



# Lima Symphony Orchestra

2022 Young People's Concert

Andrew Crust, Conductor

October 21, 2022 9:30 & 11:00 AM

# Musical Storytelling

## TEACHERS' GUIDE

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# Lima Symphony Orchestra

2022-2023 Young People's Concert

*Andrew Crust, Conductor*

*Sandeep Das, Tabla*

*Michael Houff, Violin*

## Musical Storytelling

Join the Lima Symphony Orchestra as we hear captivating tales from the near to far East through musical fantasy. Opening this incredible concert are the subtle and varied sounds of the Indian Tabla, drums that composer Dinuk Wijeratne describes as being able to speak – almost as if they have a tongue. Performed by master tabla player Sandeep Das, the compelling complexity of North Indian classical music combines seamlessly with the orchestra in unexpected ways. Completing this musical voyage is Rimsky-Korsakov's romantic masterpiece *Scheherazade*, inspired by folklore from 1,001 Arabian Nights.

## Repertoire

Dinuk Wijeratne - Concerto for Tabla and Orchestra (Selections)

*Sandeep Das, tabla solo*

1. *Canons, Circles*
2. *Folk song: 'White in the moon the long road lies  
(that leads me from my love)'*
3. *Garland of Gems*

Nikolai Rimsky-Korsakov – *Scheherazade*, Op. 35 (Selections)

*Michael Houff, violin solo*

- I. *The Sea and Sinbad's Ship*
- II. *The Story of the Kalendar Prince*
- III. *The Young Prince and the Young Princess*
- IV. *The Festival of Baghdad—The Sea—The Ship Goes to Pieces Against a Rock  
Surmounted by a Bronze Warrior—Fest in Baghdad*

# MEET THE ARTISTS

## Sandeep Das - Tabla

A Guggenheim Fellow and Grammy-winning musician, Sandeep Das is one of the leading Tabla virtuosos in the world today. Since his debut concert at the age of 17 with legendary Sitar player Ravi Shankar, Das has established himself as one of India's leading Tabla maestros, building a prolific international reputation spanning over three decades. Das has collaborated with top musicians and ensembles from across the world such as Yo-Yo Ma and the Silk Road Ensemble, with whom he has performed for the past 21 years, as well as Paquito D'Rivera, Bobby McFarin, and iconic orchestras like the New York Philharmonic, Boston Symphony, and Chicago Symphony, among others. His original compositions have been performed in over 50 countries, including events at the Forbidden City



Concert Hall, the Hollywood Bowl, and the Sydney Opera House; for the 150th anniversary of the United Nations; and by university and children's ensembles across the globe.

Das is the founder of Harmony and Universality through Music (HUM), a nonprofit organization in India that has promoted global understanding through music performance and provided learning opportunities and scholarships for visually-impaired children with artistic potential since 2009. Passionate about sharing his ideas and experiences, Das has presented at The New York Encounter, The EG Conference, TEDx events, and multiple university residencies. In 2015, he established Das Tabla School, where he currently trains musicians from 6+ countries both online and in-person in Boston, MA. To learn more about him, please visit [www.sandeepdas.com](http://www.sandeepdas.com).

## **Michael Houff – Violin**

Michael Houff earned his undergraduate degree from the Conservatory of Music at Baldwin Wallace University where he studied with Gary Kosloski. He attended the Cleveland Institute of Music for post graduate studies where he studied with David Russell and Peter Salaff.

In addition to his role of concertmaster for the Lima Symphony Orchestra, Houff performs regularly with the Cleveland Pops Orchestra, Canton Symphony, and the Fort Wayne Philharmonic. He has performed with orchestras in Springfield, Erie, Ashland, Mansfield, Toledo, and the Nienburger Kammer Orchestra in Germany.

Houff was a founding member of the New Century Quartet and is currently first violinist with the Amphion's String Quartet. His quartet performances have been featured on WCLV Cleveland and WGTE Toledo and he performs regularly throughout northeast Ohio. Houff is also a Nashville recording artist and has been featured as both an arranger and performer by bands both locally and nationally. He toured with Shameless, a Garth Brooks Tribute band.

