

THE WILLIAM BINGHAM FOUNDATION – PROPOSAL SUMMARY

ORGANIZATION: Musical Upcoming Stars in the Classics

3939 Lander Rd , Chagrin Falls, Ohio, 44022 INTERNET: <https://www.starsintheconcerts.org>

CONTACT: Jodi Kanter, Artistic Director CEO: Jodi Kanter, Artistic Director PHONE: 216-702-7047

FAX: E-Mail: stars@intheconcerts.org

MISSION: Musical Upcoming Stars in the Classics is committed to providing intimate performance opportunities for emerging, world-class musicians in Northeast Ohio and beyond. Finding venues, arranging concerts, providing programs, publicity and refreshments, and pays performers. By its activities, M.U.S.i.C. provides enjoyment for audiences, helps launch new musical careers, introduces novel performance venues, and expands the audience for chamber music.

GRANT HISTORY: None

AMOUNT REQUESTED: \$10,000.00

GRANT REQUEST:

PROGRAM CATEGORY: Art, Culture, and Humanities SUPPORT TYPE: program/project

PROJECT DESCRIPTION: This series will allow Northeast Ohio audiences to experience uncommon classical repertoire and newly commissioned works performed by exceptionally skilled young musicians who gain performance and producing experience as they help plan and execute the concerts. M.U.S.i.C. will present two concerts at the Church of the Western Reserve one outreach concert at the Praxis Fiber Workshop & Gallery and one at the Cleveland Museum of Art. This series will provide opportunities for over 30 emerging artists.

DOCUMENTATION:

Site Visits and Meetings: 11/21/24

Report History and Closeout Ratings: N/A

Trustee Involvement: None

*Charity Navigator Rating:

Musical Upcoming Stars in the Classics

CHAGRIN FALLS, OH | 501(c)(3)

Small-sized

Arts education

Music

Not rated

Meeting Date: 03/08/2025

Classical Cabaret Series

WBF Mini Grant 2025

Organization: Musical Upcoming Stars in the Classics

Jodi Kanter, Director
3939 Lander Rd
Chagrin Falls, Ohio 44022

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O: 216-702-7047

Primary Contact: Jodi Kanter, Director

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Application Form

Applicant Instructions

Welcome! The William Bingham Foundation invites your organization to apply for funding. The Foundation Trustees thoughtfully evaluate each application and may contact the applicant with follow up questions.

All applicants will receive notification of the Trustee's decision in **March 2025**. Applicants approved and awarded a grant will receive an email with an award letter and instructions regarding an electronic funds transfer. The award letter will provide specific requirements regarding the grant, and follow-up reports.

We look forward to reviewing your grant request. If there are questions or technical issues, please contact Grants Manager Anne Savastano at anne@wbinghamfoundation.org or (216) 759-9142.

Internal

Lead Trustee

RDB

Lead Trustee Affiliations*

List any affiliations the lead Trustees has with this organization.

None

Organization Website*

<https://www.starsintheconcerts.org/>

Staff*

Anne G. Savastano

Program Area*

Arts, Culture, & Humanities

Date of Pre-Grant Site Visit by Trustee*

11/21/2024

Date of Post-Grant Site Visit by Trustee*

To Be Scheduled

Previous Grant History

None

Meeting Date*

03/08/2025

Program/Project Request

Primary contact person for this request.

Include: 1) name, 2) title, 3) mailing address, 4) email address, and 5) phone number.

Jodi Kanter, Director
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(216)702-7047

Project Name*

Name of Project

Classical Cabaret Series

Requested Amount not to exceed \$10,000

Please provide the amount you are requesting from the William Bingham Foundation.

\$10,000.00

Project Narrative*

Please provide a narrative of the grant request.

This series will provide opportunities for Northeast Ohio audiences to experience uncommon classical repertoire, as well as newly commissioned works, performed by exceptionally skilled young musicians who gain performance and producing experience as they help to plan and execute the concerts. M.U.S.i.C. will present 2 concerts at the Church of the Western Reserve and one outreach concert at the Praxis Fiber Workshop & Gallery and one at the Cleveland Museum of Art. This series will provide opportunities for over 30 emerging artists.

Project Budget

Please provide the total cost of the project for which you are requesting support.

\$39,000.

Funding Type

Program/Project

Geographic Area Served

Cuyahoga and surrounding counties

Target Population*

Who will receive your services.

Students and recent graduates of local conservatories and the general community that attends our programs

Supporting Information

Please use this area to upload and share publications, newsletters, testimonials, media coverage or other information you would like to share with the Foundation.

2024 December 7th Program Book.pdf

Quotes from musicians who have participated in our programs:

"I had a wonderful time collaborating with the other musicians and sharing the music with such appreciative audience members." - Anna Grudskaya, piano

"It has been a pleasure to perform unique pieces that I would have never been able to perform without M.U.S.i.C" - Zoe Stier, flute

"Few things are as valuable as real-world performance opportunities (provided by M.U.S.i.C.). I have grown a lot because of them!" - Colin DeMatteo, baritone

"The opportunity (provided by M.U.S.i.C.) to perform in front of such a well-versed and sophisticated audiences provide a truly satisfying artistic experience." – Zachary Brandon, violin

"One of the things I appreciate most about performing with Stars in the Classics is the variety of repertoire I am able to play. All of this music has become part of my performance repertoire." – Jackson Naglick, piano

Additional Uploads

MUSIC DEI Statement 2022.pdf

Organizational Information

Executive Director of the organization*

Include: 1) name, 2) title, 3) mailing address, 4) email address, and 5) phone number. Character Limit: 150

Jodi Kanter, director
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Organization Mission*

State the mission and provide a brief history of the organization, include year founded and how it has evolved since it was founded.

Mission: Assist the next generation of world-class musicians to bridge the gap between educational and professional development by creating opportunities to perform for live audiences, providing collaborations, networking opportunities, and financial assistance, while offering exciting, professional concerts for our audiences.

M.U.S.I.C. was conceived in 2004 by community activist and artist, Jodi Kanter, and Oberlin Conservatory faculty member, Peter Takács, when the duo identified a need for providing opportunities for emerging musical artists to hone performance skills, receive compensation, and engage audiences in classical music experiences. M.U.S.I.C. received non-profit status in 2007 and is governed by a Board of Directors with expertise in finance, music, and non-profit management. M.U.S.I.C. has experienced responsible, incremental growth since its inception when it provided 15 musicians with performance opportunities via 2 concerts. Now in its 20th year, M.U.S.I.C. is providing opportunities for 54 musicians at 14 concerts and has created a fund to provide support for musicians' professional needs. M.U.S.I.C. believes that investing in emerging talent, fresh composition ideas, and collaborative music endeavors will help create a vibrant and diverse Northeast Ohio music landscape and provide a platform for a new generation of musicians to showcase classical music.

List of the organization's current Board of Directors*

Please upload the current list of board members, including names and place of employment, if applicable.

2024 About the Board of M.U.S.i.C..pdf

Current fiscal year budget for the whole organization*

Please upload Board approved current year operating budget for the whole organization.

2023 Summary.pdf

Financial Report*

Please upload the organization's most recent audited financial statements and, if audited financial statements are not available for the most recently completed fiscal year, the unaudited financial statements for that year.

2023 Tax Return (MUSICAL UPCOMING STARS) 10-28-2024.pdf

Child Protection Policy

Do your organization's staff and/or volunteers interact with children as part of your operations or programs? If YES, please continue.

Does your organization have a child protection policy? If so, please upload it in the optional upload section of the application.

If your organization does not have a child protection policy, please describe the organization's practices, including, for example, its screening process for staff and volunteers who have access to youth; the process for informing staff, volunteers, and parents about the organization's child protection practices; the procedures for compliance with reporting requirements; and any training provided to staff and volunteers concerning child protection.

Diversity, Equity and Inclusion Policy*

Does your organization have a policy concerning non-discrimination on the basis of legally protected or other personal characteristic or status? If so, please upload it in the optional upload section of the application. Please describe the organization's efforts to foster diversity, equity, and inclusion.

Attached.

Environment*

Please describe your organization's position on the environment and how it plays a role in your operations and program services. The William Bingham Foundation, as part of its mission, works to promote a world that is environmentally self-sustaining. (Note: if your organization has an environmental statement, it may be uploaded in the optional upload section of the application.)

As a music-presenting organization, M.U.S.i.C. is committed to minimizing our environmental impact and integrating sustainability into our operations. We actively recycle discarded materials from our concerts, including program books, song translation sheets, and seating assignments, ensuring these items are repurposed or disposed of responsibly.

At our post-concert receptions, we strive to use eco-friendly practices. Food and beverage containers are chosen with sustainability in mind, prioritizing recyclable, compostable, or reusable options whenever possible. Leftover food is donated to reduce waste and support community needs when feasible.

We also take steps to reduce the environmental footprint of our events by exploring digital alternatives to printed materials, such as providing electronic versions of our newsletters, announcements, and concert programs.

Application Files

Applicant File Uploads

- 2024 December 7th Program Book.pdf
- MUSIC DEI Statement 2022.pdf
- 2024 About the Board of M.U.S.i.C..pdf
- 2023 Summary.pdf
- 2023 Tax Return (MUSICAL UPCOMING STARS) 10-28-2024.pdf

Supporting Documents

No files were uploaded



M.U.S.i.C. – Stars in the Classics presents...

A Musical Celebration for the Holidays



December 7, 2024

At the Church of the Western Reserve



Czárdás

Klänge der Heimat,
ihr weckt mir das Sehnen,
rufet die Tränen ins Auge mir!
Wenn ich euch höre,
ihr heimischen Lieder,
zieht mich's wieder,
mein Ungarland, zu dir!

O Heimat so wunderbar,
wie strahlt dort die Sonne so klar,
wie grün deine Wälder,
wie lachend die Felder,
o Land wo so glücklich ich war!

Ja, dein geliebtes Bild
Meine Seele so ganz erfüllt,
dein geliebtes Bild!
Und bin ich auch von dir weit, ach weit,
ach, dir bleibt in Ewigkeit
doch mein Sinn
immerdar ganz allein geweiht!

O Heimat so wunderbar,
wie strahlt dort die Sonne so klar,
wie grün deine Wälder,
wie lachend die Felder,
o Land, wo so glücklich ich war!

Feuer, Lebenslust,
schwellt echte Ungarbrust,
hei! Zum Tanze schnell!
Czárdás tönt so hell!
Braunes Mägdelein,
musst meine Tänz'rin sein;
Reich den Arm geschwind,
dunkeläugig Kind!

Durst'ge Zecher greift zum Becher,
lasst ihn kreisen, lasst ihn kreisen
schnell von Hand zu Hand!
Schlürft das Feuer im Tokayer!
Bringt ein Hoch aus dem Vaterland!
Ha! Feuer, Lebenslust
schwellt echte Ungarbrust,
Hei! Zum Tanze schnell!
Czárdás tönt so hell!

Sounds of my homeland,
you awaken longing in me,
And call tears to my eyes!
When I hear you,
your local songs,
Draws me back,
my Hungary, to you!

Oh homeland so wonderful,
How the sun shines so bright,
How green are your forests,
how bright your fields,
Oh land, where I once was so happy!

Yes, your dear image
Completely fill my soul,
Your dear image!
And though I am far from you, so far,
ah, to you for eternity
is my mind
dedicated alone!

Oh homeland so wonderful,
How the sun shines so bright,
How green are your forests,
how bright your fields,
Oh land, where I once was so happy!

Fire, zest for life,
fills the real Hungarian's chest,
Hay! Hurry to the dance floor!
Czárdás sounds so bright!
Suntanned maiden,
you must be my dance partner;
Take my arm quickly,
you dark-eyed child!

Thirsty drinkers reach for their cups,
Let them go round quickly
from hand to hand!
Sip the fire in the Tokaj wine!
Bring a cheer for our fatherland!
Hay! Fire, zest for life,
fills the real Hungarian's chest,
Hay! Hurry to the dancefloor!
Czárdás sounds so bright!

~ Program ~

W.A. MOZART (1756–1791): *Piano Trio in B-flat Major, K. 502*

I. Allegro

Zachary Brandon, violin; Mingyao Zhao, cello; Anna Grudskaya, piano

~

W.A. MOZART (1756–1791): / B. Phelps, arr.: “Sleigh Ride” from *Three German Dances, K. 605*

Zachary Brandon, violin; Mingyao Zhao, cello; Anna Grudskaya, sleigh bells

~

J. LANNER (1801–1843): *Marien-Walzer*

Zachary Brandon, violin; Yuwa Roten, violin

Maude Cloutier, violin; Steven Brija, double-bass

~

J. STRAUSS II (1825–1899): “Czárdás” from *Die Fledermaus*

Lisl Wangermann, soprano and Alexander Kostritsa, piano

~

J.S. BACH (1685–1750): “Coffee Song” from *Coffee Cantata*

Lisl Wangermann, soprano; Zoe Stier, flute; Alexander Kostritsa, piano

~

C. PORTER (1891-1964): *Tale of the Oyster*

HARNICK & BOCK: “If I Were a Rich Man” from *Fiddler on the Roof*

Colin DeMatteo, baritone and Alexander Kostritsa, piano

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B. KOVÁCS (1937–2021): *Sholem-Alekhem, rov Feidman!*

J. DUFFY (1926–2015): “Renaissance Dance” and “Sephardic Dance” from *Heritage Suite*

Perry Roth, saxophone and Anna Grudskaya, piano

~

J. STRAUSS II (1825–1899): *Tritsch-Tratsch Polka*

Michelle Bushkova, piano and Jakob Aumiller, piano

~

P.I. TCHAIKOVSKY (1840–1893): “Melodie” from *Souvenir d’un lieu cher*

Maude Cloutier, violin and Alexander Kostritsa, piano

~

P.I. TCHAIKOVSKY (1840–1893) / S. Rachmaninoff, arr.: “Garland Waltz” from *Sleeping Beauty Suite*

Anna Grudskaya and Michelle Bushkova, piano

P.I. TCHAIKOVSKY (1840–1893): *Swan Lake* medley

Zoe Stier, flute; Michelle Bushkova, violin; Mingyao Zhao, cello

~

J. STYNE (1905–1994): *Let It Snow! Let It Snow! Let It Snow!*

LOPEZ : “Love is an open door” from *Frozen*

Lisl Wangermann, soprano; Colin DeMatteo, baritone

Alexander Kostritsa, piano

~ Program Notes ~

A staple in Classical era chamber music, the piano trio—typically for piano, violin, and cello—resembles solo sonatas of the time with its fast-slow-fast three-movement structure, balanced themes, and familiar tonal structures. Many piano trios feature the piano most prominently and have the violin and cello mostly doubling the piano’s material. In his later works, however, **Wolfgang Amadeus Mozart** transformed the genre by treating the three instruments as equal voices, which we can hear in the first movement, ***Allegro***, of his ***Piano Trio in B-flat Major, K. 502*** (1786). Mozart takes a playful motivic fragment as the basis for the movement’s thematic material, pairing the main melody with a short countermelodic flourish. The instruments pass the melody back and forth, and while the piano is the driving melodic and rhythmic force and keeps the momentum going regardless of who has the theme at a given time, we can still sense the balanced weight between the piano, violin, and cello. As is typical for the opening movement in most multi-movement genres at this time (e.g., trio, concerto, sonata, and symphony), the middle section is more harmonically adventurous than the exposition. Mozart uses the short theme to explore a variety of textures and key areas before eventually winding his way back to the home key. Unlike many opening movements, however, he does not have a clear return, or “recapitulation” to the beginning, so we do not get a strong sense of closure at the end of the movement. Although you will not hear the rest of the piano trio today, consider giving the entire piece a listen to put this movement into the context of the whole.

Because so much of **Mozart’s** music comes to life in the concert hall during modern performances, it can come as a surprise that he intended some of his pieces for dancing. ***Three German Dances*** (1791), as its title suggests, is one of said works, and the ninth of ten sets of German dances that he composed throughout his career. Mozart himself loved to dance, something he shared with the Hapsburg Emperor Joseph II, his aristocratic patron who tasked him with writing music for court balls at the Imperial Palace in Vienna. A celebratory

dance we might imagine at a swanky holiday party, *Sleigh Ride* is the last dance in the set and ushers in the season's festivities. The dance begins with a stately, simple theme in a moderate, triple-meter tempo that invites partygoers to the dancefloor. Then, over a steady beat with subtle embellishments, a soaring but singable melody floats like a sleigh gliding along the snow—an especially obvious association here because sleigh bells join in. After a return to the opening material, a long coda takes us to new harmonic areas with rhythmic verve, adding to a sense of adventure that might have encouraged more athletic dance steps. But soon the smooth, sleigh-bell-accompanied melody lulls us back into a dreamy winter waltz that concludes with a playful finish. Mozart's knack for crafting simple, memorable, and pleasant melodies is on full display, as is his ability to capture the movements and moods of the gallant ballroom—this time with its halls decked for a holiday celebration.

Born in 1801, Austrian composer **Joseph Lanner** was one of the first composers to bring the waltz from the level of peasant dance to a place in more elite social circles and in concert halls. Although he has ultimately not sustained the same reputation as his contemporary Johann Strauss I, another esteemed waltz composer, his compositions were especially popular during his relatively short lifetime, which came to an end in 1843. He and Strauss were friends and often worked together, but the Viennese public took sides in an unofficial rivalry between them, even going so far as to identify as "*Lannerianer*" and "*Straussianer*." Lanner found particular favor locally among the Viennese nobility, most notably working for Habsburg Court's orchestra at the Hofburg Imperial Palace. *Marien-Walzer* (1839) is a prime example of Lanner's formal and expressive style. It begins with a stately introduction that cycles through different keys and tempos before settling into a series of five double waltzes, and finally reaching a coda that combines elements of those various melodies to create a cohesive cap to the piece as a whole. Each melody is both lyrical and playful, singing out in regular, symmetrical phrases over a characteristically simple "oom-pa-pa" accompaniment. Whether in the context of a ballroom or a concert hall, *Marien-Walzer* is equally entertaining, showcasing the levity, elegance, and variety that the Viennese waltz has to offer.

