

DAYTON PERFORMING ARTS ALLIANCE

Opera Philharmonic Ballet



Young People's Concert

*A Kaleidoscope of Sight and Sound:
The Symphony of Self*

Dayton Philharmonic Orchestra
Isaac Selya, Interim Staff Conductor
November 5, 2025

A Kaleidoscope of Sight and Sound: The Symphony of Self

Hedwig's Theme from Harry Potter	John Williams (b.1932)
Flower Duet from Lakmé Malone Blaich, Soprano Isabel Randall, Mezzo-Soprano	Léo Delibes (1836–1891)
Gondoliers Aaron Hill, Tenor Evan Fleming, Baritone	Arthur Sullivan (1842-1900)
Glorious Malone Blaich, Soprano Isabel Randall, Mezzo-Soprano Aaron Hill, Tenor Evan Fleming, Baritone	Stephanie Mabey (b.1990) arr. Masa Fukuda
Rococo Variations William Yeoh, Cello <i>DPAA Concerto Competition Winner</i>	Piotr Ilyich Tchaikovsky (1840-1893)
Swan Lake, no. 13 Danse des petits cygnes Dayton Ballet School Ensemble	Piotr Ilyich Tchaikovsky (1840-1893)
Swan Lake, no. 2 Waltz Dayton Ballet School Ensemble	Piotr Ilyich Tchaikovsky (1840-1893)
Symphony no. 7 Finale	Ludwig van Beethoven (1770-1827)
Pokémon Medley	Junichi Masuda (b.1968)

Dear Educator:

Dear Educator,

Welcome to the November 2025 Dayton Performing Arts Alliance Young People's Concert: **A Kaleidoscope of Sight and Sound: The Symphony of Self.**

This captivating concert offers students an enchanting exploration of music and movement, revealing how diverse instruments, expressive voices, and the visual narrative of ballet intertwine to reflect our world's richness. Our thoughtfully curated program illuminates themes of resilience and the vital role of the arts in fostering self-discovery and connection.

Your students will experience the magic of music as the orchestra performs **Hedwig's Theme** from *Harry Potter* and the drama of opera with the beautiful **Flower Duet** from *Lakmé*. They will also enjoy the spirited interplay of the **Dayton Ballet School Ensemble** performing with the orchestra in the iconic **Waltz** and **Danse des petits cygnes** from *Swan Lake*. In addition, they will witness the exceptional talent of the **2025 Concerto Competition Winner** performing captivating movements from a dynamic concerto. We hope to inspire curiosity in your students as they hear the emotional power of **Beethoven's Symphony No. 7** and the playful sounds of a **Pokémon Medley**.

This educators' packet, which includes program notes and listening suggestions, is designed to assist music specialists and classroom teachers in preparing their students for the concert experience. You are welcome to copy these materials to share with other teachers in your building who will also attend the concert. You can also download these materials from the DPAA website at www.daytonperformingarts.org. From the homepage, select "Learn" and then navigate to "Learning Performances" in the dropdown menu.

We hope these ideas will help provide an enjoyable and enriching experience for both students and teachers. There are also references to music excerpts throughout these notes. You may access the music with links on each activity. Additionally, we have an engaging video-based learning extension prior to the field trip. The preview introduces the instruments, composers, and includes fun concert trivia.

We look forward to seeing you all at the concert!

Jeannita Chateau Olowe

Jeannita Chateau Olowe
Vice-President of Learning and Community Engagement
Dayton Performing Arts Alliance

About the Conductor

Isaac Selya

Interim Staff Conductor



Birthplace: Cincinnati

First Music Lesson: Cello when I was 5

Instruments I play: Cello, piano, voice (and French horn on a very basic level)

I became a conductor because: I love music!

My job as a conductor is: To help other musicians do their best

Favorite food: Hummus with spicy sauce

Favorite childhood book: *Redwall* series

Favorite Pokémon: Gengar

What I like to do in my spare time: Running!