Houff is in-demand as a clinician in schools across northeast Ohio and is involved with multiple summer music camp programs. He is currently on faculty at the Conservatory of Music at Hudson Montessori School and maintains a private violin and viola teaching studio in Broadview Heights, Ohio.



# MEET THE TABLA

At the concert, you will see the many instruments of the orchestra, which are described in more detail at the end of this packet. You will also see something that you don't usually see on stage with the orchestra – the Tabla.

The Tabla are a set of two hand drums that come from India. Each drum is a different size and shape and made of hollowed out wood, clap, or metal. The smaller drum (*dayan*) is used for creating tonal or melodic sounds and the bigger drum (*baya*) is used for producing bass sounds. The drums are played with the fingers and the palm of the hand.

The Tabla are an important part of the North Indian music tradition. Typically, they would be played with a drone instrument (a drone is a long, unchanging tone used to “ground” the music) and a melodic instrument, such as a sitar.

## CULTURAL DIFFERENCES IN MUSIC EDUCATION

Do any of you play instruments?

How did you learn to play those instruments?

You probably learned a little music in school music classes – or maybe your parents signed you up for music lessons. You maybe have a teacher that comes to your house (or you go to their house) and you take a lesson for about 30 minutes a week.

That model of music learning is not the same in all part of the world. For example, in India people have traditionally learned music by studying in a Gharana. A Gharana is like a musical family which is led by a Guru, who is the leader of that music family or tradition. Students come from all over to study with their Guru and even live at his house during their training!

The soloist you will hear at the concert, Sandeep Das, studied at the Benares Gharana, which was established in the 1700s (over 300 years ago) by Pt. Ram Sahai. Since that time, the school has continued on the tradition of drumming that he taught. That tradition is passed from Guru (teacher) to Shishya (student) orally (without the use of books or written music). This type of music education has been going on in India for millennia. Das moved into his Guru's house at the age of 7 and studied intensively for 12 years. In this system, learning and practicing becomes a way of life, rather than an extracurricular activity as it is for students in the West.

# OPTIONAL ACTIVITES

Discussion topics:

- 1) What do you think about using the Tabla in a non-traditional context? Is it OK to combine instruments used in traditional contexts with orchestra? What about pop music?
- 2) Indian music and Western music are quite different, but like all music, both are built with the same building blocks, including melody and rhythm. Watch the following explanation of Indian classical music and discuss what you think are some elements or sounds that we hear in Western music. What do your students listen to for fun? What features of the music can they identify (examples include words, instruments, melodies, harmonies, rhythms, etc.)

[Basic Theory of Indian Classical Music](#)

- 3) "Scheherazade" is inspired by stories from 1001 Arabian Nights. Some of the characters from these stories might be familiar to you. Can you think of books, movies, shows, or music where you have heard or seen any of the following characters:

*Aladdin*

*Ali Baba and the 40 Thieves*

*Scheherazade*

*Sinbad*

*Magic carpet*

*Genie in a magical lamp*

- 4) In the piece "Scheherazade," the composer uses different instruments to represent different characters in the story. If you had to pick an instrument sound to represent you, what would you pick and why?

## ACTIVITY 1:

### **Vocalize Tabla rhythms**

In the Indian music tradition, students do not traditionally learn with written music notation. So how do you they learn? With vocal syllables (think of how quickly and easily you learn to sing along with your favorite songs!)

Here are some of the most common syllables: *Nā, Tin, Tun, Te, Ke, Ghe*

Think of these syllables as letters in an alphabet. To speak words, we must put several letters together. The same is true of rhythmic syllables. To create complex rhythms, you must put syllabus together into "words" and "sentences."

