instrument groupings for different styles of music in various cultures.

7.5RE Develop criteria based on elements of music to support personal preferences for specific music works.

8.2RE Analyze musical examples to determine appropriate responses based on the elements of music.

Connecting (CO)

6.1CO Describe the connection between emotion and music in selected musical works using elements of music.

6.3CO Explain and apply skills developed in music (critical thinking, collaboration) to other subject areas and/or other art forms.

6.4CO Identify how music is important in everyday life.

7.1CO Analyze the meaning and expression of variety in live or recorded music performances.

7.3CO Explain ways music complements other art forms using appropriate terminology.

7.4CO Explain how and why people use and respond to music.

8.1CO Identify commonality in the use and importance of music in various cultures.

8.3CO Discuss ways that music affects other art forms when the musical selection is changed.

AFTER THE CONCERT

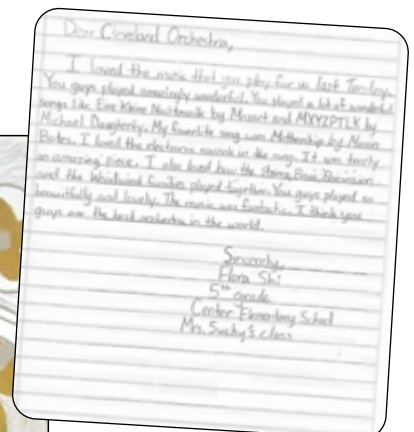
After your visit, let us know what you thought of the performance! Ask students to send Fan Letters to The Cleveland Orchestra describing their Education Concert experience.

Students can reflect on any of the following questions:

- Which piece of music was most memorable for you? What made it stand out?
- Which instrument or section of the orchestra caught your attention most? Why?
- How was listening to a live orchestra different from listening to recorded music?
- If you could ask the conductor or a musician one question, what would you ask?

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

The Cleveland Orchestra
ATTN: Education & Community Dept.
Severance Music Center
11001 Euclid Ave.
Cleveland, Ohio 44106



GET YOUR STUDENTS INVOLVED

Encourage your students to take their music-making to the next level! The Cleveland Orchestra Youth Ensembles offer talented young musicians from across Northeast Ohio opportunities to rehearse, perform, and grow alongside peers who share their passion for music. Even if your students aren't ready to audition, attending a Youth Ensemble concert is a wonderful way to experience outstanding performances by musicians their own age and be inspired by what's possible.

THE CLEVELAND ORCHESTRA

YOUTH ORCHESTRA

The **2026–27 season** marks the **40th anniversary** of **The Cleveland Orchestra Youth Orchestra (COYO)**. For four decades, COYO has provided talented middle and high school musicians with an opportunity to grow as performers through challenging repertoire, professional mentorship, and meaningful ensemble experiences.

This season, COYO will present three concerts at **Severance Music Center** on **November 20, 2026**, **February 28, 2027**, and **May 8, 2027**.

The Cleveland Orchestra Youth Orchestra offers a unique pre-professional experience for dedicated young musicians. Members rehearse weekly, perform in Severance Music Center, are led by a member of The Cleveland Orchestra's conducting staff, and receive sectional coaching from Cleveland Orchestra musicians. In addition to developing their musical skills, students gain valuable experience working in a high-level orchestral setting.

Membership is by competitive audition each spring. For audition information, call **216-456-8410** or visit **clevelandorchestrayouthorchestra.com**.

This season, COYO members represent **40 communities across Ohio**, reflecting the breadth of young musical talent throughout the region. It is very possible that a student from your school or community is a member of the orchestra! Students earn their place in COYO through a competitive audition for the Music Director of The Cleveland Orchestra Youth Orchestra and a panel of Cleveland Orchestra musicians, demonstrating their musical preparation, commitment, and potential.