Cat's Name: Tamino

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Lesson 1: Exploring Tempo and Character

Ohio Standards	<p>3.1RE Listen to, discuss, and explore the music of various styles, composers, periods, and cultures.</p> <p>3.4RE Interpret music through movement, dance, drama, and visual art</p> <p>3.1CO: Using elements of music, compare the connection between emotion and music in selected musical works.</p>
Objectives	<ul style="list-style-type: none">• To introduce the concepts of tempo (fast and slow).• To explore how different tempos can create different moods and characters.• To practice listening skills and creative movement in response to music.
Materials	<ul style="list-style-type: none">• Music player and speakers• Designated open space for movement• A whiteboard or large paper and markers• Images related to each song's theme (e.g., a wizard, a ballet dancer) <p>Music Selections:</p> <ul style="list-style-type: none">• John Williams: Hedwig's Theme from Harry Potter• Piotr Ilyich Tchaikovsky: "Danse des petits cygnes" from <i>Swan Lake</i>
Time	35-40 minutes

<p>Activities</p>	<p>Introduction (5 minutes):</p> <ul style="list-style-type: none"> Welcome and Warm-up: Begin with a brief physical warm-up focused on speed. "Today we are going to be musical racers! We'll be listening to songs that go at different speeds, and we'll let our bodies show us what the music is doing. First, let's get our bodies ready to move." Lead a simple routine that includes very slow stretches and very quick shakes. <p>Activity 1: The Magic of "Hedwig's Theme" (15 minutes):</p> <ol style="list-style-type: none"> Listen and Imagine: "Our first song is from a movie about a very special wizard. Close your eyes and listen. Does the music feel fast or slow? Is it heavy or light?" Play "Hedwig's Theme." Guided Movement: "This music feels a little mysterious and magical. It starts slowly, then speeds up and gets bigger. Let's pretend we are wizards casting a spell or flying on a broomstick! Show me with your body how the music makes you feel. Are you tiptoeing slowly or soaring high?" Encourage students to move freely and explore the different tempos within the piece. Discussion: "What do you think this music is about? Did the speed of the music change? How did that change the way you wanted to move?" Introduce the idea of tempo and how it affects the feeling of a song. <p>Activity 2: The Little Swans' Dance (10 minutes):</p> <ol style="list-style-type: none"> Listen and Mimic: "Our final song is from a ballet about a beautiful swan princess. This music is for four little swans. What are the instruments doing? What is the tempo like?" Play "Danse des petits cygnes." Follow the Leader: "This famous dance is for four little swans. Let's all be little swans! Can you line up in a row? We'll march with our hands linked together like the dancers in the ballet. Listen to the quick, short notes and move your feet to the beat." Lead students in a simplified version of the iconic dance. Transition: Explain that this music is from a ballet, a type of performance that uses dance to tell a story. "The dancers tell the story without saying a single word!" <p>Conclusion (5 minutes):</p> <ol style="list-style-type: none"> Recap: "We explored two very different pieces of music today. We moved like wizards, and little swans. What did we learn about music and dance?" Review: Briefly review the concepts: music has a mood, different tempos create different feelings, and dance can tell a story. Closure: "The next time you hear a song, listen carefully and see what kind of story or speed it wants to share with you!"
<p>Assessment</p>	<p>Teacher observes student creativity and deeper appreciation through the power of their own imaginations.</p>

Activity 1: The Magic of "Hedwig's Theme" John Williams: ["Hedwig's Theme" from Harry Potter](#)



Activity 2: The Little Swans' Dance (10 minutes):

https://www.youtube.com/watch?v=IGBn7yt11U0&list=RDIGBn7yt11U0&start_radio=1



Lesson 2: Opera and Story Telling

Ohio Standards	5.1RE Compare and contrast music of various styles, composers, periods, and cultures 3.4RE Interpret music through movement, dance, drama, and visual art 4.1CO Discuss the connection between emotion and music in selected musical works using elements of music.
Objectives	<ul style="list-style-type: none"> • To introduce the concept of opera as a story told through music and singing. • To understand that characters' feelings can be expressed through their voices and music. • To practice creative storytelling using song as a prompt.
Materials	<ul style="list-style-type: none"> • Music player and speakers • Two scarves or simple props for each student • Large paper and markers • Images related to opera characters or scenes (e.g., gondoliers, goddesses) <p>Music Selections:</p> <ul style="list-style-type: none"> • Delibes: Duet from <i>Lakmé</i> • Gilbert and Sullivan: Duet from <i>The Gondoliers</i>
Time	45-minutes
Activities	<p>Introduction (5 minutes):</p> <ol style="list-style-type: none"> 1. Brainstorm: "Today we are going to learn about a type of performance called opera. Has anyone heard of an opera? An opera is a story that is sung instead of spoken. It's like a play, but all the talking is done through beautiful singing!" 2. Set the Stage: "When people sing, they can show us how they feel. Can you sing a very happy 'Hello'? Now, can you sing a very sad 'Hello'? How about a very angry 'Hello'?" Have students practice singing with different emotions. <p>Activity 1: The Gondoliers' (15 minutes):</p> <ol style="list-style-type: none"> 1. Listen and Guess: "Our first song is from an opera called <i>The Gondoliers</i>. Gondoliers are people who steer boats in Italy. Listen to this duet, which means two people are singing together. How does the music make you feel?" Play the duet from <i>The Gondoliers</i>. 2. Character Exploration: "This song is very happy and bouncy. It sounds like a fun conversation between two friends! Let's pretend we are the gondoliers. Use your scarves as oars and row your boat to the rhythm of the music. Can you make a happy, friendly face as you 'row'?" Encourage students to move and sing along with the simple rhythm. 3. Discussion: "What do you think these two people are singing about? Do they sound like they are having a good time? Why do you think so?" Explain that in opera, the music helps us know if the characters are happy, sad, or excited.