"The Waltz King," **Johann Strauss II** was beloved not just for his dance music, but also for his operettas like *Die Fledermaus* (1874), which has remained a fan favorite since its premiere. With a libretto by Karl Haffner and Richard Genée, *Die Fledermaus* draws from earlier farce and vaudeville versions of a story involving practical jokes, love affairs, royal balls, and town gossip. But Strauss could not entirely escape his penchant for writing catchy dance music in this work. The aria "*Czárdás*" (formally titled "*Klänge der Heimat*," or "Sounds from Home") portrays Strauss's impression of a Hungarian folk dance, which takes place during Act II. Most of this act takes place during a ball hosted by the Russian Prince Orlofsky, with whom his friend Falke has conspired to lure the

socialite Gabriel von Eisenstein to enact light-hearted revenge for a practical joke Eisenstein had previously played. The ball becomes the site for deception and debauchery, though allegedly all in the name of good fun. Also part of Falke's scheme is Eisenstein's wife Rosalinde, who is still in love with someone else and agrees to disguise herself as a Hungarian countess to help humiliate her husband by pretending to seduce him. "*Czárdás*" is part of her ploy. It begins with a slow, sentimental recollection of her supposed Hungarian homeland, and as the lyrics reach farther into the land of memory, they bring to life a scene of rousing, rustic dancing. Rosalinde is clearly enjoying herself, getting caught up in her imagination and practically convincing herself of her disguised identity. Strauss's musical setting contributes to the magic of this moment, transporting us along with Rosalinde to the Hungarian countryside for a night of festivity, however feigned or fleeting.

He may have a reputation today as a stoic, pious Baroque musical mastermind, but **J. S. Bach** certainly had a sense of humor when he was alive. Nowhere is this clearer than in his cantata *Schwweigt stille, plaudert nicht* ("Be still, stop chattering"), fondly known as the *Coffee Cantata* (1732-5). With a libretto by Bach's frequent collaborator Picander (Christian Friedrich Henrici), the cantata tells the tale of Lieschen, a young woman who has an obsession with coffee, much to the dismay of her father, Schlendrian (which essentially translates to "Stick in the Mud"). Schlendrian tries to convince her to give up coffee by issuing a series of ultimatums, including a threat to not let her marry if she continues her habit. Lieschen finally agrees, but she tricks her father by privately telling her suitors they must let her have coffee if they want to marry her. The cantata ends with a conclusive moral stating that drinking coffee is natural—a message that must have been a hit with its original audience at Zimmerman's Coffee House in Leipzig where the work likely premiered. In the midst of the cantata is Lieschen's heartfelt yet thoroughly comedic aria *Ei! Wie schmeckt der Kaffee süße* ("Ah! How sweet coffee tastes"), a love song for her favorite beverage. This triple-meter aria in B minor is spellbinding and almost haunting, reflecting Lieschen's intoxication with coffee that borders on addiction. In the middle section, the switch into a major key pairs with her assertive "kaffee!" exclamations. Its stately tone sounds like a joke given the less-than-elevated subject, and the ecstatic melismas at the aria's close bring an ironic sense of drama to the topic. From an observer's perspective, Lieschen's obsession is laughable and over the top. But, for any sympathetic coffee drinkers in the audience, perhaps her exaggerated words and music resonate more than we would like to admit.

Cole Porter remains one of musical theater's most popular names, with many of his productions also featuring songs that have circulated as pop hits for nearly a century because of their catchy melodies and clever rhymes. Born in 1891 and attracted to music and entertainment from a young age, Porter embraced his

talents during his college years at Yale and Harvard, where he composed nearly three hundred songs, got to know the New York City nightlife, and wrote musical comedies for various student organizations. During World War I, Porter went overseas to Paris; although details about his military involvement are murky, there is clear evidence of the extravagant lifestyle he led and the ways in which he navigated the world as a young gay man. Porter's adventures in Paris influenced one of his first musicals, *Fifty Million Frenchman* (Broadway, 1929; film adaptation, 1931), which he based around a song praising free cultural expression in France ("Fifty Million Frenchmen Can't Be Wrong" by Willie Raskin, Billy Rose, and Fred Fisher). The musical features the American millionaire Peter Forbes who makes a bet with his friends that he can survive for one month in Paris without his money. Unsurprisingly, antics involving love and money ensue. Early on, Peter meets the sophisticated and sultry fur trader Violet Hildegard, who becomes wrapped up in his adventures and delivers a poignant moral message near the end of the show through the number "**The Tale of the Oyster.**" In her bright, bouncy tone, Violet sings of an oyster who longs to be on the plates of society's upper echelons. The oyster finds himself on the menu at a Casino, where he overhears gossip and eventually becomes food for one of the elites. But the oyster is not quite compatible with aristocratic stomachs, and it is not long before he returns to the sea over the side of a yacht. Violet's commentary encapsulates the musical's caution against social climbing, swanky lifestyles, frivolous love affairs, and risky spending, all through Porter's classic wit and charm.

Although it is set in 1905, beloved Broadway musical *Fiddler on the Roof* (1964) (also popular through its 1971 film adaptation) still resonates with audiences today for its celebration of Jewish culture, musical variety, and touching depiction of family dynamics. The story comes from Yiddish author Sholem Aleichem's *Tevye and his Daughters* (or *Tevye the Dairyman*), and the stage adaptation includes music by **Jerry Bock**, lyrics by **Sheldon Harnick**, and book by Joseph Stein. Aleichem drew from his own experiences growing up in a Jewish village under Imperial Russian control, and although the musical adaptation was deemed inauthentic, superficial, and positive compared to Aleichem's version, the mere fact that it portrayed Jewish identity and history was important in a post-Holocaust landscape. *Fiddler* follows Tevye, a poor milkman who tries to cling to his Jewish traditions in the face of the contemporary outside world's growing influence in the village. These influences operate in the sphere of marriage, which causes conflicts between Tevye and his three oldest daughters, who want to marry for love instead of wealth, class, and religion. They also operate in larger contexts of cultural change, particularly regarding status of Jewish communities in Russia. With each major plot development, the characters reflect on these micro- and macro-level dynamics through song, including the memorable "**If I Were a Rich Man.**" In this song, Tevye laments his material conditions, directing his complaints to God and imagining a life without

financial hardship. Bock and Harnick drew from Aleichem's 1902 monologue "If I Were a Rothschild," which was also part of *Tevye and his Daughters* and reflected the legitimate circumstances and wishes of twentieth-century Jewish people. The song itself also incorporates some "nonsense" syllables and recitation-like melodies to invoke Chassidic chant. "If I Were a Rich Man" and several other songs from the musical have circulated widely outside the production itself as material for parodies, covers, and pop culture references, keeping *Fiddler* in our ears and inviting us to reflect on how we view cultural identity, tradition, and exchange.

Hungarian clarinetist, composer, and teacher **Béla Kovács** was a renowned musician in Central and Eastern Europe who mastered a range of styles throughout his career. He studied at the Franz Liszt Academy of Music in Budapest, enjoyed a long tenure as principal clarinetist with the Hungarian State Opera Orchestra and the Budapest Philharmonic Orchestra, and taught clarinet at his alma mater and the University of Music and Dramatic Arts in Graz. He dedicated his time as an educator and composer to technical and stylistic training, creating clarinet textbooks and homages for clarinet based on the styles of composers ranging from J. S. Bach to Manuel de Falla to George Gershwin (among many others). Kovács also engaged with the clarinet outside of the standard Western classical tradition through his tribute to Klezmer clarinetist Giora Feidman in ***Sholem-Alekhem, rov Feidman*** (2004), which means "peace be with you, master Feidman" in Hebrew/Yiddish. "Klezmer" came to mean the general style of music-making in Jewish communities and is a unique blend of robust Jewish sacred and secular traditions with various European folk idioms. One of the most identifiable features of Klezmer music is its assimilation of ornaments from Jewish religious vocal singing, which musicians translate to their own instruments for other contexts, such as festive dances and weddings. With its distinctive modal contours, virtuosically improvised clarinet or violin melodies, and lively rhythms, Klezmer music continues to be a recognizable Jewish idiom in both popular and traditional settings. Kovács's setting includes these hallmarks of the Klezmer style. Opening with an improvisatory, virtuosic modal clarinet cadenza over static, rolled harmonies in the piano, the piece gradually finds its rhythmic drive. The melody that emerges is slow and steady at first, but it gradually gains momentum and expands across the clarinet's range with slides and leaps into upper octaves. Feidman even played this piece himself, undoubtedly enjoying Kovács's celebratory musical and cultural Klezmer tribute.

American composer and philanthropist **John Duffy** left a large mark on the American music scene through his hundreds of compositions and multiple programs promoting classical music in the twentieth and early twenty-first centuries. Duffy had an eclectic mix of life experiences, ranging from fighting in the Battle of Okinawa to studying with Aaron Copland at the Tanglewood Music

Center to becoming music director for various Shakespeare festivals. Throughout his career, he wrote symphonic music, operas, musicals, and film and television scores, including music for documentaries that earned him two Emmy Awards. One of these documentaries was the nine-hour long PBS docuseries ***Heritage: Civilization and the Jews*** (1984), from which several concert music arrangements, such as the ***Heritage Suite*** (1990) derive. This suite for saxophone and piano features three dances (“**Renaissance Dance**,” “**Sephardic Dance**,” and “The Rabbi’s Dance”) that celebrate Jewish heritage, just as the title of the suite and docuseries suggest. “Renaissance Dance” features a buoyant, stately melody over a lilting accompaniment in triple meter. The melody breaks off into a virtuosic interlude before returning with fuller harmonies for a satisfying finish. In “Sephardic Dance,” Duffy incorporates a modal melody over a Spanish bolero rhythm in the piano, providing local flavor to represent the Sephardic Jewish regional identity. These pieces showcase Duffy’s versatility as a composer and passion as an educator to honor the musical traditions of different cultures, which he further celebrated through initiatives like the Meet the Composer organization and dozens of composer-in-residence programs around the country.

Another dance by **Strauss**, the ***Tritsch-Tratsch-Polka*** (1858) is a lively, bouncy piece that captures the essence of the polka genre. A dance style from Central Europe, the polka features a brisk tempo, duple meter, and jaunty melody that suits the dance’s leaps and swirling momentum. It found popularity in aristocratic and domestic settings alike, spreading throughout Europe and the United States, where it flourished in European immigrant communities and remains popular today. Strauss’s *Tritsch-Tratsch* was just one of many polkas he and several other classical composers created to be suitable for both the dance floor and the concert hall. The melody skitters along in a series of virtuosic gestures made playful through the back-and-forth between high and low instruments. As the musicians’ fingers fly across their instruments, we can imagine dancers also flying across the floor, caught up in the whimsy and joy of such a fast, light-hearted piece. This particular work persists as an example of Strauss’s polkas and makes appearances in commercials, television, film, and other media to signify frivolity and fun.

Pyotr Ilyich Tchaikovsky’s melodic gift shines through in all his works, but especially in those with reduced textures like his ***Souvenir d’un lieu cher*** (*Memory of a Dear Place*, 1877) for violin and piano, his only composition for that pair of instruments. In this piece, the two instruments work together to fill the space with expansive harmonies and soaring melodies, and yet they retain a delicate sense of suspension in the air. This is especially true in the third movement, ***Mélodie***, which Tchaikovsky also called a “chant sans paroles,” or “song without words.” The movement opens with a smooth melody in the violin over syncopated chords for nearly the first minute until the voices sync up and

reveal that the movement is actually a waltz. Lilting along, the violin and piano dance together, reaching a swell before returning to the opening melody with more of a call-and-response between the violin’s soloistic line and the piano’s accompaniment. Tchaikovsky’s “chant sans paroles” indication rings true, as the sentimental melody seems to express a nostalgic longing for the “memory of a dear place” and could easily contain words to suit that thought. But instead, Tchaikovsky lets the violin do the singing, allowing us to fill in our own recollections of the places important to us.

Although he only wrote three ballets, **Tchaikovsky** is one of the names we still associate with the genre because of his knack for capturing motion, mood, and spectacle in compositions. All three works have become cultural touchstones, and ***The Sleeping Beauty*** (1889), which was an instant success, had a unique boost in popularity after its music was adapted for Walt Disney’s animated *Sleeping Beauty* film in 1959. Based on the story by seventeenth-century French author Charles Perrault and the Brothers Grimm’s later adaptation, the ballet features the interplay between good and evil as represented by fairies who interact with Princess Aurora. The story begins at Aurora’s christening, at which fairies present gifts of virtue and the wicked Carabosse, who arrives uninvited, curses her. On her sixteenth birthday, Aurora will prick her finger on a spinning wheel and fall into a one-hundred-year sleep, only to be roused by the kiss of a handsome prince. We then skip ahead to Aurora’s sixteenth birthday celebrations; when she arrives, she is greeted with the elaborate ***Garland Waltz*** (arranged here by **Sergei Rachmaninoff** for four hands on the piano). This number, with its singable, symmetrical melody and sweeping rhythm, became the main theme for the Disney adaptation. In that version, it appears as a love duet, “Once Upon A Dream,” between Aurora and Prince Philip, as well as the final instrumental number when the pair dance together after Philip wakes Aurora from her cursed slumber. If this is the version you know, you might imagine the fairies’ bickering “Make it blue!”/“Make it pink!” from the rafters.

Another of **Tchaikovsky**’s ballets, ***Swan Lake*** (1877) remains one of the most iconic works in the genre. The ballet premiered in 1877 by the Bolshoi Ballet at the Bolshoi Theatre in Moscow, but the version we know today is the revival from 1895 with choreography by Marius Petipa and Lev Ivanov, which was first staged by the Imperial Ballet at the Mariinsky Theatre in St. Petersburg. A story in four acts, *Swan Lake* tells the tale of Siegfried, a young prince ready to marry but disinterested in the suitors his mother sends his way, and Odette, who is living as a swan under the curse of the sorcerer Rothbart. Odette can only become human again through the undying love of someone who has not loved before—a role that Siegfried is eager and able to fill when he encounters Odette in the woods outside his castle. While some productions end in happiness and others in tragedy, there is no ambiguity about the ballet’s opening scene: a festive ***Waltz (Tempo di valse)*** during Siegfried’s birthday party. Over the

standard “oom-pa-pa” waltz rhythm, a melody bubbles up before reaching ecstatic leaps. This section repeats multiple times to punctuate more adventurous episodes. Just as quickly as the music builds up, it reduces to lighter textures and softer dynamics, swirling mysteriously without the waltz accompaniment – as if it is suspended in space and time. Sometimes, these episodes are in minor keys, adding intrigue to the waltz’s otherwise celebratory tone. Although there is a triple meter, both with and without the “oom-pa-pa” gesture, throughout this number, Tchaikovsky plays with syncopation and different accent patterns to throw off our temporal orientation. It is as if we are on stage with Siegfried and his friends, swept up in the festivities and unaware of the fairytale about to unfold.

Program Notes by Maura Sugg ©2024

~ Artists' Bios ~

Jakob Aumiller was born in Munich in 2001 and started playing the piano at the age of five. From 2019 to 2024 he was a student at the Conservatorio di Musica F.A. Bonporti with Professor Massimiliano Mainolfi in Trento (Italy). Since August 2024, he has been studying for an Artist Diploma at the Cleveland Institute of Music under Professor Antonio Pompa-Baldi.

In addition to numerous concerts in Italy, Germany, Poland and the United States, Aumiller has won prizes at numerous national and international competitions, including first prize at the “Mary Smart Concerto Competition” in New York, first prize at the “Giulio Rospigliosi” competition and first prize at the “Ischia” competition. In 2023, Aumiller won first prize at the “Lamberto Brunelli” competition at the Teatro Olimpico in Vicenza and second prize at the “Premio Venezia” at the Teatro La Fenice in Venice. He also won prizes at the renowned “Ettlingen” competition in Germany, the “Cesar Franck” competition in Brussels and the “Concours international de Piano de Lyon” in France.

Zachary Brandon is an Artist Diploma candidate at the Cleveland Institute of Music where he studies with Jaime Laredo and Steve Rose.

Zachary received top honors as the 4th prize Laureate in the 2023 Elmar Oliveira International Violin Competition. He was also awarded 4th prize in the International Stradivarius Violin Competition and was the 4th prize winner in the Cooper International Violin Competition. He was a two-time finalist and the Bach prize winner in the International Stulberg Competition. He was a semifinalist in the International Princess Astrid Music Competition and finished in the top six. Additionally, he was a semifinalist in the Senior division of the 2018 and 2021 Menuhin International Violin Competition and also in the 2019 Concours musical

international de Montréal. Zachary was also a semifinalist in the 2022 Sibelius International Violin Competition. Additionally, Zachary has collaborated with renowned concert pianist Jean Yves Thibaudet and acclaimed oboist Ramòn Ortega. Zachary has also been invited to perform as a soloist with the New World Symphony, the Lansing Symphony Orchestra, the Toledo Symphony Orchestra, the Kalamazoo Symphony Orchestra, the Fort Wayne Symphony Orchestra, the Birmingham Bloomfield Symphony Orchestra, the Northbrook Symphony Orchestra, the Kalamazoo Junior Symphony Orchestra, and the Battle Creek Symphony Orchestra, among others.

Zachary was the first place winner of numerous prestigious music competitions including the following: the Walgreens National Competition, the Sejong National competition, the Music chorale competition, the Grandquest competition, all four divisions of the Society of American Musicians competition, the Michigan Chapter of the ASTA competition, both divisions of the Fort Wayne Young artist competition, Toledo Symphony’s young artist competition, Kalamazoo Symphony’s young artist competition, Lansing Symphony’s young artist competition, Birmingham-Bloomfield Symphony’s young artist competition, Kalamazoo Junior Symphony’s young artist competition, both the Junior and Senior divisions of the Confucius competition, among others. He was named a National Young Arts winner in 2014 and again in 2016. Furthermore, he was a finalist and winner of The Elaine Louise Lagerstrom Memorial Award at the FRIENDS of the Minnesota Orchestra Competition.

Zachary has worked with a number of internationally recognized concert artists and pedagogues including Maxim Vengerov, Arnold Steinhardt, Gerado Rebeiro, Mattias Tacke, Brian Lewis, Simon James, Mageret Pressley, William Vandersloot, Marilyn McDonald, Robert McDuffie, Mariam Fried, Ani Kavafian, Wu Han, David Finckle, Clive Greensmith, Fabio Bidini, Ben Beilman, Masao Kawasaki, Naoko Tanaka, and Sylvia Rosenberg, among others. Zachary’s former teachers include Robert Lipsett, Jan Mark Sloman, Dr. Roland and Almita Vamos, and Dr. Hye-Sun Lee.

Bassist **Steven Brija** is an experienced chamber musician, recording artist, and soloist. Mr. Brija is a section member of the Firelands Symphony, and has played also with numerous other ensembles around Northeast Ohio including CityMusic Cleveland, Cleveland Pops, Akron Symphony, Mansfield Symphony, and the Youngstown State University Faculty Chamber Ensemble. Mr. Brija is also a core member of the string ensemble Opus 216, playing weddings, parties, corporate events and other mixed-genre shows. His recording work includes the soundtracks to video games Anthem and Destiny 2, and the movie The Professor and the Madman, all recorded at Oceanway Studio in Nashville, as well as 22 *Groove Studies for String Orchestra* by electric violinist, composer and producer Tracy Silverman.

