



# Lima Symphony Orchestra

2024 Young People's Concert  
Karl Hirzer, Guest Conductor  
Tracy Silverman, Electric Violin  
October 18, 2024 9:30 & 11:00 AM

## Electric Dreams

### TEACHERS' GUIDE

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# Lima Symphony Orchestra

2024-2025 Young People's Concert

*Karl Hirzer, Guest Conductor*

*Tracy Silverman, Electric Violin*

## Electric Dreams

Experience an electrifying concert as the grooviest electric violinist, Tracy Silverman, debuts with the Lima Symphony Orchestra. Under the baton of guest conductor Karl Hirzer, the orchestra brings rock 'n' roll to the stage with Silverman's own unique modern compositions. Our young people are invited to an all-new twist on the orchestra – plugged in and bluesy!

### Repertoire

Tracy Silverman	Overture from "Love Song to the Sun"
Tracy Silverman	For the Greater Groove
Tracy Silverman	Chorinho
Dmitri Shostakovich	Festive Overture
Sergei Prokofiev	Romeo and Juliet Suite No. 2

# MEET THE ARTISTS

## Tracy Silverman



Tracy Silverman is one of the world's foremost electric violin soloists, bringing concert hall legitimacy to this next-generation instrument. As part of Silverman's vision for the "future of strings," he has premiered and recorded several major new electric violin concertos written specifically for him by composers John Adams (*The Dharma at Big Sur*), Terry Riley (*The Palmian Chord Ryddle*), Nico Muhly (*Seeing is Believing*), Roberto Sierra (*Ficciones*), Kenji Bunch (*Embrace*), and 3 concertos of his own; appearing with the LA Philharmonic, BBC Symphony, and many others at Carnegie Hall, Disney Hall, Royal Albert Hall, and stages all over the world.

Formerly first violinist with the innovative Turtle Island String Quartet, Silverman made his professional debut at the age of 13 as soloist with the Chicago Symphony Orchestra and was named one of 100 distinguished alumni by The Juilliard School. Silverman is notable not only for his development and use of the electric 6-string violin but also for what he terms "progressive string playing," an evolution of classical string playing that embraces contemporary popular idioms such as rock, jazz, and hip hop.

TV/internet and radio appearances include a solo Tiny Desk Concert on NPR, on *A Prairie Home Companion*, on *Performance Today*, on *St. Paul Sunday*, and on *CBS News Sunday Morning*. A longtime proponent of string education, Silverman is a leader in the progressive string community and the host of *The Greater Groove: The Future of Strings* podcast. His *Strum Bowing* method has been adopted by players and teachers all over the world. Silverman is the author of *The Strum Bowing Method: How to Groove on Strings*, and *The Rhythm String Player: Strum Bowing in Action*, as well as several *étude* books and online courses on his *Strum Bowing Groove Academy*. Silverman is on the faculty of Belmont University in Nashville.

## Karl Hirzer

The gifted young Canadian conductor Karl Hirzer can't remember a time when he didn't want to be a musician.

Hirzer grew up in Vancouver, British Columbia, in a household filled with music. His parents had Glenn Gould and Louis Armstrong on the CD player; he and his mother sang along with Irish folk songs on the radio (and he'd let her know if she hit a wrong note). He was "composing" at the family's upright piano at age four. Formal piano lessons began at six. At twelve he



started playing guitar in heavy metal bands and dreamed of becoming a rock star, while simultaneously perfecting Chopin Études and Beethoven Sonatas. He earned his Associate of the Royal Conservatory of Music at seventeen. Today he can be found on the podium internationally, having led orchestras from Vancouver to Boston, from the Gstaad Festival to educational programs in Warsaw. He is the 2022 recipient of the Heinz Unger Award, presented biennially by the Ontario Arts Council to Canada's most promising emerging conductor, and in 2023 completed a seven-year tenure as Associate Conductor with the Calgary Philharmonic. Hirzer was a prodigious pianist and studied to become a soloist at the University of Victoria before getting his master's at McGill University in Montreal.

Hirzer got his first taste of conducting an orchestra during his undergrad and basked in the wondrous experience of sharing his musical ideas with a big band of musicians and an audience, through simple gestures. Imagine - hundreds of people in the concert hall, each having a unique experience of a shared moment, something communal and intimate at the same time, forging a personal relationship with a composer who may be long dead - or sitting in the front row. He believes music plays an essential role in our lives. It touches us viscerally, even though we can't really explain why or how. Hirzer is especially committed to exploring music by living composers and believes that modern music defines what the classical idiom is today. He is also heavily invested in bringing music to young audiences, helping them discover a sound world that is completely captivating. His contributions to the arts, community, and education were recognized with his inclusion in Avenue Magazine's Top 40 under 40 list for 2022. He continues to perform as an instrumentalist and also composes his own music, blending genres while mixing acoustic and electronic instruments. His debut album of original material, *Relaxer Distractor*, was released in the fall of 2023.

## MEET THE ELECTRIC VIOLIN

At the concert, you will not only see the violin sections of the orchestra, but also a violin soloist. But this violin is *different*. Not only does this violin have a different shape and 6 strings instead of 4, but it is also *electric*.