Activity 2: The Mystery of the Flower Duet (15 minutes):

1. **Silent Listening:** "Our next song is from an opera called *Lakmé*. It's a duet, too. But listen carefully... is it happy like the last song, or is it different? What do you think is happening in the story?" [Play the "Flower Duet"](#) from *Lakmé*.
2. **Movement and Mood:** "This music feels very peaceful and beautiful. It's about two friends who are singing together in a garden. Let's pretend our scarves are flowers. How would you move if you were a gentle flower swaying in the breeze?" Guide students to move slowly and gracefully, focusing on the soft, flowing quality of the music.
3. **Storytelling:** "Imagine you are the characters in this opera. You are looking at beautiful flowers and singing to your friend. What would you say to each other? Let's use our voices to match the soft, beautiful music." Invite students to hum or sing their own peaceful melodies.

Activity 3: Comparing the Duets (5 minutes):

1. **Musical Venn Diagram:** Draw a Venn diagram on the board. "Both songs were duets, which means two people were singing. What was the same about them? What was different?"
2. **Student Responses:** Guide students to identify differences (e.g., one was fast/happy, the other was slow/peaceful) and similarities (e.g., both had two singers, both told a story).

Conclusion (5 minutes):

1. **Recap:** "Today we were musical storytellers. We learned that opera is a story told through singing, and that the music helps us understand how the characters feel."
2. **Final Question:** "Do you think you could tell a story just by singing and moving? What story would you tell?"
3. **Closure:** "The next time you hear a song, listen not just to the words, but to the music, and see what it tells you about the story!"

Assessment

Teacher checks for the accuracy of the venn diagram of each student.

Activity 1: The Gondoliers' [Play the duet from *The Gondoliers*](#).



Activity 2: The Mystery of the Flower Duet [Play the "Flower Duet"](#)



Lesson 3: Building a Song: Themes and Variations

Ohio Standards	4.3RE Compare and contrast elements of music using developmentally appropriate vocabulary 3.4RE Interpret music through movement, dance, drama, and visual art. 2.8RE Analyze patterns of the same and different sections and phrases.
Objectives	<ul style="list-style-type: none"> • To introduce the concept of a musical theme and how it can be changed. • To identify how a piece of music can have a repeating form or pattern. • To create a simple dance or movement sequence based on a musical pattern.
Materials	<ul style="list-style-type: none"> • Music player and speakers • Designated open space for movement • Whiteboard or large paper and markers • Drawing materials for each student <p>Music Selections:</p> <ul style="list-style-type: none"> • Tchaikovsky: <i>Rococo Variations</i> (Theme, Variations I, V, VI, VII) • Tchaikovsky: <i>Swan Lake</i>, no. 2 "Waltz" • Beethoven: <i>Symphony no. 7</i>, "Finale" (starting at bar 224)
Time	45 minutes
Activities	<p>Introduction (5 minutes):</p> <ul style="list-style-type: none"> • Warm-up: "Today we are going to be musical builders! We'll learn how composers build songs by starting with one musical idea and then changing it. Let's practice with our bodies. Can you show me a simple movement? (e.g., a clap-snap). Now, can you do a variation? (e.g., a clap-stomp)." <p>Activity 1: Variations on a Theme (15 minutes):</p> <ul style="list-style-type: none"> • Listen to the Theme: "Our first song is called 'Variations on a Rococo Theme.' That's a fancy way of saying the composer starts with a main idea, or 'theme,' and then changes it. Listen closely to the main theme. How would you describe it? Is it happy? Calm? Bouncy?" Play the main Theme from the <i>Rococo Variations</i>. • Listen to the Variations: "Now, let's listen to the composer change the theme. He's going to make it faster, slower, and even change the instruments. I want you to listen and see if you can still hear the main idea, even when it's different." Play Variations I, V, VI, and VII. • Guided Movement: After each variation, ask: "How did the music change? Did it feel faster or slower? How would you move to this new version of the theme?" Have students explore different movements for each variation, linking back to the original theme.