Try a few syllable combinations:

- 1) TeTe
- 2) TiRaKiTa
- 3) KiTaTāKa
- 4) TiRaKiTaTāKa

To see this demonstrated, watch the first minutes of the following video:

[Intro to Tabla & North Indian Rhythm | Shawn Mativetsky](#) (watch beginning – 2:07)

Now that you have tried it on your own, watch these amazing performers as they sing a drum solo together over a drone (a long unchanging tone):

[V Shivapriya & BR Somashekar Jois | Konnakol Duet | MadRasna Unplugged](#)

#### **ACTIVITY 2:**

##### ***Learn how to keep time in Indian Music***

In “Western” music we often clap along with songs to keep the beat. Most of these songs have a four-beat repeating cycle and we clap on either beats 1 and 3, or beats 2 and 4. Indian music works a little differently. Indian music moves in rhythmic cycles called taal or taala. A basic taal that most students learn early on is called “Teentaal” and it is a 16-beat time cycle divided into four units of four beats each (you weren’t expecting a math lesson today, were you??). To count this the traditional way, we will use a system of claps and waves. To see a demonstration of this and practice counting along, watch the following video beginning at 2:08:

[Intro to Tabla & North Indian Rhythm – Shawn Mativetsky \(2:08 – end\)](#)

#### **ACTIVITY 3:**

##### ***Draw a picture from “1001 Arabian Nights” [this can be an individual or class activity]***

Choose one of the four movements of *Scheherazade*. Listen to that movement and talk about or draw what it makes you feel or what you imagine. Below are the titles of the movements and short explanations of the stories referenced in *Scheherazade*.

I. [\*The Sea and Sinbad's Ship\*](#)

Sinbad is a sea merchant from Baghdad. He ventures on many wonderful sea voyages. During some of his voyages, he gets shipwrecked and marooned on islands. Sinbad encounters captors, monsters, supernatural beasts, magical realms, and escapes death.

II. [\*The Story of the Kalendar Prince\*](#)

The Kalandars, also called Dervishes, were Muslim religious wanderers and mystics seeking religious truth. The 1,001 Arabian Nights includes tales of three such people who were born princes, but through fate and misfortune came to wander.

III. [\*The Young Prince and the Young Princess\*](#)

A young prince falls in love with a young princess and must go on a journey to find her.

IV. [\*The Festival of Baghdad—The Sea—The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior\*](#)

In this movement we hear a joyous festival and also a dramatic shipwreck at sea.

Now find some open space and listen again. How do these pieces make your body want to move?

# TO THE TEACHER

*'I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.'* Plato

Welcome to the Lima Symphony Orchestra's Young People's Concert! Each year, more than 3,500 school children enjoy learning about and listening to symphonic music in the fall at live performances by our full orchestra designed especially for young people.

Why does the Lima Symphony perform Young People's Concerts? This is a question that we must keep asking ourselves to stay relevant, entertaining, and educational. Music, and the arts in general, often take a backseat to other school subjects that are also of great importance, such as math and science. However, studies have shown time and time again that the arts and music are vital to education, helping students make connections and develop deeper understanding and appreciation of a variety of subjects.

Studies have shown music education to have a number of benefits including connections between rhythm skills and reading comprehension<sup>i</sup>, enhancement of fine motor skills<sup>ii</sup>, improvement in other academic areas including math<sup>iii</sup>, higher graduation rates<sup>iv</sup>, lower reported lifetime use of illicit substances<sup>v</sup>, better self-discipline<sup>vi</sup>, and better ability to exercise acceptance and tolerance<sup>vii</sup>. But perhaps most importantly, especially in our current climate, music can also be an escape from the uncertainty of the past year and an opportunity to engage our senses in new and exciting ways!

We encourage you to share this Young People's Concert and these accompanying materials with your students. This year's concert explores sounds and stories from the near and far east, combined in fun and surprising ways with the compelling sounds of orchestra music. We hope that by listening to and exploring the orchestra, you and your students will be inspired by the rich and varied field that is classical music!





# WHAT HAPPENS AT AN ORCHESTRA CONCERT?

*The order below reflects what typically happens at a live orchestra concert.*

## **1) The Orchestra “Warms Up”**

Before the concert begins, you will typically see orchestra musicians walking on to the stage with their instruments, taking their seat, and “warming up” by playing their instruments. This is similar to how athletes “warm up” before games by stretching and throwing or kicking a ball around.