An electric violin can do everything an acoustic violin can do – but more! By plugging in an electric violin into an amplifier, the electric violin can play the same effects as an electric guitar. You can *distort* the sound, *loop* tracks, add *reverb*, and create a *wah wah* effect.

Distortion: Distortion is the “fuzzy” or “growling” tone that most would recognize from the electric guitar in rock or heavy metal music.

Listen to:

Embrace arr. By Tracy Silverman (~3:00) <https://www.youtube.com/watch?v=IH5Yu-PAVs4>

Loop: Many electric violinists have a *loop pedal* which allows them to record small “tracks” (small phrases of repeatable music) and immediately play back the track on repeat. You can even layer these tracks on top of each other! This allows one electric violinist to create a backing track of a full ensemble of electric violinists.

Listen to:

Redbone arr. by Tracy Silverman: <https://www.youtube.com/watch?v=5Sb9AYtFn1w>

Reverb: Reverb is an effect that electric violinists can add that add an “echo” to their tone.

Listen to:

Beethoven Symphony No. 7 arr. by Tracy Silverman [https://www.youtube.com/watch?v=vqx\\_aUYXXCM](https://www.youtube.com/watch?v=vqx_aUYXXCM)

Wah Wah: A wah wah effect makes an electric violin sound just like its name! Electric violinists can use a *wah wah pedal* to adjust the tone of their notes to sound like “wah wah.” Brass instruments can also produce this same type of effect by using *mutes*. They can repeatedly glide their mute in and out of the bell while a note is held.

Listen to:

I Wish <https://www.youtube.com/watch?v=Z9x738fFmmc>

# OPTIONAL ACTIVITIES

## Parts of the Orchestra:

1. Four Corners: Tape a sign for each instrument family in the corners of the room, then ask students to stand in the middle of the room. Call out an instrument. Students will walk to the corner of the room that instrument belongs to. (Ex. Call out violin, students will walk to the string family) If students don't walk to the correct family, have them sit down somewhere out of the way. Keep playing the game until there is only one student left standing who will be the "winner" of the game!

2. Guess My Instrument: Tape an index card with an instrument name written on the back of each child's shirt. Students will walk around the room and ask "am I" questions to other students to figure out what instrument they are. Students can ask questions about size, shape, family, color, where they sit, and how they sound. The game continues until each student has guessed their instrument.

## Music Texture:

### Texture Activity (extended over multiple classes):

1. Train students to learn the difference between one note played or sung at a time vs. a chord.
2. Once students understand this concept, play a few musical examples of a melody/accompaniment texture (most pop songs). Ask them to identify the melody. What instruments do they hear playing the accompaniment? (guitar, ukulele, piano, drums?)
3. Teach students to sing or play "Frere Jacques" or "Row Row Row Your Boat." If you have another teacher available or if another student is capable right away, demonstrate a 2-part round with this student and ask the others to listen. Separate the class into 2 parts and begin with a two-part round. As students feel more comfortable with the two-part round, divide them into three parts, then maybe even four parts!
4. Canon: A piece of music that uses *imitation* to create a layered melody, similar to a round. Listening: Pachelbel's Canon in D <https://www.youtube.com/watch?v=PfxrNblTr4o>
5. Looping: Many electric violinists have a loop pedal which allows them to record small "tracks" (small phrases of repeatable music) and immediately play back the track on repeat. You can even layer these tracks on top of each other! This allows one electric violinist to create a backing track of a full ensemble of electric violinists. Listen to Tracy Silverman: <https://www.youtube.com/watch?v=5Sb9AYtFn1w>

# 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 comprehension<sup>1</sup>, enhancement of fine motor skills<sup>2</sup>, improvement in other academic areas including math<sup>3</sup>, higher graduation rates<sup>4</sup>, lower reported lifetime use of illicit substances<sup>5</sup>, better self-discipline, and better ability to exercise acceptance and tolerance<sup>6</sup>. 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

## Dmitri Shostakovich (1906-1975)



Russian composer and pianist, Dmitri Shostakovich is best known for his 15 symphonies, numerous orchestral works, and small ensemble works. Shostakovich wrote music during a difficult time in Soviet history when the government was imposing standards on art and music. In his first few years of composing, Russia's culture was free from government force, and Shostakovich's music was ahead of its time and inventive. In 1928, Joseph Stalin imposed the First Five-Year Plan which included the ban of avant-garde (experimental) and jazz music. Regardless of these rules imposed on his music and the heavy criticism he received for continuing to write experimental music, Shostakovich's later works are considered some of his greatest.

Source: <https://www.britannica.com/biography/Dmitri-Shostakovich>

## Sergei Prokofiev (1891-1953)



Also a Russian/Soviet composer, Sergei (Sergey) Prokofiev also wrote music during Stalin's era in Soviet Russia. However, Prokofiev traveled extensively throughout his life. He spent time in the United States, visiting San Francisco, New York City, and Chicago. He also traveled and performed concerts in Tokyo and Yokohama. He also lived in Paris and southern Germany for several years until returning back to the Soviet Union. On his return to the Soviet Union, Prokofiev wrote the famous *Romeo and Juliet* ballet based off of Shakespeare's play. At first, the piece was deemed "impossible for dancing" with several rejections from ballet companies in Russia. Because of these rejections, Prokofiev converted the ballet into two orchestral suites, performed in 1936 and 1937. The ballet finally was

accepted and performed in 1938 in the Czech Republic. The ballet tells the story of Shakespeare's play, but with added comedic variation, and an ultimate happy ending, unlike the original play.