Mr. Brija teaches double bass throughout the Greater Cleveland area, and recently joined the faculty of the Baldwin Wallace Summer Conservatory Institute. His students are members of the Cleveland Orchestra Youth Orchestra, Northern Ohio Youth Orchestra, Contemporary Youth Orchestra, and the Northeast Regional Orchestra.

Steven received his Master of Music from the Cleveland Institute of Music in the studio of Scott Dixon. Before that, he studied Music Education at Belmont University and received his Bachelor of Music, studying bass with Craig Nelson. Other mentors include Charles Paul, Tracy Rowell, Joel Reist, Kevin Jablonski, Jaap ter Linden and Tracy Silverman.

Michelle Bushkova, born in Moscow on May 25, 2004, continues the third generation of her family's music traditions. At the age of four she started violin lessons with Prof. Galina Turchaninova, and in the following year, she enrolled in the piano studio of Prof. Tatiana Zelikman. From 2011 to 2021, Michelle continued studying with both of her teachers at the two most famous Moscow music schools: the Gnessin State Musical College - piano, and the Central Music School by the Moscow Tchaikovsky Conservatory - violin (also in her father, Evgeny Bushkov's, studio). Several days before her sixth birthday she made her solo debut performance as both violinist and pianist with the Belarusian State Chamber Orchestra in Minsk. Michelle has performed with orchestras in Moscow, Minsk, Saratov, Yaroslavl, Istanbul, and Ankara (Turkey); has appeared in the Grand Hall of the Moscow Conservatory, the Tchaikovsky Concert Hall in Moscow, Pushkin Museum's Museyon Hall in Moscow, Palais de Beaux-Arts in Brussels, Svetlanov's Hall of the Moscow International House of Music, NCPA (Mumbai, India), Wiener Konzerthaus, and Severance Hall (Cleveland, USA); and participated in the "Musica Mundi" Chamber Music Festival in Belgium, "Keshet Eilon" International String Masterclasses in Israel, Gstaad New Year Music Festival in Switzerland, "Stay-in-May" International World Festival in Naples, Florida, "Rheingau Festival" in Germany, "Kogan- Festival" in Yaroslavl, Russia, and "Moscow Autumn" Contemporary Music Festival. Michelle took part in masterclasses with Ilya and Olga Dubossarskaya-Kaler (USA), Pavel Vernikov and Svetlana Makarova (Switzerland) - on the violin; Stephen Kovacevich (England), Anna Malikova (Germany), and Victoria Mushkatkol (USA) - on the piano. She is a laureate of the "Goldene Note" audition in Vienna, the Manhattan International Competition, the Berlin International Competition, and the Chicago International Violin Competition. Michelle is currently studying both instruments at the Cleveland Institute of Music with Ilya Kaler and Olga Dubossarskaya-Kaler on the violin, and Antonio Pompa-Baldi on the piano. Her achievements and successes have been supported generously by Olga Kondurova.

Born in Montréal in 2003, violinist **Maude Cloutier** is currently pursuing her Bachelor's degree at the Cleveland Institute of Music, studying violin performance with Ilya Kaler and Dr. Olga Dubossarskaya Kaler. She maintains a bold and versatile chamber music career extending throughout the United States, in addition to her many solo and collaborative engagements throughout Northeast Ohio. Passionate about contemporary music, she has premiered nearly a dozen new works to date, performed in CIM's New Music Ensemble, and had a work of her own premiered at CIM in 2022. She has served as concertmaster of the CIM Orchestra, plays in Case Western Reserve University's Baroque Chamber Orchestra, and has completed four semesters in the Advanced Piano Trio program at CIM. She has attended many

renowned summer music festivals such as the Kneisel Hall Young Artist Program, the Heifetz International Music Institute, Encore Chamber Music, and Orford Musique. She also serves as Artist-in-Residence for Musical Upcoming Stars in the Classics and Violinist-in-Residence at the Church of the Western Reserve in Pepper Pike, OH, and is on the violin faculty of the Akron Music Institute. She is grateful to be playing a Julius Lombardi violin from 1787 graciously on loan to her by Kenneth Warren and Sons in Chicago, and a bow made by Charles Espey which was purchased for her by an anonymous donor.

Colin DeMatteo is a baritone from New York City and a second-year undergraduate student at CIM currently pursuing a Bachelor of Music. He has performed with the CIM Opera Theatre and Delphic Forge Inc. His previous roles include Marcus/Ghost cover (*Gracchus*), Papageno/Leporello (*CIM Spring Scenes 2023*), Thierry/2nd Commissaire (*Dialogues des Carmélites*), and chorus/Premier Ministre (*Cendrillon*). He has also sung with the Sing for Hope choir at the United Nations General Assembly hall in New York City.

Anna Grudskaya is a classically-trained pianist and pedagogue. Winner of Santa Clara University's Concerto/Aria Competition, Van Waynen Piano Competition, and the 2017 Hartt Chamber Music Competition, Grudskaya has performed in concert halls in the United States and abroad. Festival appearances have included the Classical Music Festival in Eisenstadt, Austria; International Keyboard Institute and Festival; Aspen Music Festival; and Beijing International Music Festival and Academy.

Grudskaya earned a Doctorate of Musical Arts at The Hartt School, as well as degrees from Mannes College, New York University, and Santa Clara University. Her major teachers have included Hans Boepple, Pavlina Dokovska, Vladimir Valjarevic, Eteri Andjaparidze, and David Westfall. She has also worked with distinguished artists, such as Menahem Pressler, Nelita True, Boris Berman, Ann Schein, Alan Chow, and Alessio Bax.

Grudskaya has taught as adjunct piano faculty at New York University and adjunct professor of piano pedagogy at The Hartt School. She currently serves as piano faculty at The Hartt Community Division, The Music Settlement, and summer faculty at Interlochen Center for the Arts. She is a member of the Steinway & Sons Educational Partnership.

Born in Moscow, **Alexander Kostritsa** started playing the piano at the age of six. He toured Japan two years later and performed in Fukuoka City Hall. Since then, he has performed in Russia, Germany, Italy, France, Spain, South Korea and the USA. He placed in several young artists competitions, including the 2nd prize (1st was not awarded) in Moscow's Glinka Competition (1998). In 2006, he was accepted as a student at the famous Tchaikovsky Conservatory in Moscow, studying with well-known pianist-composer, Mikhail Petukhov. Alexander has appeared as a soloist with Vidin Philharmonic, Russian State Youth Orchestra, and many other orchestras. He won first prizes in the Rovere d'Oro competition (Italy, 2007) and at the Slavonic

Music Festival (Ukraine, 2007). Alexander recently earned his DMA from the Cleveland Institute of Music, where he studied with Antonio Pomba-Baldi.

Yuwa Roten, age 21, is a fourth year undergraduate student pursuing a Bachelor's Degree in Violin Performance at the Cleveland Institute of Music. She is currently studying under the tutelage of Dr. Olga Dubossarskaya Kaler. Yuwa has a special interest in contemporary performance and chamber music, being a part of CIM's New Music Ensemble. Further, at CIM, she was a member of the Canore Quartet, a string quartet founded within the Advanced String Quartet Program at the institute. She most recently attended the Creative Dialogue workshop in Finland, where she worked extensively with young professional composers, as well as mentors such as Julian Anderson, Anssi Karttunen, and Chen Halevi. She has also participated in the Budapest Festival Academy masterclasses, where she received mentorship from violinists such as Barnabas Kelemen, Tatiana Samouil, Dora Schwarzberg, among others. Yuwa is experienced in a diverse range of repertoire and musical topics as part of CIM's Black Student Union recital and benefit concert series, CIM's Middle Eastern benefit concert, as well as attending international festivals such as the Domaine Forget Chamber Intensive. She has most recently won the Gold Prize at the Music International Grand Prix 2024, and the Platinum Prize for the Violin Concerto category of the World Exceptional Musicians competitions in 2023.

Perry Roth is on faculty at Kent State University's Hugh A. Glauser School of Music, The College of Wooster, The Hartt School Community Division, and is the saxophone teaching artist for the Yale School of Music—Music in Schools Initiative. He holds the tenor saxophone chair in the Barkada Quartet, which he joined in the spring of 2017. As an avid performer, he has performed with the Baton Rouge Symphony, the Connecticut Valley Symphony, the Hartt Symphony, the JACK Quartet, the American Modern Ensemble, and the Hartford Independent Chamber Orchestra.

He previously taught at The Hartt School, University of Hartford (College Division) and the University of Massachusetts, Amherst. In the summers, he is the saxophone teaching artist for the Yale School of Music—Morse Summer Music Academy. In addition to his collegiate studies, Dr. Roth has performed in the Brevard Music Center summer festival, and was awarded fellowships as the first-ever saxophonist at both New Music on the Point in 2014 and Yale's Norfolk Chamber Music Festival, New Music Workshop in 2018.

He earned a Doctor of Musical Arts degree in saxophone performance with a minor in music history from The Hartt School, University of Hartford. At Hartt, he was a graduate teaching fellow and recipient of the Regents' Honor Award, the university's most prestigious award for graduate students. He earned a Master of Music degree in saxophone performance from Louisiana State University, where he was the saxophone teaching assistant. Additionally, Dr. Roth earned a Bachelor of Music Education and a Performer's Certificate from the University of South Carolina.

Zoe Stier, flute, earned her Bachelor of Music degree at the Cleveland Institute of Music, under the tutelage of Mary Kay Fink. Zoe pursued a Master's degree at CIM,

where she graduated in the spring of 2024. Zoe has flourished in the orchestral atmosphere and has had great success performing as a part of the CIM orchestra.

Most notably, Zoe has studied under Nancy Stagnitta, Mary Kay Fink, and Jessica Sindell. She is a recipient of two named scholarships at CIM: the Susan Palm Waller Scholarship for Flute and the Patience Cameron Hoskins Scholarship Fund for Flute. Today, Zoe enjoys her diverse musical career doing administrative work for the Canton Symphony Orchestra, pursuing freelance recording work, privately teaching, and performing with regional orchestras.

Winner of the 2021 Louis Sudler Prize in the Performing and Creative Arts from Yale University and recipient of a 2020 Encouragement Award from the Metropolitan Opera National Council Auditions, **Lisl Wangermann** is a lyric soprano from Dallas, Texas. She has performed with the CIM Opera Theater, Opera Western Reserve, the Norwalk Symphony Orchestra, the Cleveland Chamber Symphony, the Opera Theatre of Yale College, and the Yale Baroque Opera Project. Her previous roles include Blanche (*Dialogues des Carmélites*), Cendrillon (Massenet's *Cendrillon*), Dido (*Dido and Aeneas*), Della (*The Gift of the Magi*), and Euridice (Rossi's *Orfeo*). In 2023, Lisl was a semifinalist for the Dallas Opera's Lone Star Vocal Competition, a finalist for the Nightingale Young Artist Competition, and won the Max Berman Prize in Voice from the Cleveland Institute of Music. Lisl graduated from Yale University with a Bachelor of Arts in Music in 2021 and completed her Master of Music degree in 2023 at the Cleveland Institute of Music. She is currently pursuing the Artist Diploma at CIM.

Recognized for her passionate, artistic, and dynamic performances **Mingyao Zhao** has performed extensively as a soloist and recitalist in China, the United States, Canada, South Korea, and Poland. She performed with superstar violinist Vadim Gluzman at the North Shore Chamber Music Festival in Chicago during the summer of 2018 where she also received the Arkady Fomin Young Artist Award. Winner of numerous prizes, Ms. Zhao was awarded the bronze medal at the IX Carlos Prieto International Cello Competition and was winner of the Cleveland Institute of Music concerto competition. She has also been the recipient of the Aldo Parisot Award, the silver medal at the Texas Young Artist Music Competition, and first prize winner in the Haydn Competition at CelloFest in Fort Worth.

Ms. Zhao is a member of the Canton Symphony Orchestra and frequently performs as acting principal cello. She also was formerly principal cello of the Eastern Connecticut Symphony Orchestra. Ms. Zhao has also performed frequently as a substitute with The Cleveland Orchestra, one of the world's greatest orchestras.

Mingyao Zhao also teaches cello on the faculty at The College of Wooster. Formerly she has taught at The British School in Beijing, Texas Christian University, and at the Yale University School of Music. A dedicated teacher, she helps her students discover their inner voices and to express their personalities in combination with the musical essence of each composition.

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M.U.S.i.C. approaches the challenges of diversity, equity and inclusion in the following ways:

Repertoire

M.U.S.i.C. actively seeks opportunities to expand its programming by going beyond familiar pieces from familiar composers to recognize the contributions of overlooked persons and communities to diversify the perspective of our audience.

Artists

M.U.S.i.C. features an ever-changing roster of emerging young musicians in its performances. That approach allows us to engage with new collaborators who represent communities of color and diverse national and ethnic backgrounds. We continuously look for new artists through our outreach to current and former performers, recommendations from professional musicians, and our strong links to local music schools.

Leadership

M.U.S.i.C. encourages a culture in which diverse perspectives are expressed and honored. We actively seek board members to serve the needs of the organization who bring a diversity of culture, experience, and ethnicity to our leadership.

Audience

M.U.S.i.C. strives to expand the audience for classical music by emphasizing the youth of its performers and the evolving scope of its repertoire. M.U.S.i.C. strives to create an inclusive and welcoming space for both audiences and artists. We are committed to making our programs accessible to the broadest possible audience by keeping ticketed events affordable and offering complimentary tickets to those who can't afford them. M.U.S.i.C. also provides free online programming to attract new audiences.

Venues

M.U.S.i.C. offers house concerts, as well as live performances at public venues. We prioritize assets in our public venues such as ADA accessibility, which are essential to many of our patrons.

M.U.S.i.C. believes that the future of classical music requires the nurturing and promotion of professional musicians as they begin their careers. We also believe that building a connection between our musicians, who come from a variety of backgrounds, and our audience will help build a foundation for a long-term role for classical music. While we recognize that our field may seem privileged, we believe that M.U.S.i.C. has a unique opportunity to broaden and diversify the audience for classical music in a way that is more equitable and inclusive.

M.U.S.i.C. presents young virtuosos in fall concerts

By ANDREA C. TURNER
and STEVE SZILAGYI

There's no doubt, Cleveland is a world capital of classical music, thanks to The Cleveland Orchestra. But the Orchestra sits atop a rich ecosystem of smaller organizations whose hard work contributes to the region's international reputation for musical excellence, including M.U.S.i.C. (Musical Upcoming Stars in the Classics).

M.U.S.i.C. has a distinctive mission by offering chamber music concerts in intimate venues, presenting top young virtuosos as they step into the spotlight of a professional career. You get the chance to see someone like the next Lang Lang or Yo-Yo Ma, fresh out of the box. It's an opportunity that thrills audiences and musicians alike.

M.U.S.i.C. concerts are renowned for their lively format, with a mix of solos, duos, quartets and even small orchestral works. One or two outstanding vocal pieces are usually included.

Artistic Director Jodi Kanter works with people involved in the Cleveland Institute of Music, Oberlin Conservatory, and Baldwin Wallace to identify their fastest-rising stars. The students are excited by the opportunity



Masato Chang, violin; Jack Kehrli, viola; Yuhang Wang, piano; Chris Baecht, bass; and Mingyao Zhao, cello, performed Schubert's "Trout Quintet" in July. Photographs by Frank Buck

to play for new audiences — and to get paid for their work at professional rates.

Some are surprised that these young musicians, while they've spent hours playing



Yuhang Wang, piano; Zoe Stier, flute; Steven Brija, bass; and Dylan Moffitt, percussion, perform at a M.U.S.i.C. summer garden concert.

for teachers and fellow students, have little experience playing for an audience of strangers. When they step out on the M.U.S.i.C. stage, the effect can be electrifying.

"One hour in front of a live audience is worth more than 200 hours of practice," says musician Wesley Skinner.

Cleveland's classical music audience is among the most knowledgeable in the world, and the M.U.S.i.C. audiences are no exception. Before each concert, Kanter spends hours discussing the program with the musicians involved, making sure that it will include popular pieces along with lesser-known gems and more challenging works. It has commissioned many original works by young composers — some of which have been played around the world.

A typical M.U.S.i.C. concert might be held anywhere from a spacious private home, to a church, synagogue or civic building. It might be a mansion in Bratenahl or Shaker Heights, a Pepper Pike church, or a storefront in Collinwood (as part of its community outreach). Wherever it is, M.U.S.i.C. concerts bring audiences and musicians close together — the way chamber music was meant to be heard.

One of the highlights of every concert is the reception afterwards. In-house caterers offer a substantial spread of sandwiches, hors d'oeuvres and desserts — to be enjoyed as audiences and musicians mingle together.

This fall, check out a host of concerts at a variety of venues. Mark your calendars now for September 28: A Classical Cabaret at Praxis Fiber Workshop and Gallery; October 23: Halloween program at the Cleveland Museum of Art; October 27: Halloween Salon (Location TBD); December 4: "A Musical Prelude to the Holidays" at the Cleveland Museum of Art; and December 7: A Holiday Cabaret program at the Church of the Western Reserve in Pepper Pike.

For more information on upcoming concerts, visit www.starsintheclassics.org



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About the Board of M.U.S.i.C. 2024

Michael Bailis, M.U.S.i.C. Board President

Consultant, 1980-present, Grant development, Group decision-making

Consulting Experience

- Successful proposals for Federal, foundation and corporate grants and contracts.
- Facilitated over fifty decision-making groups for College, corporate and non-profit organizations.
- Over twenty-five years teaching proposal writing in class and on-line.

Board Memberships

- Ruffing Montessori School (Past board president)
- American Technical Education Association (Chair, regional council)
- National Alliance of Community and Technical Colleges
- Northern Ohio Returned (Peace Corps) Volunteer Association

Mehmet Gencer, M.U.S.i.C. Board Vice-president

- PhD Biomedical Engineering
- Founder of Imet Corporation - Engineering consulting firm
- Board member of Britemark Energy
- Board member of Cleveland Cultural Garden
- Musician – member of the Cleveland Institute of Music Choir for five years

Frank Buck, M.U.S.i.C. Board Treasurer

Retired Attorney, Littler Mendelson

- Executive Board member, Achievement Centers for Children, Award winner
- Attorney representing management for the Cleveland Orchestra
- M.U.S.i.C. Governance and Strategic Planning Committee member

Fay D'Amore

- Member of the Partners for CIM of the Cleveland Institute of Music
- Member of the Women's Committee of the Cleveland Orchestra

Robert Villarreal

Master of Music in Performance and Literature from the University of Notre Dame

- Former K-12 Music Teacher
- Past-President & Newsletter Editor of Cleveland Area Mensa
- Administrative Assistant for M.U.S.i.C.

David Freno, CFP®

- Principal at Forest Hill Financial, LLC
- Case Western Reserve University, BA in Music Performance and Psychology
- M.U.S.i.C. Finance Committee member

Andrew Goldberg, M.D.