	<p>Activity 2: Pattern in the Walz (10 minutes):</p> <ul style="list-style-type: none"> • Listen for the Sections: "Now we'll listen to a famous piece called the 'Waltz' from the ballet <i>Swan Lake</i>. A waltz is a dance with a clear, steady beat. The composer didn't change the theme this time; instead, he built the song by using different musical sections that repeat. We are going to listen for a pattern: A-B-A." Play the "Waltz."r the different feelings in the music. Play Swan Lake, no. 2 "walz." • Identify the A Section (Main Theme): Play the first part (the 'A' section). Ask: "How would you describe the feeling of this music? It's smooth and flowing. Let's try to gently 'sway' to this music—this is our 'A' movement." Play the A section again and have students practice the sway. • Identify the B Section (New Theme): Play the middle part (the 'B' section). Ask: "Does this sound the same or different? It's a bit more excited or dramatic. For this music, let's try a quick 'tiptoe and spin'—this is our 'B' movement." Play the B section and practice the movement. • Listen for the Repeat: "Listen carefully! The music is going to go back to the first 'A' section. When you hear the smooth, flowing music again, go back to your gentle 'sway.'" Play the piece again and have students move through the A-B-A pattern. <p>Activity 3: The Big Ending (10 minutes):</p> <ul style="list-style-type: none"> • Listen to the Finale: "Our last song is from a very famous piece of music by a composer named Beethoven. This is the 'Finale,' which means the big, grand ending. It's very loud and fast! Listen and show me how you would move if you were at the end of a big, exciting adventure!" Play Beethoven's "Finale" (if you start this video around 3:40 - it's around measure 224). • Structured Movement: "This music has a strong, repeating beat. Let's march to the beat. Then, when the music gets quiet, we'll tiptoe. When it gets loud again, we'll march again!" Create a simple A-B-A pattern with the movements. <p>Conclusion (5 minutes):</p> <ul style="list-style-type: none"> • Recap: "Today we learned that composers are like builders, creating songs by changing a main idea. We listened to a theme and its variations, a scene with many parts, and a finale with a big, exciting pattern." • Draw the Music: "Think about the music from Beethoven's 'Finale.' How would you draw a picture of the pattern in that music? What kind of lines would you use for the fast parts? What about the quiet parts?" • Closure: "Music can have a form, a pattern, and a story. The more we listen, the more we can discover!"
Assessment	<ul style="list-style-type: none"> • Teachers can assess if students can demonstrate repeating form or pattern.

Lesson 4: Concert Etiquette

Ohio Standards	1.2CO Attend music performances demonstrating appropriate audience behavior for the context and style of music performed
Objectives	<ul style="list-style-type: none">• Describe: Students can describe the difference between attending a live symphony concert, attending a rock concert, and listening to music at home.• Demonstrate: Students can demonstrate appropriate concert manners.
Materials	Concert Manners Sorting Activity
Time	20-25 minutes
Activities	<ul style="list-style-type: none">• Discuss the difference between attending a live symphony orchestra concert, attending a rock concert, and listening to music at home<ul style="list-style-type: none">• How do you feel when you have to perform or make a presentation in front of a group of people?• Does the audience's response have an effect on how well you perform?• Concert Manners Sorting Activity:<ul style="list-style-type: none">• Partner students in groups of 2 to 4.<ul style="list-style-type: none">▪ Have students sort the behaviors into "Appropriate at a Classical Concert" and "Inappropriate at a Classical Concert."▪ Discuss their answers as a class and answer any questions they have about attending the Young People's Concert.
Assessment	Teachers can assess if students can demonstrate appropriate manners at the Young People's Concert.

Concert Manners

Cut out and sort the behaviors below into "Appropriate at a Classical Music Concert" and "Inappropriate at a Classical Music Concert."

Listen quietly.

Whistle and yell if you really like a piece.

Talk loudly to your neighbor.

Clap at the end of a piece when the conductor turns around.

Put your feet on the chair in front of you.

Clap during the middle of a piece.

Listen to your teacher or chaperone for instructions at the end of the performance.

Sit with your feet still or on the floor.

Sit with your feet on the floor.

Smile and clap if you really like a piece.

Use your cell phone.