Sources: <https://www.britannica.com/biography/Sergey-Prokofiev>  
<https://www.britannica.com/topic/Romeo-and-Juliet-ballet-by-Prokofiev>

## 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!

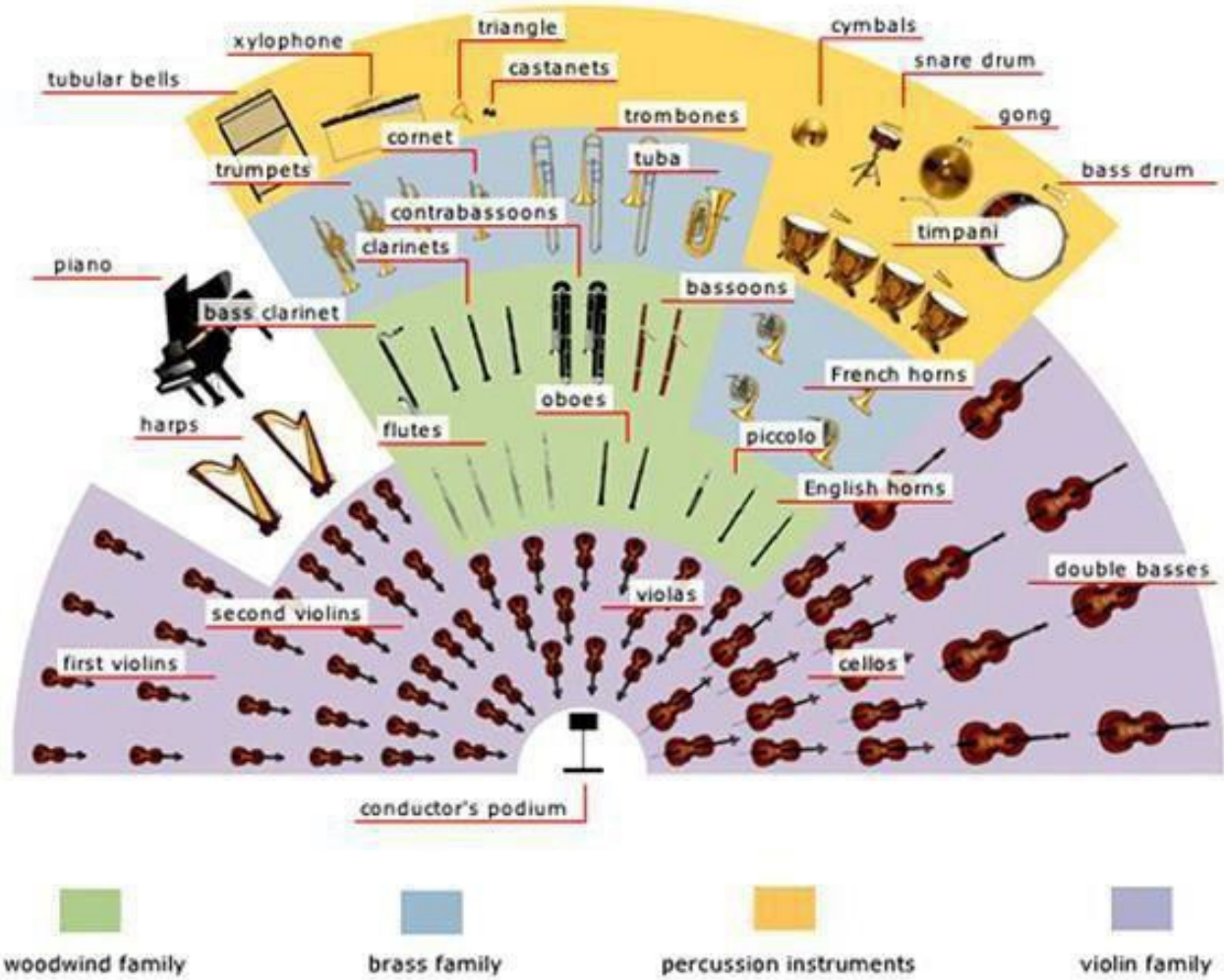
The Lima Area Youth Orchestra, affiliated with the Lima Symphony Orchestra and the Lima Noon Optimists, is a symphony orchestra composed of middle and high school students from around the Lima area. Its season runs roughly the length of the school year, and includes a Holiday and Spring Program as well 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



Harp

## String Bass

# 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

- <sup>1</sup> 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.
- <sup>2</sup> 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.
- <sup>3</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>4</sup> The National Association for Music Education. "Music Makes the Grade." *The National Association for Music Education*. Accessed February 24, 2015.
- <sup>5</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."
- <sup>6</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"