- Retired Neuroradiologist (MetroHealth System)
- Member of Cleveland Area Mensa
- M.U.S.i.C. Finance Committee member

Joseph Hensel

- Chemical Engineer, MBA in Finance
- Chairman of the Board of Polyflow LLC
- Strategic Planning Committee chair

Bridget Richard

- Psychotherapist, business owner
- Member of National Association of Women Business Owners
- Volunteer experience with Boy Scouts USA and PTA
- M.U.S.i.C. Marketing Committee chair

Raffaele Di Lallo

- Retired engineer from Sherwin Williams
- Producer of online blog series on gardening
- Member of M.U.S.i.C. Marketing Committee

Maureen Garnett

- Electrical Engineer, employed by Rockwell Automation
- Amateur musician, performer with several community music organizations
- Coach for high school robotics teams
- Board President of Shaker Heights Interest Group (that sends children to summer music camps)
- Member of M.U.S.i.C. Marketing Committee

Raymond Kolcaba

- Retired professor of Philosophy from Tri-C College
- Strategic Planning Committee member

Date	February 12, 2023	March 26, 2023	May 21 and 26, 2023	July 2 and 6, 2023	August 20 and 23, 2023	September 30, 2023	Halloween Oct 27 and 29, 2023	December 3, 2023	Total Concert	Non Concert 2023	Musician Assistance 2023	Total
Income:												
Grants		\$ 1,000.00	\$ 1,000.00	\$ 2,000.00	\$ 2,000.00		\$ 2,000.00		\$ 8,000.00	\$ 10,000.00	\$ 2,500.00	\$ 20,500.00
Sponsors (Ind & Company) & Donors	\$ 5,146.35	\$ 5,900.00	\$ 4,620.00	\$ 5,056.00	\$ 4,337.00	\$ 11,184.00	\$ 3,200.00	\$ 17,357.21	\$ 56,800.56	\$ 70,650.99	\$ 2,000.00	\$ 129,451.55
Ticket sale	\$ 4,091.42	\$ 4,108.38	\$ 7,249.48	\$ 7,742.17	\$ 7,680.50		\$ 6,282.71	\$ 23,614.52	\$ 60,769.18	\$ -		\$ 60,769.18
Ad Sales	\$ 321.00	\$ 363.98	\$ 584.98	\$ 221.00	\$ 215.23	\$ 100.00	\$ 221.00	\$ 165.75	\$ 2,192.94	\$ -		\$ 2,192.94
Raffle/Auction								\$ 8,992.22	\$ 8,992.22	\$ -		\$ 8,992.22
Interest									\$ -	\$ 862.83		\$ 862.83
Other (Investment - Fidelity)									\$ -	\$ 2,487.38		\$ 2,487.38
Reimbursement									\$ -	\$ 1,347.95		\$ 1,347.95
									\$ -			
Total Income	\$ 9,558.77	\$ 11,372.36	\$ 13,454.46	\$ 15,019.17	\$ 14,232.73	\$ 11,284.00	\$ 11,703.71	\$ 50,129.70	\$ 136,754.90	\$ 85,349.15	\$ 4,500.00	\$ 226,604.05
									\$ -			
Expenses:									\$ -			
Musicians:									\$ -			
Honorariums	\$ 4,350.00	\$ 5,900.00	\$ 7,950.00	\$ 7,100.00	\$ 6,050.00	\$ 5,260.00	\$ 6,600.00	\$ 6,550.00	\$ 49,760.00	\$ 4,000.00		\$ 53,760.00
Musician Assistance Fund									\$ -		\$ 15,909.12	\$ 15,909.12
Transportation				\$ 200.00					\$ 200.00			\$ 200.00
Lodging									\$ -			
Venue (Country club, home, etc...):									\$ -			
									\$ -			
Venue/Bar setup									\$ -			
Kitchen Help	\$ 500.00	\$ 495.00	\$ 980.00	\$ 832.50	\$ 867.00	\$ 220.00	\$ 985.00	\$ 290.00	\$ 5,169.50	\$ 400.00		\$ 5,569.50
Room/equipment rental	\$ 600.00	\$ 600.00		\$ 1,200.00	\$ 700.00	\$ 150.00		\$ 49.48	\$ 3,299.48			\$ 3,299.48
Room Decorations/ Misc./								\$ 175.00	\$ 175.00			\$ 175.00
Piano Expense				\$ 375.00	\$ 135.00	\$ 630.00		\$ 246.00	\$ 1,386.00	\$ 354.95		\$ 1,740.95
Valet Parking								\$ 300.00	\$ 300.00			
Misc Help	\$ 250.00	\$ 220.00	\$ 600.00	\$ 350.00	\$ 450.00	\$ 325.00	\$ 270.00	\$ 175.00	\$ 2,640.00			\$ 2,640.00
Tips									\$ -			
Food & Beverage Service:									\$ -			
Food/beverage	\$ 147.63	\$ 127.44	\$ 278.00	\$ 273.10	\$ 230.82		\$ 323.26	\$ 7,748.99	\$ 9,129.24	\$ 79.65		\$ 9,208.89
Paper products			\$ 26.00	\$ 163.38	\$ 130.61		\$ 23.74		\$ 343.73			\$ 343.73
Invitations & Reminders:									\$ -			
Paper products/ink								\$ 90.69	\$ 90.69			
Printing	\$ 133.00	\$ 104.00	\$ 81.00	\$ 56.16	\$ 81.00	\$ 81.00	\$ 68.00	\$ 115.00	\$ 719.16	\$ 19.00		\$ 738.16
Postage		\$ 35.16	\$ 63.00	\$ 43.00	\$ 66.00		\$ 44.06	\$ 239.18	\$ 490.40	\$ 283.14		\$ 773.54
Programs:									\$ -			
Paper products/ink	\$ 220.79		\$ 181.79	\$ 27.89	\$ 180.79	\$ 524.70	\$ 141.19	\$ 396.95	\$ 1,674.10			\$ 1,674.10
Program notes	\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00	\$ 150.00	\$ 250.00	\$ 200.00	\$ 1,850.00			\$ 1,850.00
Advertising	\$ 177.08	\$ 227.51			\$ 155.00	\$ 262.00			\$ 821.59	\$ 25.71		\$ 847.30
Office and Administration Costs:									\$ -			
Artistic Director's Fees	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 20,000.00	\$ 20,000.00		\$ 40,000.00
Office help - concerts/general	\$ 275.00	\$ 433.75	\$ 472.00	\$ 506.00	\$ 511.75	\$ 673.00	\$ 460.00	\$ 759.00	\$ 4,090.50	\$ 7,731.10		\$ 11,821.60
Finance help									\$ -	\$ 1,885.00		\$ 1,885.00
Marketing/consulting help									\$ -	\$ 796.25		\$ 796.25
Web help									\$ -			
Insurance									\$ -	\$ 1,215.00		\$ 1,215.00
Accountant									\$ -	\$ 1,250.00		\$ 1,250.00
Videos,recordings/slideshow	\$ 150.00	\$ 100.00		\$ 250.00					\$ 500.00	\$ 700.00		\$ 1,200.00
Misc - gifts									\$ -	\$ 50.00		\$ 50.00
Misc - other									\$ -			\$ -
Other:									\$ -			
Sheet music		\$ 300.00		\$ 18.80			\$ 5.97	\$ 14.00	\$ 338.77			\$ 338.77
Supplies/equipment									\$ -	\$ 3,290.53		\$ 3,290.53
Internet /web monthly subscriptions									\$ -	\$ 1,955.74		\$ 1,955.74
Arranging/Commissioning									\$ -	\$ 804.31		\$ 804.31
Bank & Credit Card fees									\$ -	\$ 11.15		\$ 11.15
Total Expense	\$ 9,553.50	\$ 11,292.86	\$ 13,381.79	\$ 14,145.83	\$ 12,307.97	\$ 10,775.70	\$ 11,671.22	\$ 19,849.29	\$ 102,978.16	\$ 44,851.53	\$ 15,909.12	\$ 163,738.81
									\$ -			
Net Income	\$ 5.27	\$ 79.50	\$ 72.67	\$ 873.34	\$ 1,924.76	\$ 508.30	\$ 32.49	\$ 30,280.41	\$ 33,776.74	\$ 40,497.62		\$ 62,865.24

Form **990**Department of the Treasury
Internal Revenue Service**Return of Organization Exempt From Income Tax**

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)

Do not enter social security numbers on this form as it may be made public.

Go to **www.irs.gov/Form990** for instructions and the latest information.

OMB No. 1545-0047

2023**Open to Public
Inspection**

A For the 2023 calendar year, or tax year beginning , 2023, and ending , 20					
B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Final return/terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	<table><tr><td>C Name of organization MUSICAL UPCOMING STARS IN THE CLASSICS Doing business as Number and street (or P.O. box if mail is not delivered to street address) Room/suite 3939 LANDER ROAD City or town, state or province, country, and ZIP or foreign postal code CHAGRIN FALLS, OH 44022</td><td>D Employer identification number 26-1830710 E Telephone number (216) 702-7047 G Gross receipts \$ 260,659</td></tr><tr><td>F Name and address of principal officer: FRANK BUCK SAME AS C ABOVE</td><td>H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input type="checkbox"/> No If "No," attach a list. See instructions H(c) Group exemption number</td></tr></table>	C Name of organization MUSICAL UPCOMING STARS IN THE CLASSICS Doing business as Number and street (or P.O. box if mail is not delivered to street address) Room/suite 3939 LANDER ROAD City or town, state or province, country, and ZIP or foreign postal code CHAGRIN FALLS, OH 44022	D Employer identification number 26-1830710 E Telephone number (216) 702-7047 G Gross receipts \$ 260,659	F Name and address of principal officer: FRANK BUCK SAME AS C ABOVE	H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input type="checkbox"/> No If "No," attach a list. See instructions H(c) Group exemption number
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F Name and address of principal officer: FRANK BUCK SAME AS C ABOVE	H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input type="checkbox"/> No If "No," attach a list. See instructions H(c) Group exemption number				
I Tax-exempt status: <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) () (insert no.) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527					
J Website: HTTP://STARSINTHECLASSICS.ORG					
K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other	L Year of formation: 2007 M State of legal domicile: OH				

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: M.U.S.I.C. (MUSICAL UPCOMING STARS IN THE CLASSICS) IS COMMITTED TO PROVIDING INTIMATE PERFORMANCE OPPORTUNITIES FOR EMERGING, WORLD-CLASS MUSICIANS IN NORTHEAST OHIO AND BEYOND.
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.
	3 Number of voting members of the governing body (Part VI, line 1a) 3 12
	4 Number of independent voting members of the governing body (Part VI, line 1b) 4 12
	5 Total number of individuals employed in calendar year 2023 (Part V, line 2a) 5 0
	6 Total number of volunteers (estimate if necessary) 6 16
	7a Total unrelated business revenue from Part VIII, column (C), line 12 7a 0
	b Net unrelated business taxable income from Form 990-T, Part I, line 11 7b 0
Revenue	8 Contributions and grants (Part VIII, line 1h) 144,634 158,262
	9 Program service revenue (Part VIII, line 2g) 47,739 67,446
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d) 2,896 (5,095)
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) 0
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12) 195,269 220,613
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3) 0
	14 Benefits paid to or for members (Part IX, column (A), line 4) 0
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10) 0
	16a Professional fundraising fees (Part IX, column (A), line 11e) 0
	b Total fundraising expenses (Part IX, column (D), line 25) 0
	17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) 168,892 163,750
	18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) 168,892 163,750
Net Assets or Fund Balances	19 Revenue less expenses. Subtract line 18 from line 12 26,377 56,863
	20 Total assets (Part X, line 16) 230,022 286,541
	21 Total liabilities (Part X, line 26) 0
	22 Net assets or fund balances. Subtract line 21 from line 20 230,022 286,541

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here	FRANK BUCK Signature of officer	Date			
	FRANK BUCK, SECRETARY AND TREASURER Type or print name and title				
Paid Preparer Use Only	Print/Type preparer's name MARY ELLEN POTTER	Preparer's signature MARY ELLEN POTTER	Date 10-28-2024	Check <input type="checkbox"/> if self-employed	PTIN P00197632
	Firm's name MARY ELLEN POTTER CPA INC	Firm's EIN			
	Firm's address 29525 CHAGRIN BLVD SUITE 340 PEPPER PIKE OH 44122	Phone no. 216-595-9770			

May the IRS discuss this return with the preparer shown above? See instructions ☒ Yes ☐ No

For Paperwork Reduction Act Notice, see the separate instructions.

Form **990** (2023)

Part III

Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line in this Part III ☐

- 1 Briefly describe the organization's mission:
M.U.S.I.C. (MUSICAL UPCOMING STARS IN THE CLASSICS) IS COMMITTED TO PROVIDING INTIMATE PERFORMANCE OPPORTUNITIES FOR EMERGING, WORLD-CLASS MUSICIANS IN NORTHEAST OHIO AND BEYOND.
- 2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No
If "Yes," describe these new services on Schedule O.
- 3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No
If "Yes," describe these changes on Schedule O.
- 4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code:) (Expenses \$ 138,949 including grants of \$) (Revenue \$ 62,584)
M.U.S.I.C. (MUSICAL UPCOMING STARS IN THE CLASSICS) IS A NON-PROFIT ORGANIZATION COMMITTED TO PROVIDING INTIMATE PERFORMANCE OPPORTUNITIES FOR EMERGING, WORLD CLASS MUSICIANS IN NORTHEAST OHIO AND BEYOND. FOUNDED IN 2007, M.U.S.I.C HAS HOSTED HUNDREDS OF EVENTS AND NOW RUNS ABOUT TWELVE CHAMBER MUSIC CONCERT EXPERIENCES PER YEAR. M.U.S.I.C. FINDS VENUES, ARRANGES CONCERTS, PROVIDES PROGRAMS, PUBLICITY, AND REFRESHMENTS, AND PAYS PERFORMERS. THROUGH ITS ACTIVITIES, M.U.S.I.C. PROVIDES ENJOYMENT FOR AUDIENCES, HELPS LAUNCH NEW MUSICAL CAREERS, INTRODUCES NOVEL PERFORMANCE VENUES, AND EXPANDS THE AUDIENCE FOR CHAMBER MUSIC. M.U.S.I.C. AIMS TO ENHANCE NORTHEAST OHIO'S REPUTATION AS AN INTERNATIONAL CAPITAL OF MUSICAL EXCELLENCE.

4b (Code:) (Expenses \$ including grants of \$) (Revenue \$)

4c (Code:) (Expenses \$ including grants of \$) (Revenue \$)

4d Other program services (Describe on Schedule O.)
(Expenses \$ including grants of \$) (Revenue \$)

4e Total program service expenses 138,949

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A	1 <input checked="" type="checkbox"/>	<input type="checkbox"/>
2 Is the organization required to complete Schedule B, Schedule of Contributors? See instructions	2 <input checked="" type="checkbox"/>	<input type="checkbox"/>
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I	3 <input type="checkbox"/>	<input checked="" type="checkbox"/>
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? If "Yes," complete Schedule C, Part II	4 <input type="checkbox"/>	<input checked="" type="checkbox"/>
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Rev. Proc. 98-19? If "Yes," complete Schedule C, Part III	5 <input type="checkbox"/>	<input checked="" type="checkbox"/>
6 Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I	6 <input type="checkbox"/>	<input checked="" type="checkbox"/>
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II	7 <input type="checkbox"/>	<input checked="" type="checkbox"/>
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III	8 <input type="checkbox"/>	<input checked="" type="checkbox"/>
9 Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV	9 <input type="checkbox"/>	<input checked="" type="checkbox"/>
10 Did the organization, directly or through a related organization, hold assets in donor-restricted endowments or in quasi-endowments? If "Yes," complete Schedule D, Part V	10 <input type="checkbox"/>	<input checked="" type="checkbox"/>
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X, as applicable.		
a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," complete Schedule D, Part VI	11a <input type="checkbox"/>	<input checked="" type="checkbox"/>
b Did the organization report an amount for investments - other securities in Part X, line 12, that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII	11b <input checked="" type="checkbox"/>	<input type="checkbox"/>
c Did the organization report an amount for investments - program related in Part X, line 13, that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII	11c <input type="checkbox"/>	<input checked="" type="checkbox"/>
d Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX	11d <input type="checkbox"/>	<input checked="" type="checkbox"/>
e Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X	11e <input type="checkbox"/>	<input checked="" type="checkbox"/>
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X	11f <input type="checkbox"/>	<input checked="" type="checkbox"/>
12a Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI and XII	12a <input type="checkbox"/>	<input checked="" type="checkbox"/>
b Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional	12b <input type="checkbox"/>	<input checked="" type="checkbox"/>
13 Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E	13 <input type="checkbox"/>	<input checked="" type="checkbox"/>
14a Did the organization maintain an office, employees, or agents outside of the United States?	14a <input type="checkbox"/>	<input checked="" type="checkbox"/>
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? If "Yes," complete Schedule F, Parts I and IV	14b <input type="checkbox"/>	<input checked="" type="checkbox"/>
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? If "Yes," complete Schedule F, Parts II and IV	15 <input type="checkbox"/>	<input checked="" type="checkbox"/>
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? If "Yes," complete Schedule F, Parts III and IV	16 <input type="checkbox"/>	<input checked="" type="checkbox"/>
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I. See instructions	17 <input type="checkbox"/>	<input checked="" type="checkbox"/>
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II	18 <input type="checkbox"/>	<input checked="" type="checkbox"/>
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III	19 <input type="checkbox"/>	<input checked="" type="checkbox"/>
20a Did the organization operate one or more hospital facilities? If "Yes," complete Schedule H	20a <input type="checkbox"/>	<input checked="" type="checkbox"/>
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?	20b <input type="checkbox"/>	<input type="checkbox"/>
21 Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or domestic government on Part IX, column (A), line 1? If "Yes," complete Schedule I, Parts I and II	21 <input type="checkbox"/>	<input checked="" type="checkbox"/>

Part IV Checklist of Required Schedules (continued)