Name _____ Class _____ Date _____

Concert Manners

Appropriate at a Classical
Music Concert

Inappropriate at a Classical
Music Concert

Lesson 5: Auditions

Objectives	<ul style="list-style-type: none"> • Understand: the basic steps involved in a musical audition. • Practice: audition techniques, including singing and acting. • Develop: confidence and stage presence.
Materials	<ul style="list-style-type: none"> • A piano or other musical instrument (optional) • A large mirror or a space where students can see themselves • Audition materials (e.g., songs, scripts) • Paper and pencils for worksheets
Time	45-60 minutes
Activities	<p>Introduction to Auditions</p> <ul style="list-style-type: none"> • Discuss what an audition is and why people audition. • Explain the different types of auditions (e.g., for plays, musicals, choirs). • Share personal experiences or stories about auditions. <p>The Audition Process</p> <ul style="list-style-type: none"> • Break down the audition process into steps: <ul style="list-style-type: none"> ○ Preparing for the audition: Choosing a piece, practicing, learning lines. ○ The audition itself: Greeting the judges, performing, answering questions. ○ Waiting for results: Being patient and positive. • Discuss the importance of being prepared, confident, and respectful. <p>Audition Techniques</p> <ul style="list-style-type: none"> • Singing: <ul style="list-style-type: none"> ○ Demonstrate proper breathing techniques. ○ Discuss vocal warm-ups and exercises. ○ Practice singing a simple song together. • Acting: <ul style="list-style-type: none"> ○ Discuss the importance of facial expressions, body language, and projection. ○ Practice different emotions and expressions. ○ Act out short scenes or monologues. <p>Audition Practice</p> <ul style="list-style-type: none"> • Divide the class into small groups. • Assign each group a short song or script to practice. • Provide feedback and encouragement. • Have each group perform their pieces for the class. <p>Worksheet Activity</p> <ul style="list-style-type: none"> • Distribute a worksheet with questions about the audition process.

- Questions could include:
 - What is an audition?
 - Name three things you can do to prepare for an audition.
 - How can you practice your singing skills at home?
 - What is important to remember when performing during an audition?
 - What should you do after an audition?
 - What are the steps involved in preparing for an audition?
 - How can you improve your singing and acting skills?
 - What is important to remember when auditioning?
- Have students complete the worksheet individually or in pairs.

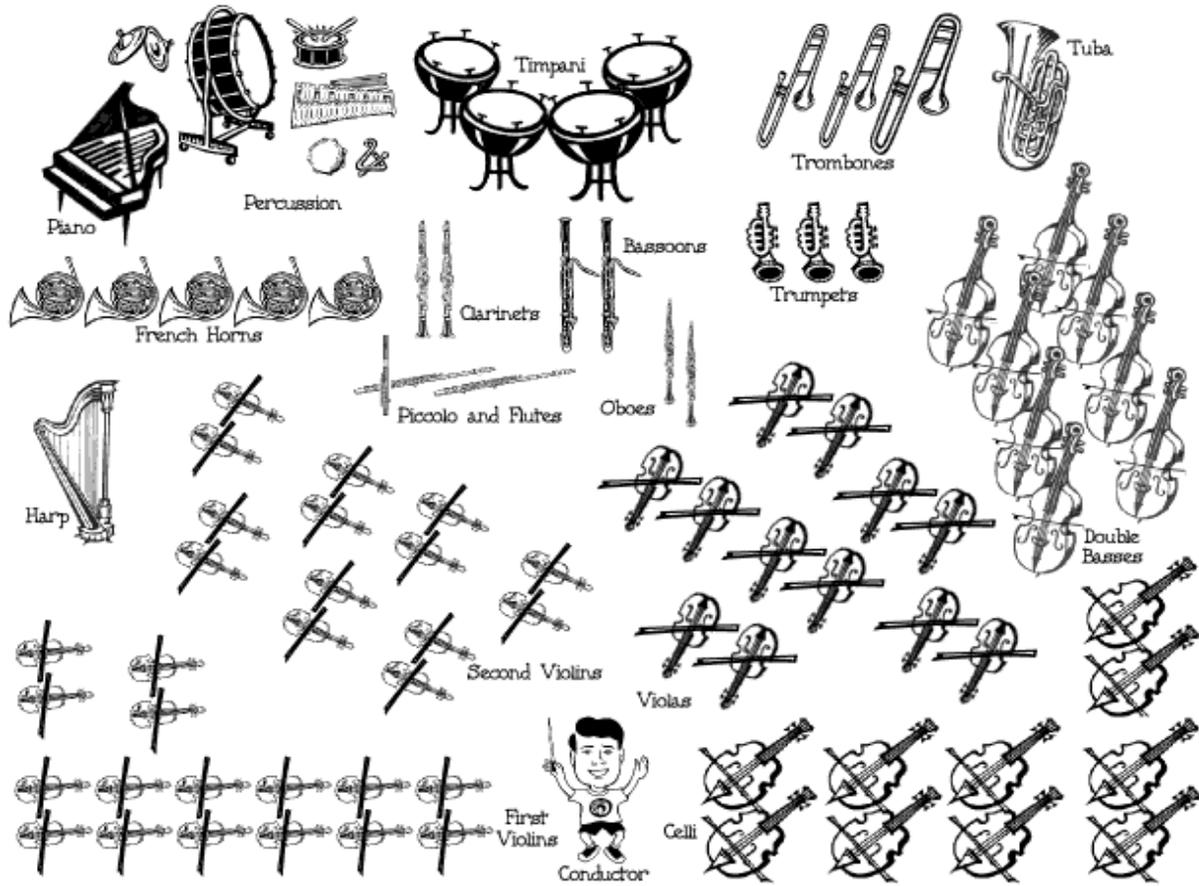
Additional Activities:

