



2025 Young People's Concert

Andrew Crust, Music Director | Stephen Lias, Projection Artist

October 10, 2025

9:30 AM | 11:00 AM

Tune into Nature



Lima Lodge #54



TEACHERS' GUIDE

Generously sponsored by:

Citizens National Bank

Elks #54

H & B Family Foundation

Lima News

Lima Rotary Foundation

Nutrien

The Ohio State University at Lima

Paulding Putnam Electric Trust

Proctor and Gamble

The Union Bank



H & B Family Foundation





2025 Young People's Concert

Andrew Crust, Music Director | Stephen Lias, Projection Artist

Tune into Nature

Prepare to be swept away on an extraordinary journey through the natural world brought to life with stunning visual projections by Stephen Lias. Nature's sounds pair with awe-inspiring imagery by Stephen Lias.

Repertoire:

Bedřich Smetana	Vyserhad (The High Castle) from Má Vlast
Bedřich Smetana	Vltava (The Moldau) from Má Vlast
Ferde Grofé	Grand Canyon Suite

MEET THE ARTIST



Stephen Lias

The music of adventurer-composer Stephen Lias (b. 1966) is regularly performed in concert and recital throughout the United States and abroad by soloists and ensembles including the Arianna Quartet, the Anchorage Symphony, the Oasis Quartet, the Fairbanks Summer Arts Festival Orchestra, the Ensamble de Trompetas Simón Bolívar, the Boulder Philharmonic, and the Russian String Orchestra. His music is published by Alias Press and distributed worldwide exclusively by Theodore Presser. His pieces are regularly featured at major national and international conferences including the International Trumpet Guild, the North American Saxophone Alliance, and the ISCM World Music Days. Lias served for eleven years as Composer in Residence and Music Director at the Texas Shakespeare Festival.

Stephen's passion for wilderness and outdoor pursuits has led to a sizable series of works about the national parks of the US. He has served as Artist-in-Residence at Rocky Mountain, Glacier, Denali, Glacier Bay, Bering Land Bridge, and Gates of the Arctic National Parks, and has written over a dozen park-related pieces that have been performed in such far-flung places as Colorado, New Hampshire, Texas, Alaska, Sydney, and Taiwan. In 2017, his ***All the Songs that Nature Sings*** was commissioned by the Boulder Philharmonic with a grant from the National Endowment for the Arts and performed at Washington D.C.'s Kennedy Center for the Performing Arts. Stephen is the creator of The Composers Site (now operated by Vox Novus) and the founder and leader of the annual Composing in the Wilderness program offered by the Fairbanks Summer Arts Festival and Alaska Geographic.

Stephen Lias received degrees from Messiah College, Stephen F. Austin State University, and Louisiana State University. He is a Distinguished Arts Associate of Sigma Alpha Iota International Music Fraternity and a member of ASCAP, the College Music Society, the Society of Composers, Inc, and the American Composers Forum. He is the Texas delegate to the International Society of Contemporary Music. He currently resides in Nacogdoches, Texas where he is Professor of Composition at Stephen F. Austin State University. When not composing and teaching, Stephen enjoys reading, backpacking, kayaking, skiing, traveling, and photography.

MEET THE MAESTRO



Andrew Crust

American/Canadian conductor Andrew Crust has developed a versatile international career as a conductor of orchestral, opera, ballet, film, and pops programs.

In his sixth season as Music Director of the Lima Symphony Orchestra, Crust programs and conducts the Grand Series, Pops, and educational series and has led collaborations with soloists such as Charles Yang, Geneva Lewis, Amit Peled, Sandeep Das, Awadagin Pratt, and Laquita Mitchell. Under his leadership, the orchestra has enjoyed its most diverse programming to date, engaged in new recording projects, and commissioned new works. Crust leads or collaborates in many innovative community and educational events, including free chamber music performances for children at the public library, “Mornings with the Maestro” and, recently, the entire LSO performed at a local prison with a choir of one hundred inmates.

Crust was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in 2017 and 2018, assisting Michael Tilson Thomas on an Asian tour, as well as Giancarlo Guerrero, Marin Alsop, and James Rossat Carnegie Hall and in a side-by-side performance with the Philadelphia Orchestra. Crust is dedicated to exploring new ways of bringing the classical music experience into the 21st century through innovative programming and marketing, creating community-oriented and socially sensitive concert experiences, and performing in unique venues. Crust is a firm believer in meaningful music education, having produced and written a number of original educational programs with orchestras. As an arranger/orchestrator, Crust partnered with Schirmer to make orchestrations of a set of Florence Price’s art songs, premiered in February 2022, and has orchestrated works by Alma Mahler and Prokofiev, as well as many popular and educational selections.