## **2) The Concertmaster Arrives**

The concertmaster refers to the first violin player. The concertmaster sits to the left side of the conductor and has a very important job. He assists the conductor by helping with important musical decisions. Sometimes, the concertmaster even leads the orchestra.

## **3) The Orchestra Tunes**

After the concertmaster arrives, he or she signals to the oboe that it is time to tune. The oboe plays a note (A) and everyone else in the orchestra plays the same note to match the pitch and make sure their instruments are correctly tuned.

## **4) The Conductor Arrives**

Once everyone is tuned up, the conductor walks out onto the stage and greets the orchestra and audience.

## **5) The Conductor Leads the Orchestra**

When the conductor raises his arms, it signals to the musicians that he is about to start. Once he begins waving his baton, the musicians follow.

## **6) Applause and Bows**

Once the music ends, the conductor will acknowledge the musicians during applause. The conductor may specially point out musicians who play solo parts.

## **7) The Concert Ends**

Once the concert is over, the conductor leaves the stage and the musicians begin putting their instruments away.

# WHAT SHOULD I LISTEN FOR?

This question all depends on what you want to get out of it. You can be an active listener, or a passive one. Passive listening is something that you likely do all the time, like when you hear music in the background or on the radio but are thinking about something else. Passive listening is something that is enjoyable for people to do to help them relax, work, study, or even feel specific emotions. Passively listening to music can also seed familiarity for a particular style or musical genre and create positive associations.

Active listening is when you listen to something with purpose. When you participate in “active listening” you can learn things about the music. When you are listening actively, you might be singing along to the words, listening for structure, listening for what instruments are playing, or any number of other musical details.

Music listening is a skill that can be developed over time. It is important to remember that familiarity breeds appreciation, and the more times you listen to a piece, the more familiar you will become with it. You will be able to hum the melody, anticipate different sections, and appreciate the interesting ways that composers have used the variety of instruments at their disposal. You may choose to listen to our concert as a pleasant diversion for your students or you may use this concert and the accompanying materials as an educational opportunity to explore something new. However you decide to listen to our concert, we hope that you enjoy and check out some of the other exciting educational programs created by the Lima Symphony such as *Mornings with the Maestro*, *Symphony Storytimes*, and our annual *Family Concert*!

Symphony Storytime



Mornings with the Maestro



Family Concert



## REPERTOIRE AND COMPOSERS



**Nicolai Rimsky-Korsakov**

Listen: [Scheherazade >](#)

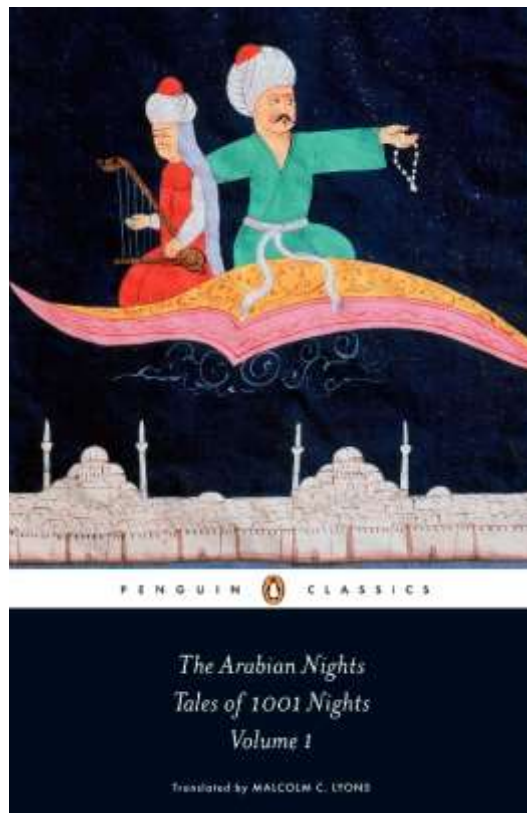
Nicolai Rimsky-Korsakov (1844-1908) was a Russian composer born to an aristocratic family. Following his family's wishes, he pursued a career in the military, which he eventually combined with his passion for music, composition, and education. As a composer, he tried to create authentically Russian-sounding classical music by exploring and experimenting with folk sources.

