

Young People's Concert

*Celebrating
250 Years*

through Song, Music, and Dance



DAYTON PERFORMING ARTS ALLIANCE

Opera Philharmonic Ballet

Educator Resource Guide

Dayton Philharmonic Orchestra
Caleb Thompson, Assistant Conductor

October 28, 2026

Welcome!

We are absolutely thrilled to bring you this resource for the upcoming Young Peoples' Concert: *Celebrating 250 Years Through Song, Music and Dance!* This guide is designed to spark excitement and help your students experience the performance with maximum joy, curiosity, and appreciation.

Get ready for an incredible journey! This performance was created specifically for young audiences, blending music of the Dayton Philharmonic Orchestra with the artistry of the Dayton Opera Artists-in-Residence and the Dayton Ballet School Ensemble. Together, they will bring history to life in a celebration of the United States of America's 250th Anniversary.

We know every classroom is unique, so we built this guide with total flexibility in mind! Please feel free to copy, adapt, and make these materials completely your own. Whether you use them to complement your existing curriculum or introduce new hands-on activities, these resources will help your students actively listen, observe, and connect with the stage.

Our biggest hope is that this experience is genuinely rewarding for you and acts as the perfect catalyst for your students' lifelong love of the arts. Thank you so much for choosing to share this experience with us— we cannot wait to see you and your students at the theater!

Jeanita Iféwándé Château Olówè,
Vice President for Learning & Community Engagement

Listen and Explore
When you see this
star click on it
for a link to the
music!



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Celebrating 250 Years

through Song, Music, and Dance

"Ring Shout" (from Four Black American Dances)	Carlos Simon (b.1986)
Dayton Ballet School Ensemble	
Double Bass Concerto No. 2	Giovanni Bottesini (1821–1889)
Dasu Hirakawa, Double Bass	
DPAAC Concerto Competition Winner	
"Beautiful Dreamer"	Stephen Foster (1826–1864) arr. Arthur Luck
Hanna Atsedewoin, Soprano	
Sarai Burgos, Mezzo-Soprano	
Alex Gushroski, Tenor	
Kade Bennett, Baritone	
"Pops Hoe-Down"	Richard Hayman (1920-2014)
Dayton Ballet School Ensemble	
"John Henry"	Aaron Copland (1900-1990)
"Johnny B. Goode"	Chuck Berry (1926-2017)
Hanna Atsedewoin, Soprano	
Sarai Burgos, Mezzo-Soprano	
Alex Gushroski, Tenor	
Kade Bennett, Baritone	
Star Wars: Episode 1 The Phantom Menace	John Williams (b.1932) arr. Jerry Brubaker
"Duel of the Fates"	
"The Stars and Stripes Forever"	John Philip Sousa (1854-1932)

ABOUT THE CONDUCTOR

Caleb Thompson
Assistant Conductor



Birthplace: Henrico, VA

First Music Lesson: Piano, when I was 4 from my sister, who was 6. My first REAL music lesson was when I was 7 on Violin.

Instruments I play: Violin, Piano, and Guitar, but I also sing.

I became a conductor because: I love working with other musicians and helping them communicate with each other.

My job as a conductor is: To help the musicians play as a unit.

Favorite food: Tacos

Place that I'd like to travel to in the USA: Redwood National Park or Grand Teton National Park

What I like to do in my spare time: I like to golf, run, and rock climb.

About our Opera Artists

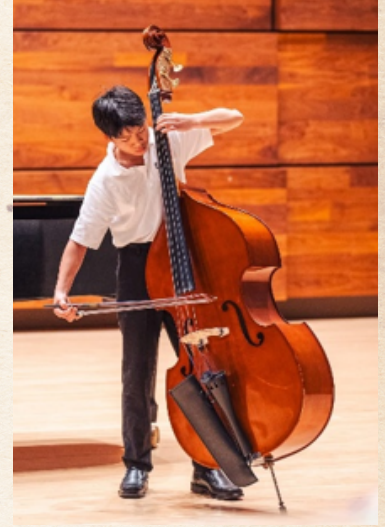
The Dayton Opera Artists-in-Residence Program was established in 1987 to serve as a professional training program for young singers as a bridge to move from the university/conservatory education experience into the arena of a professional opera company. Artists are selected by audition and, in addition to their training schedule, they work together to perform education and outreach programs in our community, helping to ensure the future of this magnificent art form in our area.

About our Ballet Dancers

Dayton Ballet School Ensemble provides pre-professional training for the most advanced students in the Dayton Ballet School. These talented dancers have many performance opportunities throughout the year, including The Nutcracker, Wright State University's Dance Concert and appearances with the Dayton Philharmonic Youth Orchestra, Dayton Opera, and the Dayton Philharmonic Orchestra.

About our Concerto Competition Winner

Dasu Hirakawa is a 14 year old double bassist who plays both classical and jazz. Growing up in a musical family, Dasu started studying the violin with his mother at age 6, and began playing the double bass in his 6th grade orchestra in Oakwood. Because he found that his violin skills were transferable, he quickly progressed in his new instrument. He is now a member of the Dayton Philharmonic Youth Orchestra and the Springfield Youth Symphony. Dasu also performs regularly in the double bass section of the Springfield Symphony Orchestra through the Project Protege program. He is a freshman at the Oakwood High School, and he is currently studying classical bass with Mr. Steve Ullery and jazz with his father. He recently won second place in the American Virtuoso International Music Competition in the Young Musician Group B division. Dasu performs on a double bass made by the Cincinnati Bass Cellar, which was carved by members of DPO's double bass section. Outside of music, Dasu likes to learn and challenge himself as part of the Oakwood Academic Decathlon team. In the future he wants to continue to grow and push himself to get better results from his instrument.