OPTIONAL ACTIVITIES

Music and Nature:

1. Explore how various orchestral instruments mimic sounds of nature: timpani as thunder, a harp as flowing water, a flute as a bird.
2. Play excerpts of classical pieces inspired by nature (e.g., Vivaldi's "Autumn") and have students draw what they hear or create their own musical interpretations.
3. Play music and have students draw their mind's scene. Invite individuals to share their creations. Talk about how the music made them feel. Does nature make them feel that way? What does that say about the role of forests, water, and fields in our lives?
4. Hold a nature concert. Make a shaker from stones, tap two sticks together, use a grass blade for a whistle, find other ways to make music with other natural objects. Put them all together and listen to the results.
5. Water Xylophones: fill glasses with varying amounts of water to create different pitches and play them with sticks or fingers.
6. After studying an environmental topic, choose a common tune and have students rewrite the lyrics to reflect their new-found knowledge edge.

National Parks:

1. Students can research a specific national park, including its location, history, unique features, plants, animals, and recreational activities. They can then present their findings through a report, presentation, song, or even a "Ranger Talk" video.

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 a deeper understanding and appreciation of a variety of subjects.

Studies have shown music education to have several benefits, including connections between rhythm skills and reading comprehensionⁱ, enhancement of fine motor skillsⁱⁱ, improvement in other academic areas including mathⁱⁱⁱ, higher graduation rates^{iv}, lower reported lifetime use of illicit substances^v, better self-discipline, and better ability to exercise acceptance and tolerance^{vi}. But most importantly, music can also be an escape from the uncertainty many children face in their everyday life 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 the wide variety of sounds, moods, textures, and stories that a violin can portray. 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 onto the stage with their instruments, taking their seats, and “warming up” by playing their instruments. This is similar to how athletes “warm up” before games by stretching, 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 or she assists the conductor by helping with critical 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 in the orchestra plays the same note to match the pitch and ensure their instruments are correctly tuned.

4) The Conductor Arrives

Once everyone is tuned up, the conductor walks 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. You likely do passive listening all the time, like when you hear music in the background or on the radio but are thinking about something else. Passive listening 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 with a particular style or musical genre and create positive associations.

Active listening is when you listen to something with purpose. Participating in “active listening” lets you learn things about the music. When you are listening actively, you might be singing along to the words, listening for structure, listening to what instruments are playing, or listening for 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 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

Bedřich Smetana (1824-1884)



Bedřich Smetana was a Czech composer considered the founder of Czech nationalist music, known for works like the opera *The Bartered Bride* and the symphonic poem cycle *Má Vlast* ("My Fatherland"), which expressed Czech history and folklore. After facing personal hardships, including the death of his wife and eventual deafness, Smetana continued to compose prolifically, producing operas and chamber music. His music played a significant role in the Czech national movement, solidifying his legacy as a cultural hero in his homeland.

Source: <https://www.britannica.com/biography/Bedrich-Smetana>

Ferde Grofé (1892-1972)



Grofé was reared in Los Angeles, where his father was an actor and singer and his mother taught music and played cello. Although his parents had wanted him to study law, he left college to focus on music. By 1908 he was performing as a violinist, violist, and pianist. He played viola with the Los Angeles Symphony from 1909 through 1919; concurrently, he worked with drummer Art Hickman's orchestra starting in 1914. For Hickman, Grofé conceived arrangements that divided the ensemble into separate brass and reed sections, writing countermelodies to the main melody and using different musical settings for each return of the chorus to a piece. His innovations were an important early step in the development of big band jazz and dance music.

In 1917 Grofé joined the orchestra of Paul Whiteman, serving briefly as band pianist and continuing as one of Whiteman's main arrangers until 1932. Among his arrangements were the hits "Whispering," "Japanese Sandman," and "Three o'Clock in the Morning." More significantly, he orchestrated George Gershwin's *Rhapsody in Blue* for its debut performance with the Whiteman orchestra in 1924. Grofé helped Whiteman realize the goal of combining the rhythms of jazz and dance music with elements of classical music.

Source: <https://www.britannica.com/biography/Ferde-Grofe>

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 a 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.

Andrew Crust is in his fourth year as the Music Director of the Lima Symphony. He is also the newly appointed Music Director of the Vermont Symphony Orchestra. He regularly conducts orchestras all over the United States and abroad. Prior to joining the Lima Symphony, Crust served as the Associate Conductor of the Vancouver Symphony in Canada from 2019-2022, and the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in 2017 and 2018.

Crust is a 2020 winner of the Solti Foundation US Career Assistance Award. In 2021 he was awarded "Prémio a la Proyección" at the Llíria City of Music International Conducting Competition. In 2017 he was awarded first prize at the Accademia Chigiana by Daniele Gatti. He was a semifinalist for the Nestlé/Salzburg Festival's Young Conductors Award competition and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, including residency at the Salzburger Festspiele.