*Scheherazade* is a work composed by Rimsky-Korsakov in 1888 that takes inspiration and ideas from a very famous and old book, called 1,001 Arabian Nights. This book contains folk tales, poems, verse, songs, and riddles contributed by many different authors from Middle Eastern regions ranging from Egypt and Syria to India. The text of 1,001 Nights Arabian Nights has changed over time, appearing in many different versions across centuries and with many variations. The consistent factor in this age-old tale is how the story is framed: as a series of tales told by the heroine Scheherazade to her new husband, the Sultan Shahryār, to keep him entertained long enough to spare her life.

In the story, the Sultan Shahryār discovers that his wife has been unfaithful. In a fit of rage, he has her killed and decides to punish all women by marrying a succession of virgins, each of whom he has executed the morning after their wedding before she has a chance to dishonor him. Eventually, the Sultan's Vizier (advisor) runs out of available options for the ruler to marry. The Vizier's daughter, Scheherazade, offers herself as the next bride, to which her father reluctantly agrees. Scheherazade begins telling the Sultan a story on the night of their wedding. However, she does not finish the tale by dawn, and the Sultan, driven by curiosity and anticipation, is compelled to spare her life to learn the story's conclusion. Scheherazade begins a new tale as each previous

story ends, spinning a rich and layered narrative with storylines and characters from different tales often overlapping. This narrative continues night after night until finally, after 1,001 nights, the Sultan relents and decides to spare Scheherazade's life.

Rimsky-Korsakov's four-movement takes inspiration from different parts of the tale to inspire recurring themes. Scheherazade's delicate and hypnotic voice is easily recognizable, most often portrayed by the solo violin. In contrast, the Sultan's theme is aggressive and brassy. Both themes can be heard in the opening measures of the piece and continue to return throughout, framing the musical work as the story is framed. Rimsky-Korsakov wrote in his memoirs as this work as a "kaleidoscope of fairy-tale images and designs of oriental character."





**Dinuk Wijeratne**

*Listen: [Concerto for Tabla and Orchestra >](#)*

Dinuk Wijeratne is a composer, conductor, and pianist whose works bring together many different styles of music from all around the world. Wijeratne was born in Sri Lanka, raised in Dubai, and studied at the Royal Northern College of Music in the UK and with famed composer John Corigliano at Julliard in NYC. He currently lives in Ontario, Canada.

The Tabla is an instrument with an important place in the Hindustani classical music tradition. Because of the instruments' rich tone and virtuosic and rhythmically complex repertoire, it has been described as the 'king' of Indian percussion instruments.

## ABOUT THE LIMA SYMPHONY ORCHESTRA

The Lima Symphony Orchestra made its debut performance on May 23, 1954, in the Central High School auditorium. Throughout its existence, the orchestra has grown from 50 volunteer musicians to 75 paid musicians presenting a full series of five subscription concerts, a New Year's Eve concert, a candlelight concert held in an area church, a family concert, and several popular community and educational programs. During its history, the orchestra has had six different music directors, including Lawrence Burkhalter, the orchestra's first music director, William Byrd, Henry Plokker, Joseph Firszt, Crafton Beck, and our current music director Andrew Crust.

In addition to music directing the Lima Symphony Orchestra, Andrew Crust is the Associate Conductor of the Vancouver Symphony in Canada and regularly has conducting engagements that bring him all around the United States and Canada. He has won a number of awards and grants throughout his career, including the Solti Foundation US Career Assistance Award, the First Prize at the Accademia Chigiana, and the Ansbacher Fellowship. Previously, Crust served as Assistant Conductor of the Memphis Symphony Orchestra from 2017-2019, and Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in the summers of 2017 and 2018. He has also served as Cover Conductor of the Kansas City Symphony, San Diego Symphony and Nashville Symphony, Assistant/Cover Conductor of the Boulder Philharmonic and Assistant Conductor of Opera McGill.