As COYO celebrates its 40th season, we invite students, teachers, families, and community members to join us in recognizing the dedication and accomplishments of these young musicians. [Click here to learn more from COYO students and teaching artists.](#)



THE CLEVELAND ORCHESTRA

YOUTH CHORUS

Orchestra, and The Cleveland Orchestra Chorus. In addition to performances at Severance and Blossom music centers, their activities include concerts and community engagement programs throughout the greater Cleveland area, as well as workshops and masterclass opportunities with highly regarded choral directors and clinicians.

For information, please contact the Chorus Office at chorus@clevelandorchestra.com or visit coyc.cochorus.com. [Click here to learn more about 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 are chosen through audition, and members represent over 40 schools and communities from across the region. The Chorus is **tuition-free**.

On average, the Youth Chorus presents five concerts each season and collaborates with other musical ensembles such as The Cleveland Orchestra, The Cleveland Orchestra Youth

THE CLEVELAND ORCHESTRA

CHILDREN'S CHORUSES

subscription and holiday season. This season, the group will perform in the annual Holiday Concerts at Severance in December, sing alongside the Cleveland Pops Orchestra in January, and return for Richard Strauss's opera *Die Frau ohne Schatten* in May with The Cleveland Orchestra. The Cleveland Orchestra Children's Choruses are tuition free.

Members in both groups build a foundation of skills in leadership, vocal production, and musicianship, through weekly rehearsals and regular performance opportunities. For more information about the Children's Choruses, please contact the Chorus Office at chorus@clevelandorchestra.com or visit cocc.cochorus.com. [Click here to learn more about auditions for The Cleveland Orchestra Children's Choruses.](#)

The Cleveland Orchestra Children's Preparatory Chorus is open to students in grades 4–6 through registration. There is no audition required to participate in the Preparatory Chorus. The Preparatory Chorus collaborates with the Children's Chorus on two to three independent community concerts each season.

The Cleveland Orchestra Children's Chorus is open to students in grades 6–8 through audition and application. The Children's Chorus, founded in 1967, performs with The Cleveland Orchestra and Chorus throughout the



Youth ensemble performances are a great way to inspire students and experience music making at Severance Music Center. **All youth ensemble performances are free of charge. Reserve your free tickets at clevelandorchestra.com or on the TCO App.**

RESOURCES FOR TEACHERS

Explore even more with The Cleveland Orchestra's free learning resources and performances! Teachers, students, and families can access a wide variety of videos, listening activities, and lesson ideas designed for learners of all ages. Whether you're preparing for a concert, extending learning in the classroom, or simply exploring music together, there's something for everyone to enjoy.

Music Explorers Concerts

Strings, brass, woodwinds, and percussion — explore every instrument family through Music Explorers! Designed for children ages 3–6, these engaging 30-minute concerts feature Cleveland Orchestra musicians, interactive storytelling, and opportunities to sing, move, and discover the unique sounds of the orchestra. Join us at Severance Music Center for a fun, hands-on introduction to classical music. To reserve your tickets, please call or email us at **216-231-7355** or **education@clevelandorchestra.com**.



Online Video Series

Looking for more online resources from The Cleveland Orchestra? Check out our video learning content, with videos for students of all ages. These playlists are available both on The Cleveland Orchestra's YouTube channel and ad-free on Adella!



New Monthly Teacher Newsletter

Don't miss new classroom resources, concert announcements, and teaching ideas from The Cleveland Orchestra. Scan the QR code to subscribe to our monthly teacher newsletter and stay up to date all year long.



Ad-Free Learning with Adella

Adella is The Cleveland Orchestra's streaming platform, giving teachers and students access to world-class performances and classroom-ready educational resources — all in one place. Through complimentary teacher access, you can explore full concerts, educational videos, listening activities, and more without advertisements or distractions. Whether you're preparing students for an Education Concert, introducing a new musical concept, or bringing exceptional performances into your classroom, Adella makes it easy to learn with The Cleveland Orchestra anytime, anywhere.

While educational content on Adella is always free to access, you can request a year of free access to all content and the ability to save videos to your profile by scanning or clicking the QR code!



Thank you, Supporters!



The Cleveland Orchestra's 2026–27 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.

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** In memoriam*



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