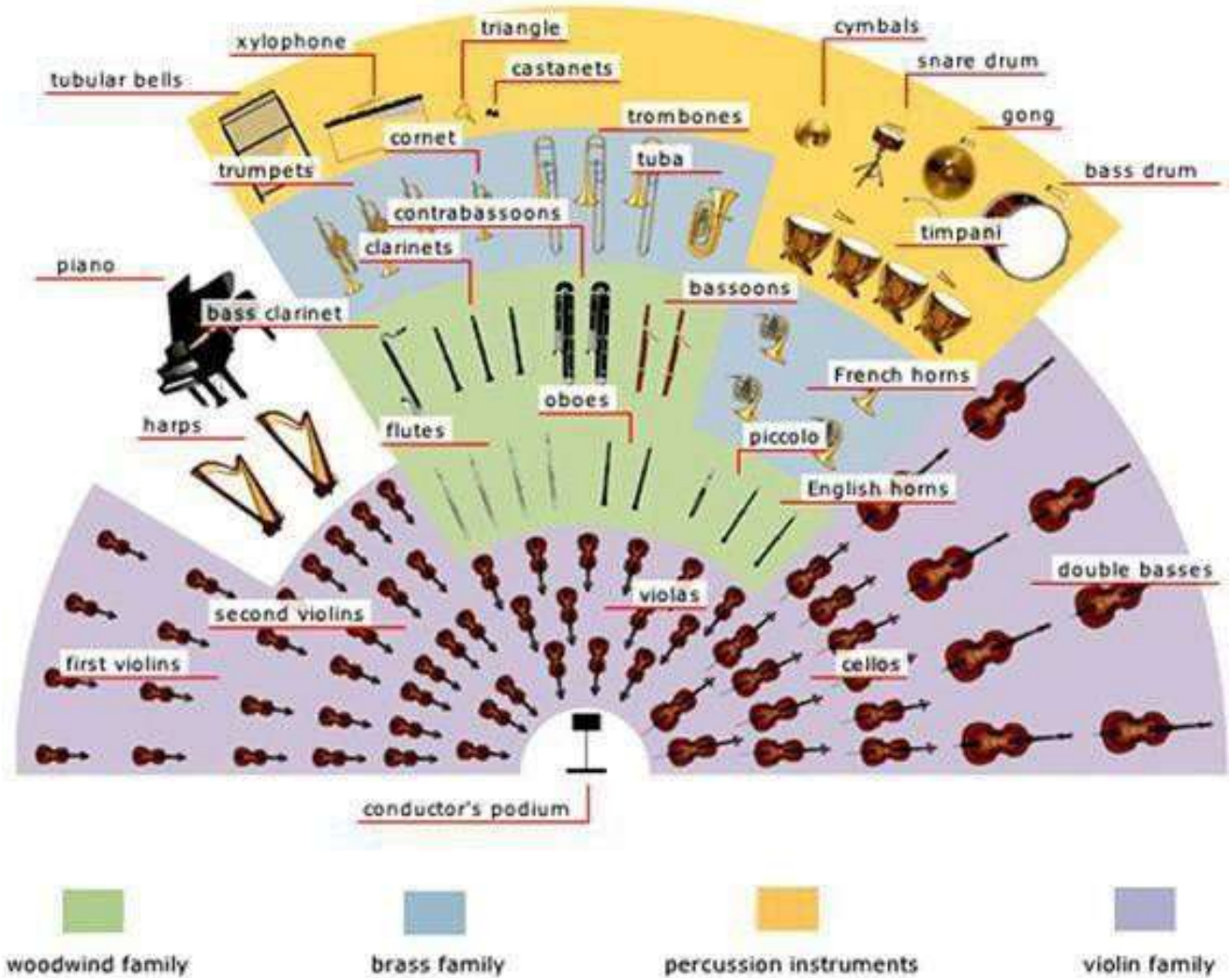
The musicians who play with the Lima Symphony Orchestra come from all over. Some of them live in the area while many of them come from as far away as Cincinnati, Cleveland, Columbus, Fort Wayne, and Ann Arbor! Many working musicians drive long distances to play concerts with different groups because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

The Lima Area Youth Orchestra, affiliated with the Lima Symphony Orchestra 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 Joseph MacBenn.



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: 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 violin, 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



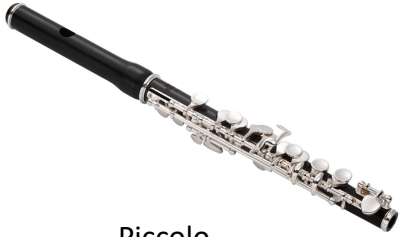
String Bass



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

-
- ⁱ Woodruff Carr K, W.-S.T. and Tierney A, Strait D, Kraus N. "Beat synchronization and speech encoding in preschoolers: A neural synchrony framework for language development." *Otolaryngology Symposium*. 2014, San Diego, CA.
- ⁱⁱ Forgeard, Hyde, and Schlaug, "The Effects of Musical Training on Structural Brain Development A Longitudinal Study," *The Neurosciences and Music III: Disorders and Plasticity*. 2005. Ann. N.Y.
- ⁱⁱⁱ 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 NELS88 Database)
- ^{iv} The National Association for Music Education. "Music Makes the Grade." *The National Association for Music Education*. Accessed February 24, 2015.
- ^v 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."
- ^{vi} 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"