	Yes	No
22 Did the organization report more than \$5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III.</i>		x
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5, about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J.</i>		x
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25a.</i>		x
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?		
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?		
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?		
25a Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I.</i>		x
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I.</i>		x
26 Did the organization report any amount on Part X, line 5 or 22, for receivables from or payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons? <i>If "Yes," complete Schedule L, Part II.</i>		x
27 Did the organization provide a grant or other assistance to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor or employee thereof, a grant selection committee member, or to a 35% controlled entity (including an employee thereof) or family member of any of these persons? <i>If "Yes," complete Schedule L, Part III.</i>		x
28 Was the organization a party to a business transaction with one of the following parties (See the Schedule L, Part IV, instructions for applicable filing thresholds, conditions, and exceptions).		
a A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? <i>If "Yes," complete Schedule L, Part IV.</i>		x
b A family member of any individual described in line 28a? <i>If "Yes," complete Schedule L, Part IV.</i>		x
c A 35% controlled entity of one or more individuals and/or organizations described in line 28a or 28b? <i>If "Yes," complete Schedule L, Part IV.</i>		x
29 Did the organization receive more than \$25,000 in noncash contributions? <i>If "Yes," complete Schedule M.</i>		x
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M.</i>		x
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I.</i>		x
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II.</i>		x
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I.</i>		x
34 Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Part II, III, or IV, and Part V, line 1.</i>		x
35a Did the organization have a controlled entity within the meaning of section 512(b)(13)?		x
b If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2.</i>		
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2.</i>		x
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI.</i>		x
38 Did the organization complete Schedule O and provide explanations on Schedule O for Part VI, lines 11b and 19? Note: All Form 990 filers are required to complete Schedule O.	x	

Part V Statements Regarding Other IRS Filings and Tax ComplianceCheck if Schedule O contains a response or note to any line in this Part V ☐

	Yes	No
1a Enter the number reported in box 3 of Form 1096. Enter -0- if not applicable.	40	
b Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable.	0	
c Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	x	

Part V Statements Regarding Other IRS Filings and Tax Compliance (continued)			Yes	No
2a	Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a 0		
b	If at least one is reported on line 2a, did the organization file all required federal employment tax returns?	2b		
3a	Did the organization have unrelated business gross income of \$1,000 or more during the year?	3a		X
b	If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedule O.	3b		
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	4a		X
b	If "Yes," enter the name of the foreign country _____ See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).			
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?	5a		X
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?	5b		X
c	If "Yes" to line 5a or 5b, did the organization file Form 8886-T?	5c		
6a	Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?	6a		X
b	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?	6b		
7	Organizations that may receive deductible contributions under section 170(c).			
a	Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	7a		X
b	If "Yes," did the organization notify the donor of the value of the goods or services provided?	7b		
c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?	7c		X
d	If "Yes," indicate the number of Forms 8282 filed during the year.	7d		
e	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?	7e		X
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?	7f		X
g	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?	7g		
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?	7h		
8	Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?	8		
9	Sponsoring organizations maintaining donor advised funds.			
a	Did the sponsoring organization make any taxable distributions under section 4966?	9a		
b	Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?	9b		
10	Section 501(c)(7) organizations. Enter:			
a	Initiation fees and capital contributions included on Part VIII, line 12	10a		
b	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b		
11	Section 501(c)(12) organizations. Enter:			
a	Gross income from members or shareholders	11a		
b	Gross income from other sources. (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b		
12a	Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?	12a		
b	If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b		
13	Section 501(c)(29) qualified nonprofit health insurance issuers.			
a	Is the organization licensed to issue qualified health plans in more than one state? Note: See the instructions for additional information the organization must report on Schedule O.	13a		
b	Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b		
c	Enter the amount of reserves on hand	13c		
14a	Did the organization receive any payments for indoor tanning services during the tax year?	14a		X
b	If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on Schedule O	14b		
15	Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remuneration or excess parachute payment(s) during the year? If "Yes," see the instructions and file Form 4720, Schedule N.	15		X
16	Is the organization an educational institution subject to the section 4968 excise tax on net investment income? If "Yes," complete Form 4720, Schedule O.	16		X
17	Section 501(c)(21) organizations. Did the trust, or any disqualified or other person, engage in any activities that would result in the imposition of an excise tax under section 4951, 4952, or 4953? If "Yes," complete Form 6069.	17		

Part VI Governance, Management, and Disclosure. For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes on Schedule O. See instructions. Check if Schedule O contains a response or note to any line in this Part VI ☒

Section A. Governing Body and Management

		Yes	No
1a	Enter the number of voting members of the governing body at the end of the tax year If there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain on Schedule O.	12	
b	Enter the number of voting members included in line 1a, above, who are independent	12	
2	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?	2	<input checked="" type="checkbox"/>
3	Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?	3	<input checked="" type="checkbox"/>
4	Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?	4	<input checked="" type="checkbox"/>
5	Did the organization become aware during the year of a significant diversion of the organization's assets?	5	<input checked="" type="checkbox"/>
6	Did the organization have members or stockholders?	6	<input checked="" type="checkbox"/>
7a	Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?	7a	<input checked="" type="checkbox"/>
b	Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?	7b	<input checked="" type="checkbox"/>
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:		
a	The governing body?	8a	<input checked="" type="checkbox"/>
b	Each committee with authority to act on behalf of the governing body?	8b	<input checked="" type="checkbox"/>
9	Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses on Schedule O	9	<input checked="" type="checkbox"/>

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

		Yes	No
10a	Did the organization have local chapters, branches, or affiliates?	10a	<input checked="" type="checkbox"/>
b	If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?	10b	
11a	Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form? . . .	11a	<input checked="" type="checkbox"/>
b	Describe on Schedule O the process, if any, used by the organization to review this Form 990.		
12a	Did the organization have a written conflict of interest policy? If "No," go to line 13.	12a	<input checked="" type="checkbox"/>
b	Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts? . .	12b	<input checked="" type="checkbox"/>
c	Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe on Schedule O how this was done	12c	<input checked="" type="checkbox"/>
13	Did the organization have a written whistleblower policy?	13	<input checked="" type="checkbox"/>
14	Did the organization have a written document retention and destruction policy?	14	<input checked="" type="checkbox"/>
15	Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a	The organization's CEO, Executive Director, or top management official	15a	<input checked="" type="checkbox"/>
b	Other officers or key employees of the organization	15b	<input checked="" type="checkbox"/>
	If "Yes" to line 15a or 15b, describe the process on Schedule O. See instructions.		
16a	Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?	16a	<input checked="" type="checkbox"/>
b	If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?	16b	

Section C. Disclosure

- 17** List the states with which a copy of this Form 990 is required to be filed Ohio
- 18** Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.
☐ Own website ☐ Another's website ☒ Upon request ☐ Other (explain on Schedule O)
- 19** Describe on Schedule O whether (and if so, how) the organization made its governing documents, conflict of interest policy, and financial statements available to the public during the tax year.
- 20** State the name, address, and telephone number of the person who possesses the organization's books and records.

FRANK BUCK (216) 702-7047, 3939 LANDER ROAD, CHAGRIN FALLS, OH 44022

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent ContractorsCheck if Schedule O contains a response or note to any line in this Part VII ☐**Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees****1a** Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.

- List all of the organization's **current** key employees, if any. See the instructions for definition of "key employee."

- List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (box 5 of Form W-2, box 6 of Form 1099-MISC, and/or box 1 of Form 1099-NEC) of more than \$100,000 from the organization and any related organizations.

- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.

- List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.

See instructions for the order in which to list the persons above.

☐ Check this box if neither the organization nor any related organization compensated any current officer, director, or trustee.

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/ 1099-MISC/ 1099-NEC)	(E) Reportable compensation from related organizations (W-2/ 1099-MISC/ 1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(1) JODI KANTER ARTISTIC DIR	40.00			X				40,000	0	0
(2) ROBERT VILLARREAL BOARD MEMBER	14.00	X						10,754	0	0
(3) VICTOR BEYENS BOARD MEMBER	1.00	X						0	0	0
(4) MAUREEN GARNETT BOARD MEMBER	1.00	X						0	0	0
(5) JOSEPH HENSEL BOARD MEMBER	1.00	X						0	0	0
(6) BRIDGET RICHARD BOARD MEMBER	1.00	X						0	0	0
(7) ANDREW GOLDBERG BOARD MEMBER	1.00	X						0	0	0
(8) DAVID FRENO BOARD MEMBER	1.00	X						0	0	0
(9) FAYE D'AMORE BOARD MEMBER	1.50	X						0	0	0
(10) RAYMOND KOLCABA BOARD MEMBER	1.00	X						0	0	0
(11) FRANK BUCK SECRETARY AND TREASURER	1.50			X				0	0	0
(12) MICHAEL BAILIS PRESIDENT	2.00			X				0	0	0
(13) MEHMET GENCER VICE PRESIDENT	1.50			X				0	0	0
(14)										

Part VII

Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees

(continued)

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)							(D) Reportable compensation from the organization (W-2/ 1099-MISC/ 1099-NEC)	(E) Reportable compensation from related organizations (W-2/ 1099-MISC/ 1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former				
(15) _____	_____										
(16) _____	_____										
(17) _____	_____										
(18) _____	_____										
(19) _____	_____										
(20) _____	_____										
(21) _____	_____										
(22) _____	_____										
(23) _____	_____										
(24) _____	_____										
(25) _____	_____										
1b Subtotal											
c Total from continuation sheets to Part VII, Section A											
d Total (add lines 1b and 1c)									50,754	0	0

2

Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization

0

	Yes	No
3 Did the organization list any former officer, director, trustee, key employee, or highest compensated employee on line 1a? <i>If "Yes," complete Schedule J for such individual</i>	3	x
4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? <i>If "Yes," complete Schedule J for such individual</i>	4	x
5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? <i>If "Yes," complete Schedule J for such person</i>	5	x

Section B. Independent Contractors

1

Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization. Report compensation for the calendar year ending with or within the organization's tax year.

(A) Name and business address	(B) Description of services	(C) Compensation

2

Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization

Part VIII Statement of Revenue

Check if Schedule O contains a response or note to any line in this Part VIII ☐

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514
Contributions, Gifts, Grants and Other Similar Amounts	1a	Federated campaigns	1a				
	b	Membership dues	1b				
	c	Fundraising events	1c				
	d	Related organizations	1d				
	e	Government grants (contributions) . .	1e				
	f	All other contributions, gifts, grants, and similar amounts not included above	1f	158,262			
	g	Noncash contributions included in lines 1a-1f	1g	\$			
	h	Total. Add lines 1a-1f			158,262		
Program Service Revenue				Business Code			
	2a	CHAMBER MUSIC CONCERTS	711130	67,446	67,446		
	b						
	c						
	d						
	e						
	f	All other program service revenue					
	g	Total. Add lines 2a-2f			67,446		
Other Revenue	3	Investment income (including dividends, interest, and other similar amounts)		3,351			3,351
	4	Income from investment of tax-exempt bond proceeds					
	5	Royalties					
	6a	Gross rents	6a	(i) Real	(ii) Personal		
	b	Less: rental expenses . .	6b				
	c	Rental income or (loss)	6c				
	d	Net rental income or (loss)					
	7a	Gross amount from sales of assets other than inventory . .	7a	(i) Securities	(ii) Other		
	b	Less: cost or other basis and sales expenses . .	7b				
	c	Gain or (loss)	7c				
	d	Net gain or (loss)		(8,446)			(8,446)
	8a	Gross income from fundraising events (not including \$ of contributions reported on line 1c). See Part IV, line 18	8a				
	b	Less: direct expenses	8b				
	c	Net income or (loss) from fundraising events					
	9a	Gross income from gaming activities. See Part IV, line 19	9a				
	b	Less: direct expenses	9b				
	c	Net income or (loss) from gaming activities					
	10a	Gross sales of inventory, less returns and allowances	10a				
b	Less: cost of goods sold	10b					
c	Net income or (loss) from sales of inventory						
Miscellaneous Revenue				Business Code			
	11a						
	b						
	c						
	d	All other revenue					
	e	Total. Add lines 11a-11d					
12	Total revenue. See instructions			220,613	67,446	0	(5,095)

Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A).

Check if Schedule O contains a response or note to any line in this Part IX ☒

	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.				
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21 . . .				
2 Grants and other assistance to domestic individuals. See Part IV, line 22				
3 Grants and other assistance to foreign organizations, foreign governments, and foreign individuals. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees				
6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages				
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions) . .				
9 Other employee benefits				
10 Payroll taxes				
11 Fees for services (nonemployees):				
a Management	40,000	26,800	13,200	
b Legal				
c Accounting	1,250		1,250	
d Lobbying				
e Professional fundraising services. See Part IV, line 17. .				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A), amount, list line 11g expenses on Schedule O.) . .	15,574	9,171	6,403	
12 Advertising and promotion	853	853		
13 Office expenses	5,403	2,670	2,733	
14 Information technology				
15 Royalties				
16 Occupancy				
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings				
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization				
23 Insurance	1,215		1,215	
24 Other expenses. Itemize expenses not covered above (List miscellaneous expenses on line 24e. If line 24e amount exceeds 10% of line 25, column (A), amount, list line 24e expenses on Schedule O.)				
a MUSICIAN HONORARIUMS AND EXP	69,869	69,869		
b PERFORMANCE LOCATION COSTS	21,915	21,915		
c OTHER CONCERT EXPENSES	7,671	7,671		
d _____				
e All other expenses _____				
25 Total functional expenses. Add lines 1 through 24e. .	163,750	138,949	24,801	0
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation. Check here <input type="checkbox"/> if following SOP 98-2 (ASC 958-720)				

Part X Balance SheetCheck if Schedule O contains a response or note to any line in this Part X ☐

		(A) Beginning of year		(B) End of year
Assets	1 Cash - non-interest-bearing	106,521	1	168,998
	2 Savings and temporary cash investments		2	
	3 Pledges and grants receivable, net		3	
	4 Accounts receivable, net		4	
	5 Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		5	
	6 Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use		8	
	9 Prepaid expenses and deferred charges		9	
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	10a		
	b Less: accumulated depreciation	10b	10c	
	11 Investments - publicly traded securities		11	
	12 Investments - other securities. See Part IV, line 11	123,501	12	117,543
	13 Investments - program-related. See Part IV, line 11		13	
	14 Intangible assets		14	
	15 Other assets. See Part IV, line 11		15	
16 Total assets. Add lines 1 through 15 (must equal line 33)	230,022	16	286,541	
Liabilities	17 Accounts payable and accrued expenses		17	
	18 Grants payable		18	
	19 Deferred revenue		19	
	20 Tax-exempt bond liabilities		20	
	21 Escrow or custodial account liability. Complete Part IV of Schedule D		21	
	22 Loans and other payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		22	
	23 Secured mortgages and notes payable to unrelated third parties		23	
	24 Unsecured notes and loans payable to unrelated third parties		24	
	25 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D		25	
	26 Total liabilities. Add lines 17 through 25	0	26	0
Net Assets or Fund Balances	Organizations that follow FASB ASC 958, check here <input type="checkbox"/> and complete lines 27, 28, 32, and 33.			
	27 Net assets without donor restrictions		27	
	28 Net assets with donor restrictions		28	
	Organizations that do not follow FASB ASC 958, check here <input checked="" type="checkbox"/> and complete lines 29 through 33.			
	29 Capital stock or trust principal, or current funds		29	
	30 Paid-in or capital surplus, or land, building, or equipment fund		30	
	31 Retained earnings, endowment, accumulated income, or other funds	230,022	31	286,541
	32 Total net assets or fund balances	230,022	32	286,541
33 Total liabilities and net assets/fund balances	230,022	33	286,541	

Part XI Reconciliation of Net Assets

Check if Schedule O contains a response or note to any line in this Part XI

1	Total revenue (must equal Part VIII, column (A), line 12)	1	220,613
2	Total expenses (must equal Part IX, column (A), line 25)	2	163,750
3	Revenue less expenses. Subtract line 2 from line 1	3	56,863
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	230,022
5	Net unrealized gains (losses) on investments	5	
6	Donated services and use of facilities	6	
7	Investment expenses	7	
8	Prior period adjustments	8	(344)
9	Other changes in net assets or fund balances (explain on Schedule O)	9	0
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line 32, column (B))	10	286,541

Part XII Financial Statements and Reporting

Check if Schedule O contains a response or note to any line in this Part XII

	Yes	No
1 Accounting method used to prepare the Form 990: <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual <input type="checkbox"/> Other		
If the organization changed its method of accounting from a prior year or checked "Other," explain on Schedule O.		
2a Were the organization's financial statements compiled or reviewed by an independent accountant?		x
If "Yes," check a box below to indicate whether the financial statements for the year were compiled or reviewed on a separate basis, consolidated basis, or both.		
<input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis		
b Were the organization's financial statements audited by an independent accountant?		x
If "Yes," check a box below to indicate whether the financial statements for the year were audited on a separate basis, consolidated basis, or both.		
<input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis		
c If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?		
If the organization changed either its oversight process or selection process during the tax year, explain on Schedule O.		
3a As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Uniform Guidance, 2 C.F.R. Part 200, Subpart F?		
b If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits		

**SCHEDULE A
(Form 990)**

Department of the Treasury
Internal Revenue Service

Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

Attach to Form 990 or Form 990-EZ.

Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2023

**Open to Public
Inspection**

Name of the organization

Employer identification number

MUSICAL UPCOMING STARS IN THE CLASSICS

26-1830710

Part I Reason for Public Charity Status. (All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 12, check only one box.)

- 1 ☐ A church, convention of churches, or association of churches described in **section 170(b)(1)(A)(i)**.
- 2 ☐ A school described in **section 170(b)(1)(A)(ii)**. (Attach Schedule E (Form 990).)
- 3 ☐ A hospital or a cooperative hospital service organization described in **section 170(b)(1)(A)(iii)**.
- 4 ☐ A medical research organization operated in conjunction with a hospital described in **section 170(b)(1)(A)(iii)**. Enter the hospital's name, city, and state: _____
- 5 ☐ An organization operated for the benefit of a college or university owned or operated by a governmental unit described in **section 170(b)(1)(A)(iv)**. (Complete Part II.)
- 6 ☐ A federal, state, or local government or governmental unit described in **section 170(b)(1)(A)(v)**.
- 7 ☐ An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 8 ☐ A community trust described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 9 ☐ An agricultural research organization described in **section 170(b)(1)(A)(ix)** operated in conjunction with a land-grant college or university or a non-land-grant college of agriculture (see instructions). Enter the name, city, and state of the college or university: _____
- 10 ☒ An organization that normally receives (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions, subject to certain exceptions; and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See **section 509(a)(2)**. (Complete Part III.)
- 11 ☐ An organization organized and operated exclusively to test for public safety. See **section 509(a)(4)**.
- 12 ☐ An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in **section 509(a)(1)** or **section 509(a)(2)**. See **section 509(a)(3)**. Check the box on lines 12a through 12d that describes the type of supporting organization and complete lines 12e, 12f, and 12g.
- a ☐ **Type I.** A supporting organization operated, supervised, or controlled by its supported organization(s), typically by giving the supported organization(s) the power to regularly appoint or elect a majority of the directors or trustees of the supporting organization. **You must complete Part IV, Sections A and B.**
- b ☐ **Type II.** A supporting organization supervised or controlled in connection with its supported organization(s), by having control or management of the supporting organization vested in the same persons that control or manage the supported organization(s). **You must complete Part IV, Sections A and C.**
- c ☐ **Type III functionally integrated.** A supporting organization operated in connection with, and functionally integrated with, its supported organization(s) (see instructions). **You must complete Part IV, Sections A, D, and E.**
- d ☐ **Type III non-functionally integrated.** A supporting organization operated in connection with its supported organization(s) that is not functionally integrated. The organization generally must satisfy a distribution requirement and an attentiveness requirement (see instructions). **You must complete Part IV, Sections A and D, and Part V.**
- e ☐ Check this box if the organization received a written determination from the IRS that it is a Type I, Type II, Type III functionally integrated, or Type III non-functionally integrated supporting organization.

f Enter the number of supported organizations

g Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1-10 above (see instructions))	(iv) Is the organization listed in your governing document?		(v) Amount of monetary support (see instructions)	(vi) Amount of other support (see instructions)
			Yes	No		
(A)						
(B)						
(C)						
(D)						
(E)						
Total						

For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

Schedule A (Form 990) 2023

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2019	(b) 2020	(c) 2021	(d) 2022	(e) 2023	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3						
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4.						