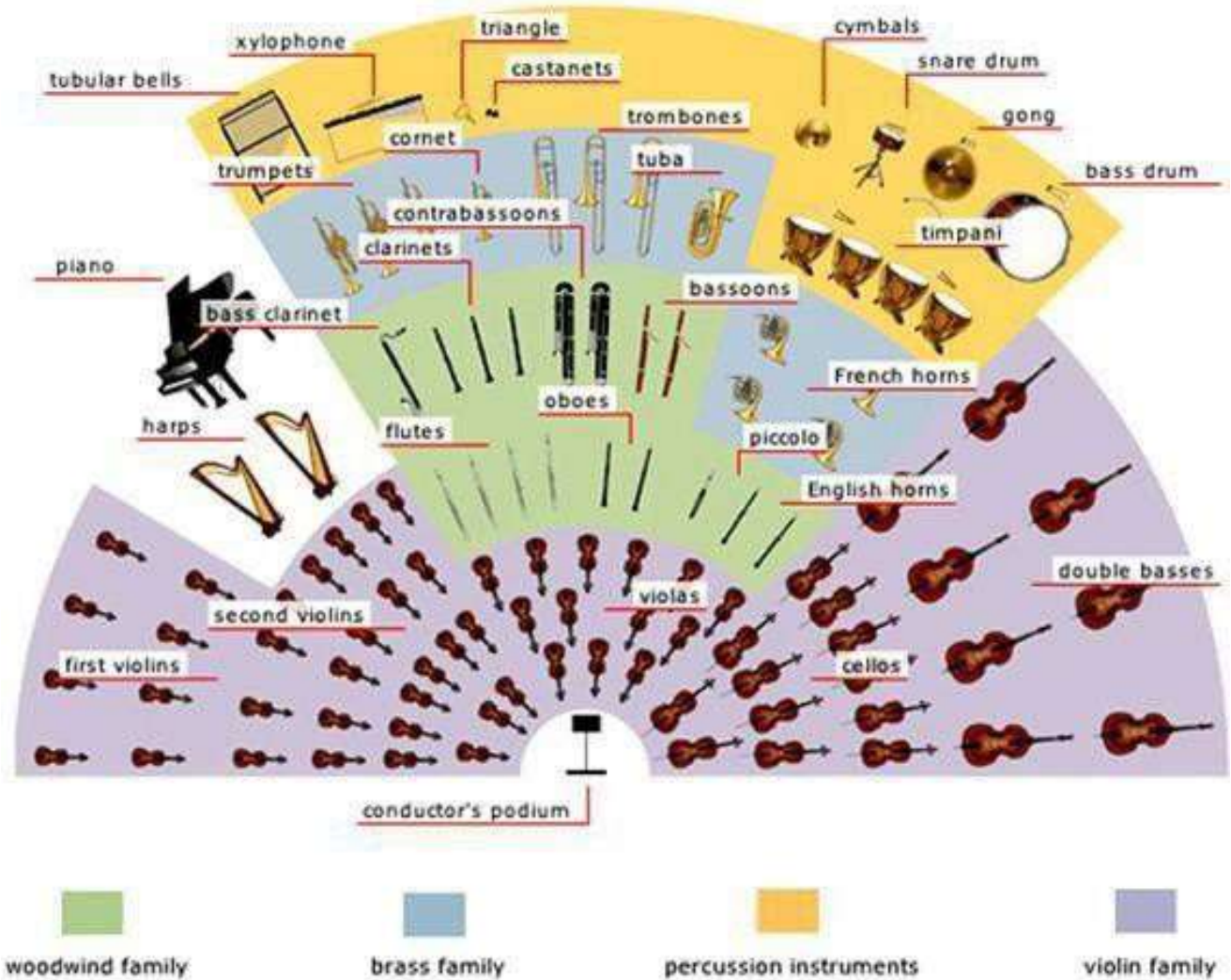
The musicians who play with the Lima Symphony Orchestra come from all over. Some of them live in the area while many of them come from as far away as Cincinnati, Cleveland, Columbus, Fort Wayne, and Ann Arbor! Many working musicians drive long distances to play concerts with different groups because they love what they do so much!