- Invite a local actor or musician to speak to the class about their experiences.
- Organize a mock audition for the class.
- Watch and discuss clips of famous auditions.

By following this lesson plan and incorporating the worksheet activities, students will gain a better understanding of the musical audition process and develop the skills and confidence needed to succeed.



Music and Math



Circle the correct answer to the following questions, using the Orchestra Chart above:

- The number of first violins in the orchestra as compared with second violins is
 greater than < less than > equal =
- The number of cellos (celli) to double basses is
 greater than < less than > equal =
- The number of trombones to trumpets is
 greater than < less than > equal =
- The number of French horns to clarinets is
 greater than < less than > equal =
- The family of instruments that has the most instruments in the orchestra is the
 woodwind brass string percussion

Lesson 6: Wrap-Up and Reflection

Ohio Standards	<p>Music 6RE: Develop and apply criteria for critiquing more complex performances of live and recorded music</p> <p>Music 1RE: Justify personal preferences for certain musical pieces, performances, composers and musical genres both orally and in writing</p>
Objectives	<ul style="list-style-type: none"> • Reflect: Students can reflect on their concert experience.
Materials	<ul style="list-style-type: none"> • Paper • Construction paper • Crayons • Colored pencils • Writing Reflection Activity
Time	30-40 minutes
Activities	<p>Whole-Class Discussion:</p> <ul style="list-style-type: none"> • Reflect on the concert as a whole class, listing out students' favorite and least favorite parts of the concert on the board <p>Give students a choice on how they can reflect on the concert (or make up your own choice!):</p> <ul style="list-style-type: none"> • Write a letter talking about your favorite parts of the concert. You could write to the conductor Isaac Selya, the musicians of the Dayton Philharmonic Orchestra, the singers of the Dayton Opera or the dancers from Dayton Ballet School Ensemble. • Draw a comic showing your favorite part of the concert. • Write a five line poem about your experience at the concert. <p>Mail or email your students' reflections—we always love to hear what students enjoy about the concert. It helps us plan the next Young People's Concert and secure funding to keep doing these concerts for many more years!</p> <p>Mail to: Dayton Performing Arts Alliance Attn. Jeanita Olowe, Vice- President of Learning & Community Engagement 126 N Main Street, Suite 210 Dayton, OH 45402</p> <p>Or email to: education@daytonperformingarts.org</p>
Assessment	Students create reflections on their experience at the Young People's Concert.

Name _____ Class _____ Date _____

Reflection Activity

Imagine life without recorded sound. That means no podcasts, no radio, no TV. The only way to hear music would be to hear it performed live by the musicians at a concert hall. **Describe** life without recorded sound.

Send a thank-you note to the conductor Isaac Selya and the musicians of the Dayton Philharmonic Orchestra, thanking them for all the practice that went into preparing the concert for you. Let them know what you liked about your experience.

After the concert, write a short paragraph about the composition you enjoyed the most. **Describe** why you liked it and how it made you feel.

Write a five-line poem according to the following format:

Write	Line 1 = 1 word
A poem,	Line 2 = 2 words
A musical memory,	Line 3 = 3 words
In fifteen words. Remember:	Line 4 = 4 words
Add a word each line.	Line 5 = 5 words

Poetry by the Numbers