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2019	(b) 2020	(c) 2021	(d) 2022	(e) 2023	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 Total support. Add lines 7 through 10						
12 Gross receipts from related activities, etc. (see instructions)					12	
13 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here.						<input type="checkbox"/>

Section C. Computation of Public Support Percentage

14 Public support percentage for 2023 (line 6, column (f), divided by line 11, column (f))	14	%
15 Public support percentage from 2022 Schedule A, Part II, line 14	15	%
16a 33 1/3% support test - 2023. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		<input type="checkbox"/>
b 33 1/3% support test - 2022. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization.		<input type="checkbox"/>
17a 10%-facts-and-circumstances test - 2023. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		<input type="checkbox"/>
b 10%-facts-and-circumstances test - 2022. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		<input type="checkbox"/>
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions		<input type="checkbox"/>

Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II.
If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2019	(b) 2020	(c) 2021	(d) 2022	(e) 2023	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	97,836	93,423	132,989	144,634	158,262	627,144
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose	40,760	26,191	41,625	47,739	67,446	223,761
3 Gross receipts from activities that are not an unrelated trade or business under section 513	3,486					3,486
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5	142,082	119,614	174,614	192,373	225,708	854,391
7a Amounts included on lines 1, 2, and 3 received from disqualified persons . .	7,060	6,210	32,435	52,000	15,000	112,705
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						
c Add lines 7a and 7b	7,060	6,210	32,435	52,000	15,000	112,705
8 Public support. (Subtract line 7c from line 6.)						741,686

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2019	(b) 2020	(c) 2021	(d) 2022	(e) 2023	(f) Total
9 Amounts from line 6	142,082	119,614	174,614	192,373	225,708	854,391
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources .	3,130	2,587	6,777	2,896	3,351	18,741
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b	3,130	2,587	6,777	2,896	3,351	18,741
11 Net income from unrelated business activities not included on line 10b, whether or not the business is regularly carried on						
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
13 Total support. (Add lines 9, 10c, 11, and 12.)	145,212	122,201	181,391	195,269	229,059	873,132
14 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here <input type="checkbox"/>						

Section C. Computation of Public Support Percentage

15 Public support percentage for 2023 (line 8, column (f), divided by line 13, column (f))	15	84.95 %
16 Public support percentage from 2022 Schedule A, Part III, line 15	16	85.02 %

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2023 (line 10c, column (f), divided by line 13, column (f)) . . .	17	2.00 %
18 Investment income percentage from 2022 Schedule A, Part III, line 17	18	2.00 %

- 19a 33 1/3% support tests - 2023.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☒
- b 33 1/3% support tests - 2022.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☐
- 20 Private foundation.** If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions . . ☐

Part IV Supporting Organizations

(Complete only if you checked a box on line 12 of Part I. If you checked box 12a, Part I, complete Sections A and B. If you checked box 12b, Part I, complete Sections A and C. If you checked box 12c, Part I, complete Sections A, D, and E. If you checked box 12d, Part I, complete Sections A and D, and complete Part V.)

Section A. All Supporting Organizations

	Yes	No
1 Are all of the organization's supported organizations listed by name in the organization's governing documents? <i>If "No," describe in Part VI how the supported organizations are designated. If designated by class or purpose, describe the designation. If historic and continuing relationship, explain.</i>		
2 Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? <i>If "Yes," explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).</i>		
3a Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? <i>If "Yes," answer lines 3b and 3c below.</i>		
b Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? <i>If "Yes," describe in Part VI when and how the organization made the determination.</i>		
c Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? <i>If "Yes," explain in Part VI what controls the organization put in place to ensure such use.</i>		
4a Was any supported organization not organized in the United States ("foreign supported organization")? <i>If "Yes," and if you checked 12a or 12b in Part I, answer lines 4b and 4c below.</i>		
b Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? <i>If "Yes," describe in Part VI how the organization had such control and discretion despite being controlled or supervised by or in connection with its supported organizations.</i>		
c Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? <i>If "Yes," explain in Part VI what controls the organization used to ensure that all support to the foreign supported organization was used exclusively for section 170(c)(2)(B) purposes.</i>		
5a Did the organization add, substitute, or remove any supported organizations during the tax year? <i>If "Yes," answer lines 5b and 5c below (if applicable). Also, provide detail in Part VI, including (i) the names and EIN numbers of the supported organizations added, substituted, or removed; (ii) the reasons for each such action; (iii) the authority under the organization's organizing document authorizing such action; and (iv) how the action was accomplished (such as by amendment to the organizing document).</i>		
b Type I or Type II only. Was any added or substituted supported organization part of a class already designated in the organization's organizing document?		
c Substitutions only. Was the substitution the result of an event beyond the organization's control?		
6 Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? <i>If "Yes," provide detail in Part VI.</i>		
7 Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? <i>If "Yes," complete Part I of Schedule L (Form 990).</i>		
8 Did the organization make a loan to a disqualified person (as defined in section 4958) not described on line 7? <i>If "Yes," complete Part I of Schedule L (Form 990).</i>		
9a Was the organization controlled directly or indirectly at any time during the tax year by one or more disqualified persons, as defined in section 4946 (other than foundation managers and organizations described in section 509(a)(1) or (2))? <i>If "Yes," provide detail in Part VI.</i>		
b Did one or more disqualified persons (as defined on line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? <i>If "Yes," provide detail in Part VI.</i>		
c Did a disqualified person (as defined on line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? <i>If "Yes," provide detail in Part VI.</i>		
10a Was the organization subject to the excess business holdings rules of section 4943 because of section 4943(f) (regarding certain Type II supporting organizations, and all Type III non-functionally integrated supporting organizations)? <i>If "Yes," answer line 10b below.</i>		
b Did the organization have any excess business holdings in the tax year? <i>(Use Schedule C, Form 4720, to determine whether the organization had excess business holdings.)</i>		

Part IV Supporting Organizations (continued)

	Yes	No
11 Has the organization accepted a gift or contribution from any of the following persons?		
a A person who directly or indirectly controls, either alone or together with persons described on lines 11b and 11c below, the governing body of a supported organization?		
11a		
b A family member of a person described on line 11a above?		
11b		
c A 35% controlled entity of a person described on 11a or 11b above? If "Yes" to line 11a, 11b, or 11c, provide detail in Part VI .		
11c		

Section B. Type I Supporting Organizations

	Yes	No
1 Did the governing body, members of the governing body, officers acting in their official capacity, or membership of one or more supported organizations have the power to regularly appoint or elect at least a majority of the organization's officers, directors, or trustees at all times during the tax year? If "No," describe in Part VI how the supported organization(s) effectively operated, supervised, or controlled the organization's activities. If the organization had more than one supported organization, describe how the powers to appoint and/or remove officers, directors, or trustees were allocated among the supported organizations and what conditions or restrictions, if any, applied to such powers during the tax year.		
1		
2 Did the organization operate for the benefit of any supported organization other than the supported organization(s) that operated, supervised, or controlled the supporting organization? If "Yes," explain in Part VI how providing such benefit carried out the purposes of the supported organization(s) that operated, supervised, or controlled the supporting organization.		
2		

Section C. Type II Supporting Organizations

	Yes	No
1 Were a majority of the organization's directors or trustees during the tax year also a majority of the directors or trustees of each of the organization's supported organization(s)? If "No," describe in Part VI how control or management of the supporting organization was vested in the same persons that controlled or managed the supported organization(s).		
1		

Section D. All Type III Supporting Organizations

	Yes	No
1 Did the organization provide to each of its supported organizations, by the last day of the fifth month of the organization's tax year, (i) a written notice describing the type and amount of support provided during the prior tax year, (ii) a copy of the Form 990 that was most recently filed as of the date of notification, and (iii) copies of the organization's governing documents in effect on the date of notification, to the extent not previously provided?		
1		
2 Were any of the organization's officers, directors, or trustees either (i) appointed or elected by the supported organization(s) or (ii) serving on the governing body of a supported organization? If "No," explain in Part VI how the organization maintained a close and continuous working relationship with the supported organization(s).		
2		
3 By reason of the relationship described in line 2, above, did the organization's supported organizations have a significant voice in the organization's investment policies and in directing the use of the organization's income or assets at all times during the tax year? If "Yes," describe in Part VI the role the organization's supported organizations played in this regard.		
3		

Section E. Type III Functionally Integrated Supporting Organizations

1 Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (see instructions).		
a	<input type="checkbox"/> The organization satisfied the Activities Test. Complete line 2 below.	
b	<input type="checkbox"/> The organization is the parent of each of its supported organizations. Complete line 3 below.	
c	<input type="checkbox"/> The organization supported a governmental entity. Describe in Part VI how you supported a government entity (see instructions).	
2 Activities Test. Answer lines 2a and 2b below.		
a	Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? If "Yes," then in Part VI identify those supported organizations and explain how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.	
2a		
b	Did the activities described on line 2a, above, constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? If "Yes," explain in Part VI the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.	
2b		
3 Parent of Supported Organizations. Answer lines 3a and 3b below.		
a	Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? If "Yes" or "No," provide details in Part VI .	
3a		
b	Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? If "Yes," describe in Part VI the role played by the organization in this regard.	
3b		

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations

- 1 ☐ Check here if the organization satisfied the Integral Part Test as a qualifying trust on Nov. 20, 1970 (*explain in Part VI*). See instructions. All other Type III non-functionally integrated supporting organizations must complete Sections A through E.

Section A - Adjusted Net Income		(A) Prior Year	(B) Current Year (optional)
1	Net short-term capital gain	1	
2	Recoveries of prior-year distributions	2	
3	Other gross income (see instructions)	3	
4	Add lines 1 through 3.	4	
5	Depreciation and depletion	5	
6	Portion of operating expenses paid or incurred for production or collection of gross income or for management, conservation, or maintenance of property held for production of income (see instructions)	6	
7	Other expenses (see instructions)	7	
8	Adjusted Net Income (subtract lines 5, 6, and 7 from line 4)	8	

Section B - Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1	Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):		
a	Average monthly value of securities	1a	
b	Average monthly cash balances	1b	
c	Fair market value of other non-exempt-use assets	1c	
d	Total (add lines 1a, 1b, and 1c)	1d	
e	Discount claimed for blockage or other factors (<i>explain in detail in Part VI</i>):		
2	Acquisition indebtedness applicable to non-exempt-use assets	2	
3	Subtract line 2 from line 1d.	3	
4	Cash deemed held for exempt use. Enter 0.015 of line 3 (for greater amount, see instructions).	4	
5	Net value of non-exempt-use assets (subtract line 4 from line 3)	5	
6	Multiply line 5 by 0.035.	6	
7	Recoveries of prior-year distributions	7	
8	Minimum Asset Amount (add line 7 to line 6)	8	

Section C - Distributable Amount			Current Year
1	Adjusted net income for prior year (from Section A, line 8, column A)	1	
2	Enter 0.85 of line 1.	2	
3	Minimum asset amount for prior year (from Section B, line 8, column A)	3	
4	Enter greater of line 2 or line 3.	4	
5	Income tax imposed in prior year	5	
6	Distributable Amount. Subtract line 5 from line 4, unless subject to emergency temporary reduction (see instructions).	6	
7	<input type="checkbox"/> Check here if the current year is the organization's first as a non-functionally integrated Type III supporting organization (see instructions).		

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations (continued)

Section D - Distributions		Current Year
1	Amounts paid to supported organizations to accomplish exempt purposes	1
2	Amounts paid to perform activity that directly furthers exempt purposes of supported organizations, in excess of income from activity	2
3	Administrative expenses paid to accomplish exempt purposes of supported organizations	3
4	Amounts paid to acquire exempt-use assets	4
5	Qualified set-aside amounts (prior IRS approval required) - <i>provide details in Part VI</i>	5
6	Other distributions (<i>describe in Part VI</i>). See instructions.	6
7	Total annual distributions. Add lines 1 through 6.	7
8	Distributions to attentive supported organizations to which the organization is responsive (<i>provide details in Part VI</i>). See instructions.	8
9	Distributable amount for 2023 from Section C, line 6	9
10	Line 8 amount divided by line 9 amount	10

Section E - Distribution Allocations (see instructions)	(i) Excess Distributions	(ii) Underdistributions Pre-2023	(iii) Distributable Amount for 2023
1	Distributable amount for 2023 from Section C, line 6		
2	Underdistributions, if any, for years prior to 2023 (reasonable cause required - <i>explain in Part VI</i>). See instructions.		
3	Excess distributions carryover, if any, to 2023		
a	From 2018		
b	From 2019		
c	From 2020		
d	From 2021		
e	From 2022		
f	Total of lines 3a through 3e		
g	Applied to underdistributions of prior years		
h	Applied to 2023 distributable amount		
i	Carryover from 2018 not applied (see instructions)		
j	Remainder. Subtract lines 3g, 3h, and 3i from line 3f.		
4	Distributions for 2023 from Section D, line 7: \$		
a	Applied to underdistributions of prior years		
b	Applied to 2023 distributable amount		
c	Remainder. Subtract lines 4a and 4b from line 4.		
5	Remaining underdistributions for years prior to 2023, if any. Subtract lines 3g and 4a from line 2. For result greater than zero, <i>explain in Part VI</i> . See instructions.		
6	Remaining underdistributions for 2023. Subtract lines 3h and 4b from line 1. For result greater than zero, <i>explain in Part VI</i> . See instructions.		
7	Excess distributions carryover to 2024. Add lines 3j and 4c.		
8	Breakdown of line 7:		
a	Excess from 2019		
b	Excess from 2020		
c	Excess from 2021		
d	Excess from 2022		
e	Excess from 2023		

Part VI

Supplemental Information. Provide the explanations required by Part II, line 10; Part II, line 17a or 17b; Part III, line 12; Part IV, Section A, lines 1, 2, 3b, 3c, 4b, 4c, 5a, 6, 9a, 9b, 9c, 11a, 11b, and 11c; Part IV, Section B, lines 1 and 2; Part IV, Section C, line 1; Part IV, Section D, lines 2 and 3; Part IV, Section E, lines 1c, 2a, 2b, 3a, and 3b; Part V, line 1; Part V, Section B, line 1e; Part V, Section D, lines 5, 6, and 8; and Part V, Section E, lines 2, 5, and 6. Also complete this part for any additional information. (See instructions.)

Schedule B
(Form 990)

Department of the Treasury
Internal Revenue Service

Schedule of Contributors

Attach to Form 990, 990-EZ, or Form 990-PF.
Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2023

Name of the organization

MUSICAL UPCOMING STARS IN THE CLASSICS

Employer identification number

26-1830710

Organization type (check one):

Filers of:

Section:

Form 990 or 990-EZ

☒ 501(c)(3) (enter number) organization

☐ 4947(a)(1) nonexempt charitable trust **not** treated as a private foundation

☐ 527 political organization

Form 990-PF

☐ 501(c)(3) exempt private foundation

☐ 4947(a)(1) nonexempt charitable trust treated as a private foundation

☐ 501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**.

Note: Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

General Rule

- ☒ For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, contributions totaling \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II. See instructions for determining a contributor's total contributions.

Special Rules

- ☐ For an organization described in section 501(c)(3) filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), that checked Schedule A (Form 990), Part II, line 13, 16a, or 16b, and that received from any one contributor, during the year, total contributions of the greater of **(1)** \$5,000; or **(2)** 2% of the amount on (i) Form 990, Part VIII, line 1h; or (ii) Form 990-EZ, line 1. Complete Parts I and II.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 *exclusively* for religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals. Complete Parts I (entering "N/A" in column (b) instead of the contributor name and address), II, and III.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions *exclusively* for religious, charitable, etc., purposes, but no such contributions totaled more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Don't complete any of the parts unless the **General Rule** applies to this organization because it received *nonexclusively* religious, charitable, etc., contributions totaling \$5,000 or more during the year \$ _____

Caution: An organization that isn't covered by the General Rule and/or the Special Rules doesn't file Schedule B (Form 990), but it **must** answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it doesn't meet the filing requirements of Schedule B (Form 990).

Name of organization MUSICAL UPCOMING STARS IN THE CLASSICS	Employer identification number 26-1830710
---	---

Part I **Contributors** (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
1	WILLIAM O AND GERTRUDE FROHRING FND 25825 SCIENCE PARK DRIVE, SUITE 110 BEACHWOOD OH 44122	\$ 10,500	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
2	JEWISH FEDERATION OF CLEVELAND 25701 SCIENCE PARK DRIVE CLEVELAND OH 44122-7302	\$ 10,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
3	HERB AND JODY WAINER 30 FARMCOTE DRIVE CHAGRIN FALLS OH 44022	\$ 10,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
4	JAMES AND LENORE SCHILLING 26 EAST SUMMIT STREET CHAGRIN FALLS OH 44022	\$ 5,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
5	MURIEL SALOVON 2506 WINDY HILL DRIVE PEPPER PIKE OH 44124	\$ 10,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
6	CLIVE AND JANE HAMLIN 5152 RIVER TRAIL LYNDHURST OH 44124	\$ 10,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization MUSICAL UPCOMING STARS IN THE CLASSICS	Employer identification number 26-1830710
---	---

Part I **Contributors** (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
7	MICHAEL FRANK 1940 HINES HILL ROAD HUDSON OH 44236	\$ 5,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
8	LINDA HARPER 550 SOLON ROAD CHAGRIN FALLS OH 44022	\$ 5,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

SCHEDULE D
(Form 990)

Department of the Treasury
Internal Revenue Service

Supplemental Financial Statements

Complete if the organization answered "Yes" on Form 990,
Part IV, line 6, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b.

Attach to Form 990.

Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2023

Open to Public
Inspection

Name of the organization

Employer identification number

MUSICAL UPCOMING STARS IN THE CLASSICS

26-1830710

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts

Complete if the organization answered "Yes" on Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate value of contributions to (during year)		
3 Aggregate value of grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control?		<input type="checkbox"/> Yes <input type="checkbox"/> No
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit?		<input type="checkbox"/> Yes <input type="checkbox"/> No

Part II Conservation Easements

Complete if the organization answered "Yes" on Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply). <input type="checkbox"/> Preservation of land for public use (for example, recreation or education) <input type="checkbox"/> Protection of natural habitat <input type="checkbox"/> Preservation of open space <input type="checkbox"/> Preservation of a historically important land area <input type="checkbox"/> Preservation of a certified historic structure	
2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.	
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included on line 2a	2c
d Number of conservation easements included on line 2c, acquired after July 25, 2006, and not on a historic structure listed in the National Register	2d
3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year _____	
4 Number of states where property subject to conservation easement is located _____	
5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds?	<input type="checkbox"/> Yes <input type="checkbox"/> No
6 Staff and volunteer hours devoted to monitoring, inspecting, handling of violations, and enforcing conservation easements during the year _____	
7 Amount of expenses incurred in monitoring, inspecting, handling of violations, and enforcing conservation easements during the year _____	
8 Does each conservation easement reported on line 2d above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)?	<input type="checkbox"/> Yes <input type="checkbox"/> No
9 In Part XIII, describe how the organization reports conservation easements in its revenue and expense statement and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements	

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets

Complete if the organization answered "Yes" on Form 990, Part IV, line 8.

1a If the organization elected, as permitted under FASB ASC 958, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide in Part XIII the text of the footnote to its financial statements that describes these items.	
b If the organization elected, as permitted under FASB ASC 958, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items: (i) Revenue included on Form 990, Part VIII, line 1 \$ (ii) Assets included in Form 990, Part X \$	
2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under FASB ASC 958 relating to these items: a Revenue included on Form 990, Part VIII, line 1 \$ b Assets included in Form 990, Part X \$	

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

- 3 Using the organization's acquisition, accession, and other records, check any of the following that make significant use of its collection items (check all that apply):
- a ☐ Public exhibition d ☐ Loan or exchange program
- b ☐ Scholarly research e ☐ Other _____
- c ☐ Preservation for future generations
- 4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIII.
- 5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☐ No

Part IV Escrow and Custodial Arrangements

Complete if the organization answered "Yes" on Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

- 1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X? ☐ Yes ☐ No
- b If "Yes," explain the arrangement in Part XIII and complete the following table.
- | | Amount |
|---|--------|
| c Beginning balance | 1c |
| d Additions during the year | 1d |
| e Distributions during the year | 1e |
| f Ending balance | 1f |
- 2a Did the organization include an amount on Form 990, Part X, line 21, for escrow or custodial account liability? ☐ Yes ☐ No
- b If "Yes," explain the arrangement in Part XIII. Check here if the explanation has been provided on Part XIII ☐

Part V Endowment Funds

Complete if the organization answered "Yes" on Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance					
b Contributions					
c Net investment earnings, gains, and losses					
d Grants or scholarships					
e Other expenditures for facilities and programs					
f Administrative expenses					
g End of year balance					

- 2 Provide the estimated percentage of the current year end balance (line 1g, column (a)) held as:

- a Board designated or quasi-endowment _____ %
- b Permanent endowment _____ %
- c Term endowment _____ %

The percentages on lines 2a, 2b, and 2c should equal 100%.

- 3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by:

- (i) Unrelated organizations?
- (ii) Related organizations?

	Yes	No
3a(i)		
3a(ii)		
3b		

- b If "Yes" on line 3a(ii), are the related organizations listed as required on Schedule R?

- 4 Describe in Part XIII the intended uses of the organization's endowment funds.

Part VI Land, Buildings, and Equipment

Complete if the organization answered "Yes" on Form 990, Part IV, line 11a. See Form 990, Part X, line 10.

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land				
b Buildings				
c Leasehold improvements				
d Equipment				
e Other				

Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, line 10c, column (B).

Part VII Investments - Other Securities

Complete if the organization answered "Yes" on Form 990, Part IV, line 11b. See Form 990, Part X, line 12.

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1) Financial derivatives		
(2) Closely-held equity interests		
(3) Other		
(A) MUTUAL FUNDS	107,543	COST
(B) BOND	10,000	COST
(C)		
(D)		
(E)		
(F)		
(G)		
(H)		
Total. (Column (b) must equal Form 990, Part X, line 12, col.(B)).	117,543	

Part VIII Investments - Program Related

Complete if the organization answered "Yes" on Form 990, Part IV, line 11c. See Form 990, Part X, line 13.

(a) Description of investment	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1)		
(2)		
(3)		
(4)		
(5)		
(6)		
(7)		
(8)		
(9)		
Total. (Column (b) must equal Form 990, Part X, line 13, col. (B)).		

Part IX Other Assets

Complete if the organization answered "Yes" on Form 990, Part IV, line 11d. See Form 990, Part X, line 15.

(a) Description	(b) Book value
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, line 15 col. (B)).	

Part X Other Liabilities

Complete if the organization answered "Yes" on Form 990, Part IV, line 11e or 11f. See Form 990, Part X, line 25.

1. (a) Description of liability	(b) Book value
(1) Federal income taxes	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, line 25 col. (B)).	

2. Liability for uncertain tax positions. In Part XIII, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FASB ASC 740. Check here if the text of the footnote has been provided in Part XIII. ☐

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

**SCHEDULE O
(Form 990)**Department of the Treasury
Internal Revenue Service**Supplemental Information to Form 990 or 990-EZ**Complete to provide information for responses to specific questions on
Form 990 or 990-EZ or to provide any additional information.

Attach to Form 990 or Form 990-EZ.

Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2023**Open to Public
Inspection**

Name of the organization

MUSICAL UPCOMING STARS IN THE CLASSICS

Employer identification number

26-1830710

01. Form 990 governing body review (Part VI, line 11)

THE 990 IS REVIEWED BY THE TREASURER WHO SIGNS THE RETURN AND THE EXECUTIVE DIRECTOR. THE
GOVERNING BODY CAN REVIEW THE RETURN AT ANY TIME.

02. Governing documents, etc, available to public (Part VI, line 19)

GOVERNING DOCUMENTS, CONFLICT OF INTEREST POLICY, AND FINANCIAL STATEMENTS ARE MADE
AVAILABLE UPON REQUEST.

03. Explanation of other changes in net assets or fund balances (Part XI, line 9)

PRIOR YEAR BASIS ADJUSTMENT (\$344)

04. List of other fees for services expenses (Part IX, line 11g)

OFFICE AND CONCERT \$13,689

FINANCE/BOOKKEEPING \$1,885

05. Part VI, response or note to any other line in Part VI

PART VI, SECTION C

THE STATE OF OHIO DOES NOT REQUEST A COPY OF FORM 990 TO BE FILED WITH THE ATTORNEY
GENERAL. INSTEAD, THE ORGANIZATION FILES AN ANNUAL REPORT ONLINE WITH THE CHARTIABLE
FOUNDATIONS SECTION. THE ORGANIZATION IS IN COMPLIANCE WITH THIS REQUIREMENT.

**Application for Extension of Time To File an Exempt Organization
Return or Excise Taxes Related to Employee Benefit Plans**

OMB No. 1545-0047

File a separate application for each return.
Go to www.irs.gov/Form8868 for the latest information.

Electronic filing (e-file). You can electronically file Form 8868 to request up to a 6-month extension of time to file any of the forms listed below except for Form 8870, Information Return for Transfers Associated With Certain Personal Benefit Contracts. An extension request for Form 8870 must be sent to the IRS in a paper format (see instructions). For more details on the electronic filing of Form 8868, visit www.irs.gov/e-file-providers/e-file-for-charities-and-non-profits.

Caution: If you are going to make an electronic funds withdrawal (direct debit) with this Form 8868, see Form 8453-TE and Form 8879-TE for payment instructions.

All corporations required to file an income tax return other than Form 990-T (including 1120-C filers), partnerships, REMICs, and trusts must use Form 7004 to request an extension of time to file income tax returns.

Part I - Identification

Type or print File by the due date for filing your return. See instructions.	Name of exempt organization, employer, or other filer, see instructions. MUSICAL UPCOMING STARS IN THE CLASSICS	Taxpayer identification number (TIN) 26-1830710
	Number, street, and room or suite no. If a P.O. box, see instructions. 3939 LANDER ROAD	
	City, town or post office, state, and ZIP code. For a foreign address, see instructions. CHAGRIN FALLS OH 44022	

Enter the Return Code for the return that this application is for (file a separate application for each return)

0	1
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Application Is For	Return Code	Application Is For	Return Code
Form 990 or Form 990-EZ	01	Form 4720 (other than individual)	09
Form 4720 (individual)	03	Form 5227	10
Form 990-PF	04	Form 6069	11
Form 990-T (sec. 401(a) or 408(a) trust)	05	Form 8870	12
Form 990-T (trust other than above)	06	Form 5330 (individual)	13
Form 990-T (corporation)	07	Form 5330 (other than individual)	14
Form 1041-A	08		

• After you enter your Return Code, complete either Part II or Part III. Part III, including signature, is applicable only for an extension of time to file Form 5330.

• If this application is for an extension of time to file Form 5330, you must enter the following information.

Plan Name _____
Plan Number _____
Plan Year Ending (MM/DD/YYYY) _____

Part II - Automatic Extension of Time To File for Exempt Organizations (see instructions)

The books are in the care of **FRANK BUCK, 3939 LANDER ROAD CHAGRIN FALLS OH 44022**

Telephone No. **216-702-7047** Fax No. _____

• If the organization does not have an office or place of business in the United States, check this box ☐

• If this is for a Group Return, enter the organization's four-digit Group Exemption Number (GEN) _____. If this is for the whole group, check this box ☐. If it is for part of the group, check this box ☐ and attach a list with the names and TINs of all members the extension is for.

1 I request an automatic 6-month extension of time until 11-15, 20 24, to file the **exempt organization return** for the organization named above. The extension is for the organization's return for:
☒ calendar year 20 23 or
☐ tax year beginning _____, 20 _____, and ending _____, 20 _____.

2 If the tax year entered in line 1 is for less than 12 months, check reason: ☐ Initial return ☐ Final return
☐ Change in accounting period

3a If this application is for Forms 990-PF, 990-T, 4720, or 6069, enter the tentative tax, less any nonrefundable credits. See instructions.	3a	\$
b If this application is for Forms 990-PF, 990-T, 4720, or 6069, enter any refundable credits and estimated tax payments made. Include any prior year overpayment allowed as a credit.	3b	\$
c Balance due. Subtract line 3b from line 3a. Include your payment with this form, if required, by using EFTPS (Electronic Federal Tax Payment System). See instructions.	3c	\$



December 2024

Dear Friends of M.U.S.i.C.,

M.U.S.i.C.- Stars in the Classics soared in 2024. We showcased brilliant performers, explored unique repertoire, and joined with you to keep Northeast Ohio a *world capital* of classical music. It was a busy year as we continued to create magical moments between our talented young musicians and you, our valued audience.

Reaching out to the community. The surprise hits of the year were M.U.S.i.C.'s outreach concerts in the atrium of the Cleveland Museum of Art. These sparkling chamber concerts included a collaboration with the Cleveland Ballet for our holiday program. There was music in the air, art on the walls, and the excitement of all this made possible by our supporters.

More is merrier. Happily, we resumed our lively two-piano programs, where we bring virtuoso pianists together to play challenging music in new combinations, with thrilling results. You can feel the energy being shared by the audience and musicians.

Old & new. We honor the great composers by programming their masterworks, including many rarely performed pieces from the chamber music repertoire. We're also leading the way into the future! Every year, M.U.S.i.C. commissions fresh new music from up-and-coming young composers and arrangers. Several concerts this year brought our audiences world-premieres and never-before-heard arrangements that had them cheering.

Parade of talent. In 2024 alone, we brought you 58 emerging musical artists: pianists, string quartets, singers, flautists, clarinetists, and percussionists. They come to us from around the world, including Europe, Asia, Latin and South America, and from across the United States. What a thrill it is for these performers to have this opportunity to share their talent with you, recognize your love of classical music, and earn compensation at a professional level.

We are thankful! Most of our concerts were completely sold out this year. The generous comments I hear convince me that you love what we're doing. We're so grateful to donors like you – the individuals and foundations who make all of this possible. Your support has been steadily growing every year!

COMING UP – Get ready for more amazing performances and musical discoveries!

We promise to keep the music coming via the talented, emerging performers who enrich our cultural life and help make Northeast Ohio a bright and vibrant place to live.

Please accept the wishes of the Board and staff of M.U.S.i.C. for a very happy New Year.

Warm personal regards,

A handwritten signature in black ink that reads 'Jodi Kanter'. The signature is written in a cursive, flowing style.

Jodi Kanter, Artistic Director

The Many Faces of M.U.S.i.C.

Photos by Frank Buck and Jon Theobald



John Fawcett



Anna Grudskaya and Michelle Bushkova



Anna Grudskaya and Perry Roth

Highlights of our Accomplishments for 2024

- * 14 unique programs presented throughout the year
- * 58 individual performers employed throughout the year
- * 206 paid performance opportunities for the musicians
- * 34 individual musicians who received help from our "Musician Assistance Fund" and a total of 99 grants awarded since 2022

We couldn't have accomplished
all of this without you!



Maude Cloutier, Maria Beyens, Nathaniel Hill, Sandra Bohl, Brendon Phelps, and Jack Kehrli

M.U.S.i.C. 2024 Year-end Income and Expense Summary

Date	January 7 Ptr Event	February 10 & 16, 2024	April 6, 2024	May 19 & 24, 2024	July 12 & 14, 2024	August 23 & 24, 2024	September 28, 2024	October 23, 2024	October 27, 2024	December 4, 2024	December 7, 2024	Total Concert	Total Non Concert	TOTAL
Income:														
Grants		\$ 2,000.00	\$ 4,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,500.00	\$ 2,000.00	\$ 2,000.00	\$ 3,500.00	\$ 2,000.00	\$ 24,000.00	\$ 4,670.00	\$ 28,670.00
Sponsors (Ind & Company) & Donors		\$ 4,000.00	\$ 1,480.00	\$ 3,200.00	\$ 3,506.00	\$ 3,300.00	\$ 7,763.00	\$ 4,295.00	\$ 1,200.00	\$ 4,000.00	\$ 1,600.00	\$ 34,344.00	\$ 110,628.00	\$ 144,972.00
Ticket sale		\$ 5,703.00	\$ 5,470.00	\$ 6,713.00	\$ 7,918.33	\$ 6,076.79			\$ 3,074.18		\$ 3,708.00	\$ 38,663.30		\$ 38,663.30
Ad Sales			\$ 210.00	\$ 210.00								\$ 420.00		\$ 420.00
Musiican Assistance Fund													\$ 2,600.00	\$ 2,600.00
Raffle/Auction														
Interest													\$ 6,140.00	\$ 6,140.00
Other (Investment - Fidelity)													\$ 11,076.00	\$ 11,076.00
Reimbursement							\$ 400.00					\$ 400.00		\$ 400.00
Gross Income	\$ -	\$ 11,703.00	\$ 11,160.00	\$ 12,123.00	\$ 13,424.33	\$ 11,376.79	\$ 10,663.00	\$ 6,295.00	\$ 6,274.18	\$ 7,500.00	\$ 7,308.00	\$ 97,827.30	\$ 135,114.00	\$ 232,941.30
Expenses:														
Musicians:														
Honorariums	\$ 2,450.00	\$ 6,750.00	\$ 5,100.00	\$ 6,550.00	\$ 7,375.00	\$ 6,200.00	\$ 4,650.00	\$ 3,525.00	\$ 3,325.00	\$ 4,350.00	\$ 3,300.00	\$ 53,575.00	\$ 1,700.00	\$ 55,275.00
Musician Assistance Fund														
Transportation														
Lodging														
Venue (Country club, home, etc...):														
Venue/Bar setup														
Kitchen Help	\$ 370.00	\$ 820.00	\$ 375.00	\$ 850.00	\$ 850.00	\$ 947.00	\$ 275.00		\$ 615.00		\$ 578.00	\$ 5,680.00	\$ 400.00	\$ 6,080.00
Room/equipment rental			\$ 600.00				\$ 150.00				\$ 600.00	\$ 1,350.00	\$ 200.00	\$ 1,550.00
Room Decorations/ Misc./														
Piano Expense					\$ 390.00		\$ 630.00					\$ 1,020.00	\$ 300.00	\$ 1,320.00
Valet Parking														
Misc Help		\$ 120.00	\$ 420.00	\$ 120.00	\$ 160.00		\$ 275.00	\$ 100.00	\$ 100.00	\$ 250.00		\$ 1,545.00	\$ 450.00	\$ 1,995.00
Tips														
Food & Beverage Service:														
Food/beverage		\$ 308.00	\$ 190.00	\$ 353.18	\$ 369.01	\$ 520.66			\$ 33.00		\$ 110.30	\$ 1,884.15	\$ 39.49	\$ 1,923.64
Paper products			\$ 17.00		\$ 48.97							\$ 65.97		\$ 65.97
Invitations & Reminders:														
Paper products/ink														
Printing		\$ 81.00	\$ 87.00	\$ 56.16	\$ 87.48	\$ 81.00	\$ 87.00	\$ 46.00	\$ 50.00	\$ 38.00	\$ 87.48	\$ 701.12		\$ 701.12
Postage			\$ 68.00		\$ 136.00		\$ 73.00				\$ 73.00	\$ 350.00	\$ 218.60	\$ 568.60
Programs:														
Paper products/ink		\$ 187.69	\$ 301.95	\$ 479.97	\$ 197.97	\$ 166.98	\$ 182.99		\$ 284.00	\$ 32.07		\$ 1,833.62		\$ 1,833.62
Program notes		\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00			\$ 125.00	\$ 125.00	\$ 1,750.00		\$ 1,750.00
Advertising			\$ 360.00	\$ 50.00	\$ 50.00		\$ 238.00	\$ 870.00	\$ 200.00	\$ 841.00	\$ 565.00	\$ 3,174.00	\$ 22.00	\$ 3,196.00
Office and Administration Costs:														
Artistic Director's Fees		\$ 2,600.00	\$ 2,600.00	\$ 2,600.00	\$ 2,600.00	\$ 2,600.00	\$ 2,600.00	\$ 1,300.00	\$ 1,300.00	\$ 1,300.00	\$ 1,300.00	\$ 20,800.00	\$ 19,800.00	\$ 40,600.00
Office help - concerts/general		\$ 486.00	\$ 624.00	\$ 576.00	\$ 552.00	\$ 504.00	\$ 678.00	\$ 325.00	\$ 325.00	\$ 525.00	\$ 500.00	\$ 5,095.00	\$ 7,969.85	\$ 13,064.85
Finance help													\$ 1,285.00	\$ 1,285.00
Marketing/consulting help													\$ 3,777.50	\$ 3,777.50
Web help														
Insurance													\$ 1,275.00	\$ 1,275.00
Accountant													\$ 1,350.00	\$ 1,350.00
Videos,recordings/slideshow													\$ 2,300.00	\$ 2,300.00
Misc - gifts														
Misc - other														
Other:														
Sheet music				\$ 138.34	\$ 347.85	\$ 102.41	\$ 28.90			\$ 9.59		\$ 627.09		\$ 627.09
Supplies/equipment										\$ 24.50		\$ 24.50		\$ 24.50
Internet /web monthly subscriptions													\$ 2,470.14	\$ 2,470.14
Arranging/Commissioning													\$ 2,170.69	\$ 2,170.69
Bank & Credit Card fees													\$ 171.23	\$ 171.23
Total Expense	\$ 2,820.00	\$ 11,602.69	\$ 10,992.95	\$ 12,023.65	\$ 13,414.28	\$ 11,372.05	\$ 10,117.89	\$ 6,166.00	\$ 6,232.00	\$ 7,495.16	\$ 7,238.78	\$ 99,475.45	\$ 45,899.50	\$ 145,374.95
Net Income	\$ (2,820.00)	\$ 100.34	\$ 167.05	\$ 99.00	\$ 10.05	\$ 4.74	\$ 545.00	\$ 129.00	\$ 42.00	\$ 4.84	\$ 69.00	\$ 1,171.02	\$ 89,214.50	\$ 87,566.35

M.U.S.i.C.