The Lima Area Youth Orchestra, affiliated with the LSO and the Lima Noon Optimists, is a symphony orchestra composed of middle and high school students from around the Lima area. Its season runs roughly the length of the school year, and includes a Holiday and Spring Program as well as a performance for area elementary school students. The Youth Orchestra is currently under the direction of Sarah Waters.



# THE ORCHESTRA

## ORCHESTRA SEATING PLAN



A modern symphony orchestra is made up of about 60-80 players. The instruments are grouped in four different families: the strings, woodwinds, brass, and percussion. The orchestra is led by a conductor, who reads from a score and directs the musicians using a baton. For more information about what a conductor does, check out this video:

[Mornings with the Maestro Episode 2: What is a Conductor?](#)



# THE STRING FAMILY

The string family is made up of five different instruments: the violin, viola, cello, double bass, and harp. These instruments are all similar because they are all made from wood and played by bowing or plucking a string. The violins, viola, cello, and bass all have four strings and use a bow, which is made out of wood and horsehair (yes, real horse hair!) The harp is quite large and has 47 strings and 7 pedals!



Violin



Viola



Cello



String Bass

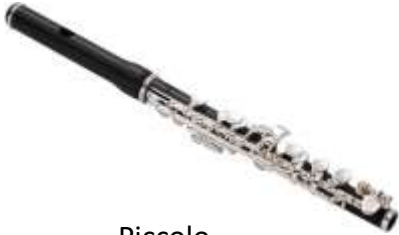


Harp



# THE WOODWIND FAMILY

The woodwind family includes instruments made out of both wood and metal. All the instruments in this group look like long tubes that you blow air through. Some of the instruments from this group, like the clarinet, oboe, and bassoon, use a reed which is a small piece of cane (like wood). Have you ever held a piece of grass between your thumbs and tried to blow air through it? A reed works the same way.



Piccolo



Flute



Clarinet



Oboe



Bassoon

# THE BRASS FAMILY

The instruments in this family are made up of different kinds of metal. Each of these instruments has a flared bell at the end and uses a mouthpiece that the players buzz their lips into. The instruments of the brass section include trumpets, French horn, trombones, and tubas.



Trumpet



French Horn



Trombone



Tuba

# THE PERCUSSION FAMILY

The percussion family is the biggest family, and includes many different kinds of instruments that you can scrape, hit, and shake. Today you will be hearing pieces that use bass drums, bongos, and marimbas.



Marimba



Bass Drum



Bongos

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<sup>i</sup> Woodruff Carr K, W.-S.T., Tierney A, Strait D, Kraus N., Beat synchronization and speech encoding in preschoolers: A neural synchrony framework for language development, in Association for Research in Otolaryngology Symposium. 2014: San Diego, CA.

<sup>ii</sup> Forgeard, 2008; Hyde, 2009; Schlaug et al. 2005, "The Effects of Musical Training on Structural Brain Development A Longitudinal Study," The Neurosciences and Music III: Disorders and Plasticity: Ann. N.Y. Acad. Sci. 1169: 182–186.

<sup>iii</sup> U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show "significantly higher levels of mathematics proficiency by grade 12" (U.S. Department of Education NELL88 Database)

<sup>iv</sup> The National Association for Music Education. "Music Makes the Grade." The National Association for Music Education. Accessed February 24, 2015.

<sup>v</sup> "The Benefits of Music Education." VH1: Save the Music. Accessed February 24, 2015.

<sup>vi</sup> Presentation to U.S. Congress, 2007, Washington D.C. Invited and arranged by the National Association of Music Merchants/NAMM, on "The Impact of Music on the Lives of Children and Adolescents"

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