Musical Upcoming Stars in the Classics

Goals 2025

Our Mission

Assist the next generation of world-class musicians to bridge the gap between educational and professional development by creating opportunities to perform for live audiences, providing collaborations, networking opportunities, and financial assistance, while offering exciting, professional concerts for our audiences.

Our Vision

Be a leader in assisting world class classical music students to transition from education to profession. Maintain and grow a vibrant, unique organization able to support talented young musicians by producing chamber music events, providing funding, and networking to assist with their professional development.

Our Goals

In support of this mission and vision, M.U.S.i.C. has developed these strategic goals.

1. Bridge the Gap Between Educational and Professional Development

Create opportunities for musicians to perform in concerts with live audiences. Commission new works and provide recordings for professional use.

2. Expand Professional and Social Networking

Provide events and venues for our musicians to interact with more experienced professional musicians, artists and colleagues and team with them in public and private venues as well as with audiences and M.U.S.i.C.'s Board of Directors and sustaining sponsors.

3. Provide Financial Assistance

Provide merit and need based financial assistance for professional development including for auditions, recordings, applications, performances, competitions and travel expenses, through paid performances, commissioning works, and grants.

4. Sustain Funds for M.U.S.i.C.

Maintain an active Board of Directors with critical backgrounds, experience and access to networking and funding. Win personal donations and organizational grants from select regional and national programs. Increase growth in M.U.S.i.C.'s supporters and event attendance.

5. Sustain Audience Participation and Commitment

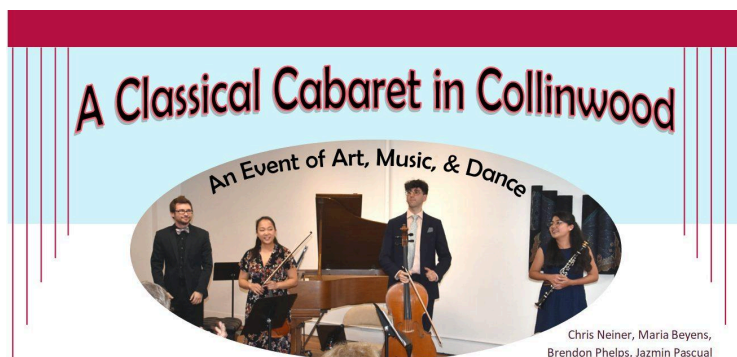
Offer world-class musical experiences with intimate audience and musician interaction opportunities in unique social settings. Maintain effective publicity through program publications and social media.

6. Extend Community Outreach

Expand collaborations with other community organizations.

Stars in the Classics cabaret: a melting pot of music, visual art, and dance

by Stephanie Manning



If you've driven past the Cleveland History Center, you've likely spotted a memento from Euclid Beach Park. The large, colorful carousel visible through the glass windows entertained visitors at the lakefront amusement park until its closure in 1969.

Jodi Kanter has fond memories of visiting as a child. "My grandfather and my father worked there as teenagers," she said. "And I think my father ran the carousel at one time."

For the past year, Kanter has been helping memorialize the Park through music, via a commission from composer Chris Neiner. And on Saturday, September 28 at 4:00 pm, M.U.S.i.C. – Stars in the Classics will present the world premiere of the final movement at Praxis Fiber Workshop.

The free event, "A Classical Cabaret at Praxis," features the fourth movement of Neiner's *Tales of Euclid Beach Park* together with works by Boccherini, Milhaud, Price, and more. Dancers from the Cleveland Ballet will join during Alfred Schnittke's *Suite in the Old Style*, choreographed by artistic director Timour Bourtasenkov.

M.U.S.i.C.'s collaborations with dancers began at its 2023 cabaret event, which was also hosted at Praxis. "I've always been interested in dance, and last year we worked with some dancers from the Ohio Contemporary Ballet," said Kanter, who is the group's artistic director. "It just worked so well — the musicians had never played for dancers before, and the dancers have so little opportunity to perform for live music."

That 2023 event also spotlighted Neiner's piano quintet with the work's first movement. Since then, the performers have premiered the second and third, and now the journey will conclude with the performance of "Hills, Thrills, and Flying Turns."

"So now we're finally wrapping it up, and we're making a recording of the piece that we'll make into a video," Kanter said.

Neiner, who earned his master's degree from the Cleveland Institute of Music, is in the early stages of his career, just like the performers at any M.U.S.i.C. concerts. The acronym stands for "Musical Upcoming Stars in the Classics," referring to the group's young performers, many of whom study or have studied at local conservatories.



In September's performance, the musicians range from "already graduated and starting to have a career, to a student who's a junior," Kanter said. "I feel like when a younger musician is playing with a colleague that's more along in their career, it's a really good experience for them."

With a combination of strings, piano, and guitar, the program features works like Florence Price's *Fantasie Nègre*, the "Fandango" movement from Luigi Boccherini's *Guitar Quintet No. 4*, Darius Milhaud's *Scaramouche*, and more.

Before she founded M.U.S.i.C., Kanter worked as a fiber artist, and some of her pieces are currently displayed at Praxis Fiber Workshop. That's why hosting a performance there intrigued her, she said: "Here we are with music, dance, and art all happening in one space."

The small, intimate venue has no raised stage, allowing the audience to get an up-close experience. And that feeling goes both ways. "I'm surprised how much our musicians really like the feeling of having their audience right there," Kanter said. "You get feedback and you can see that they're really listening."

She added that she hopes that people who attended M.U.S.i.C.'s event at Praxis last year will be interested in coming again. "People don't know about us because we're competing with so many different music organizations," she said, "but hopefully we're doing something a little different with our collaborations and the music we're presenting."

The group continues to expand into new venues, with upcoming performances at the Cleveland Museum of Art on October 23 and December 4. Kanter also has her sights on the Cleveland History Center and its gleaming carousel. Once Neiner's *Tales of Euclid Beach Park* is recorded, she said, "I'm hoping at some point we can show the video there."

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Quotes About M.U.S.i.C. – Stars in the Classics from the Musicians and Our Community

“Stars in the Classics helps identify and support the great performers of tomorrow. This series is one of the gems of Northeast Ohio”

- Mark Kosower, principal cellist of the Cleveland Orchestra

“I believe M.U.S.i.C. – Stars in the Classics is a uniquely diverse grassroots classical music experience in Cleveland. The organization is filled with devoted board members and a staff that produces consistently inspired programs. The free engagement between patrons and performers, as well as beautiful venues allow for a warm atmosphere perfect for live classical music.

Most importantly, M.U.S.i.C. boasts wonderfully eclectic programs that include a wide array of genres and instrumentation. There are usually relatively niche compositions and works by local composers that will often be featured on these programs. On top of this, there are also thematic programs pertaining to certain types of pieces that are performed on a given program. The musicians picked for these concerts are some of the brightest young and talented musicians in the Greater Cleveland Area and beyond, equivocating to nothing short of captivating and inspired performances.”

- Adrian Gonzalez, oboe, Master Degree, Cleveland Institute of Music

M.U.S.i.C. has led to a sizeable percentage of my professional opportunities. I have gotten work through my connections to student musicians I have played with as well as direct contact with professionals in the Cleveland music scene. Branching out beyond my school environment and starting to earn a living as a musician are both incredibly gratifying, and I am beyond grateful for the jump start that Stars in the Classics has given me.

- Jackson Naglick, piano, student at the Cleveland Institute of Music

How is the opportunity to perform provided by M.U.S.i.C. helpful to your development as a performer?

It is fabulous, as the opportunity we have helps us to know better about our audiences and our community. It gives us confidence and strength for the future performance stages!

- Yuhang Wang, piano, artist diploma student

How is getting paid to perform for M.U.S.i.C. important to you?

This is incredible considering I am struggling with starting to be independent and paying all my living expenses. Every time I feel so relieved after playing because not only I learnt something but also I can have something to cover my bill. This opportunity helps me so much to focus on my crafts and not doing part time jobs that takes all of my practicing times.

- Hechengzi Li, piano, artist diploma student

As a student, the opportunity to earn money is wildly helpful, especially with how generous M.U.S.i.C. is!

- Colin DeMatteo, baritone, undergraduate student

Note: The performers on our series get paid according to how many works they play on a program and according to their degree levels. The amount can range from \$250 to \$700 for a performance.

Words from Larry Goodman, President and CEO of the Cleveland Ballet, about the opportunity for a collaboration with our musicians at the Cleveland Museum of Art in December 2024:

“It was, indeed, a wonderful event - and we were so happy that Cleveland Ballet could be a part of it. Thank you for working so hard to make it possible. We, too, look forward to future collaborations!”

Words from Hans Clebsch, horn, member of the Cleveland Orchestra, about his collaboration with our student musicians for our October 2024 program at the Cleveland Museum of Art: “You all have a great mission. Thank you so much for the opportunity and I would love to have the opportunity to play again.”

Biography: Jodi Kanter, Artistic Director, Musical Upcoming Stars in the Classics

Jodi Kanter is one of Northeast Ohio's most successful professional artists. Her work has been commissioned by many of the region's prominent institutions and is owned by collectors as well as public institutions around the country (see attached resume). Jodi Kanter also loves classical music and those who play it. In 2004, she began a second career as an organizer of community concerts combining the talents of local conservatory students, young professional musicians and experienced professional musicians. She used the skills she learned working with clients and designers as an artist, to create an expanding network of teachers, musicians and audiences to perform at and attend chamber music concerts at a variety of venues. This grew into the not-for-profit organization M.U.S.i.C. (Musical Upcoming Stars in the Classics). With a keen understanding of a life in the arts, Jodi Kanter assures that all performers receive professional-level pay for their work in a timely manner. Early on she had the assistance of Professor Peter Takacs of the piano faculty at the Oberlin Conservatory in planning repertoire and performers, and she continues to consult with Mr. Takacs and with other instructors at local conservatories. In addition to planning the programs, Jodi Kanter maintains the mailing lists, performs office functions, finds and develops performers and venues, and is the organizational liaison with its sponsors, foundations, and other non-profits. Jodi Kanter and M.U.S.i.C. have put on over 180 concerts since 2004, many of them sold out. As an artist, Jodi Kanter trained numerous young apprentices and assistants in the art of weaving (her medium), some of whom have gone on to notable careers in art and arts management. She has extended this outreach in M.U.S.i.C., enlisting student volunteers from local colleges and high schools to help with M.U.S.i.C. events, and hiring young people from the community to help with office work and mailings. Jodi Kanter is a native of Greater Cleveland.

MUSiC Bank Balances - December 31, 2021 to January 14, 2023								
Huntington Bank (Checking and Savings)	End of Year	End of Year	Change	Board Mtg	Board Mtg	Change since		
	2021	2022	Year over Year	11/12/2022	1/14/2023	11/12/2022		
Checking	\$10,871.81	\$11,493.16	\$621.35	\$ 15,637.15	\$ 8,669.84	\$ (6,967.31)		
Savings	\$67,475.70	\$65,287.11	-\$2,188.59	\$ 79,276.70	\$ 76,936.11	\$ (2,340.59)		
Musician Assistance Fund	\$19,371.05	\$33,296.69	\$13,925.64	\$ 34,644.94	\$ 32,966.69	\$ (1,678.25)		
Musician Assistance Fund - Fellowships				\$ 1,500.00	\$ -			
Total Cash in Bank	\$97,718.56	\$110,076.96	\$12,358.40	\$ 131,058.79	\$ 118,572.64	\$ (12,486.15)		
Fidelity (Money Market and Investment)	\$110,856.68	\$86,558.06	-\$24,298.62	\$ 85,007.55	\$ 90,002.84	\$ 4,995.29		
I Bond				\$ 10,000.00	\$ 10,000.00	\$ -		
Total MUSiC funds	\$208,575.24	\$196,635.02	-\$11,940.22	\$ 226,066.34	\$ 218,575.48	\$ (7,490.86)		
Observations:								
Year over year total funds decreased by about \$12,000 due to declines in the investment account/stock market. Cash at Huntington increased by about \$12,000 primarily due to additi								
Fidelity account is up about \$5,000 since the last Board meeting.								
Huntington Checking and Savings are down approximately \$9,000 since the last Board meeting, due to December concert expenses and bonus payment.								

MUSiC Bank Balances - December 31, 2022 to December 31, 2023 and to January 13, 2024							
Huntington Bank (Checking and Savings)	End of Year	End of Year	Change		Board Mtg	Board Mtg	Change since
	2022	2023	Year over Year		12/11/2023	1/13/2024	12/11/2023
Checking	\$11,493.16	\$9,282.63	-\$2,210.53	\$	13,585.15	\$ 7,254.49	\$ (6,330.66)
							\$ -
Money Market	\$65,287.11	\$139,327.75	\$74,040.64	\$	132,756.09	\$ 169,715.02	\$ 36,958.93
							\$ -
Musician Assistance Fund	\$33,296.69	\$20,387.27	-\$12,909.42	\$	19,387.27	\$ 20,887.27	\$ 1,500.00
							\$ -
Total Cash in Bank	\$110,076.96	\$168,997.65	\$58,920.69	\$	165,728.51	\$ 197,856.78	\$ 32,128.27
							\$ -
							\$ -
Fidelity (Money Market and Investment)	\$86,558.06	\$102,071.05	\$15,512.99	\$	99,913.35	\$ 101,933.36	\$ 2,020.01
							\$ -
I Bond	\$10,000.00	\$10,000.00	\$0.00	\$	10,000.00	\$ 10,000.00	\$ -
							\$ -
Total MUSiC funds	\$206,635.02	\$281,068.70	\$74,433.68	\$	275,641.86	\$ 309,790.14	\$ 34,148.28
Observations:							
Year-end 2022 to Year-end 2023:							
The one year period saw an excellent growth in total MUSiC funds of \$74,400.							
This consisted primarily of growth in Money Market/Savings of \$74,000 due to funds from the benefit, Sustainers and grants.							
The Musician Assistance Fund declined by nearly \$13,000 with grants provided to a number of musicians.							
The Fidelity Investment account recovered by \$15,500 as the market improved over the year and some lesser performing funds were switched out to a CD ladder.							
December Board meeting to January Board meeting:							
Overall funds surpassed \$300,000, as additional deposits were made from the benefit and year-end gifts. Total funds were up by \$34,000.							
The Fidelity account also gained \$2,000 from the prior Board meeting, though it is essentially flat since year-end.							
The Musician Assistance Fund is up \$1,500, with deposits of \$2,600 from Frohring Foundation and Maureen Olden, offset by two musician grants of \$1,100.							
Checking funds declined by \$6,300 as year end payments were processed.							

MUSiC Bank Balances - December 31, 2023 to December 31, 2024 and to January 11, 2025. (Balances as of January 8, 2025)						
Huntington Bank (Checking and Savings	End of Year 2023	End of Year 2024	Change Year over Year	Board Mtg 11/9/2024	Board Mtg 1/11/2025	Change since 10/5/2024
Checking	\$9,282.63	\$5,387.96	-\$3,894.67	\$ 1,808.74	\$ 11,478.82	\$ 9,670.08
Money Market	\$139,327.75	\$218,913.31	\$79,585.56	\$ 202,091.09	\$ 219,261.59	\$ 17,170.50
Musician Assistance Fund	\$20,387.27	\$13,531.19	-\$6,856.08	\$ 12,181.19	\$ 13,531.19	\$ 1,350.00
Total Cash in Bank	\$168,997.65	\$237,832.46	\$68,834.81	\$ 216,081.02	\$ 244,271.60	\$ 28,190.58
Fidelity (Money Market and Investment)	\$102,071.05	\$114,716.16	\$12,645.11	\$ 112,274.53	\$ 115,158.99	\$ 2,884.46
Total MUSiC funds	\$271,068.70	\$352,548.62	\$81,479.92	\$ 328,355.55	\$ 359,430.59	\$ 31,075.04
Observations End of Year 2023 to End of Year 2024:						
Checking varied through the year as concert expenses were paid and funds came in from concerts and transfers from the Money Market.						
Money market is up significantly by about \$80,000. Additions were made from generous Sustainers and some grants.						
The Musician Assistance Fund declined by about \$7,000 as numerous grants were made to musicians.						
The Fidelity account grew by over \$12,000 with stock and bond fund gains and interest on CDs.						
Overall funds are up nearly \$82,000.						
Observations since last Board Meeting:						
Checking grew by \$9,600 with transfers from the Money Market and a recent donation of \$5,000 from Linda McDonald.						
The Money Market grew by \$17,000 aided by donations of \$10,000 from Muriel Salovon and \$25,000 from Anna Greenfield Trust. Transfers were made to Checking to cover concert expenses and Jodi's bonus.						
The Musician Assistance Fund is up \$1,350.00 since November with the addition of \$2,500 from the Frohring Foundation, reduced by some more musician grants.						
The Fidelity account grew by about \$3,000 due to market gains.						
Overall funds are up \$31,000.						

From: [The William Bingham Foundation](#)
To: [Anne Savastano](#)
Subject: Application Submitted
Date: Friday, December 20, 2024 12:02:24 PM

Application submitted

Applicant Information

Jodi Kanter

3939 Lander Rd
Chagrin Falls, Ohio 44022
216-702-7047
stars@intheconcerts.org

Organization: Musical Upcoming Stars in the Classics

Form Name: Mini Grant application form

Process Name: WBF Mini Grant 2025

Project Name: Classical Cabaret Series