Concert Manners Guide

Discuss the difference between attending a live symphony orchestra concert, attending a rock concert, and listening to music at home:

- 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?

Review these simple rules with your students to ensure a safe and respectful experience for everyone!

DO

- Keep hands and feet to yourself in your assigned seat.
- Listen actively with your ears and eyes on the stage.
- Clap warmly when the conductor enters.
- Showing Appreciation: Look for the conductor to lower their arms at the end of a piece—that is your signal to applaud!

Don't

- Don't talk, whisper, or make noise during the music.
- Don't bring food, drinks, or chewing gum into the hall.
- Don't leave your seat during a piece unless it's an emergency.

Concert Manners Sorting Activity:

Partner students in groups of 2 to 4. 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.

Concert Manners Guide

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 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

Concert Vocabulary

Introduce these core terms to your students prior to the performance:

Folk Music: It is music of the 'common folk' passed down through generations, often in many versions and without a known author. Frequently used for storytelling, daily work, social gatherings, and political or religious expression.

Indigenous Music: The sacred, traditional music created by First Nations and Native peoples. It deeply connects voice, drums, and flutes to nature, spiritual ceremonies, and community heritage.

Blues: A genre of music created by African Americans in the Deep South, rooted in work songs and spirituals. It uses a repeated 12-bar pattern and expressive "blue notes" to share feelings of struggle, hope, and everyday life.

Jazz: A uniquely American genre of music that grew out of the blues and is famous for its steady bounce (syncopated rhythms), expressive sounds, and making up music on the spot (improvisation).

Movie Scores (Film Music): Music written specifically to go along with a film. It uses instruments to build suspense, heighten emotion, and help tell the story on screen.

Marches: A piece of music with a strong, steady beat, originally created to help soldiers keep in step while walking together.

“Despite what popular Western culture may have you thinking, the sound of Indigenous communities isn’t limited to flutes and Tom-tom drums! Indigenous music also permeates dubstep, jazz, and death metal. Aspects of traditional Native sound make up the heartbeat of rock’n’roll. “

Katrina Coker ©2024, PBS

Click on the star to listen to Cheyenne Bearfoot explain how modern genres are influenced by Indigenous music.



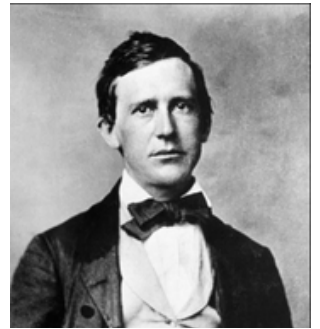
About the Composers



Carlos Simon (born in 1986) is an amazing African-American composer. He writes Western classical music, which is a type of music that has been around for a long time. Carlos Simon is the main composer at the John F. Kennedy Center for the Performing Arts, which is a famous place for arts in Washington, D.C. He uses music to share important stories about American history, community life, and art. For example, one of his pieces, *The Block*, was inspired by paintings of vibrant city neighborhoods.

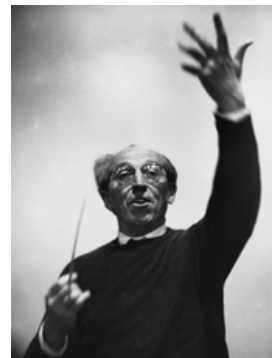
Giovanni Bottesini (1821–1889) was an Italian Romantic composer, conductor, and legendary double bass player. Often called the "Paganini of the Double Bass," he shocked audiences worldwide by showing that the largest, lowest instrument in the orchestra could sing as high and fast as a violin.

Stephen Foster (1826–1864) was an American songwriter often called the "Father of American Music." He wrote over 200 songs, including classic folk tunes that millions of people still know and sing today. He was one of the very first people in the United States to try making a living strictly as a professional songwriter without another day job.



Richard Hayman (1920–2014) was an American arranger, conductor, and harmonica virtuoso best known for his amazing work with orchestras. For over 50 years he served as the chief music arranger for the Boston Pops Orchestra. The Boston Pops is famous for playing light, fun, and popular music using a full orchestra. Beyond the concert hall, he arranged and orchestrated music for Hollywood studios, television specials, and national celebrations. He was known for his sparkly jackets, harmonica solos, and funny jokes.

Aaron Copland (1900–1990) was an American composer, conductor, and author often called the "Dean of American Composers." He created a unique musical style that captured the vast landscapes, open spaces, and spirit of the American frontier. He famously incorporated traditional songs into his music, like the Shaker tune "Simple Gifts" in *Appalachian Spring*.



Chuck Berry (1926–2017) is known as the father of rock and roll. He took the basic elements of rhythm and blues and added his signature electric guitar solos, catchy lyrics, and great showmanship to birth a new style that became rock and roll. A self-taught musician who began playing guitar in junior high school, Berry was the first Black rock and roll musician who found popularity among both white and Black audiences in the 1950s, when the US was deeply entrenched in segregation. Berry's music was deemed so important that his hit song "Johnny B. Goode" was selected to be placed on the Voyager space probes launched in 1977 and sent out into deep space!



John Williams (born 1932) is one of the most famous and successful film composers of all time. Over a career spanning more than seven decades, he has written the iconic music for many of the most beloved movies in cinema history. He composed the thrilling themes for all nine Star Wars films, the first three Harry Potter movies, Indiana Jones, and Jurassic Park. He has been nominated for over 50 Academy Awards, making him the second most-nominated individual in Oscar history (behind only Walt Disney).

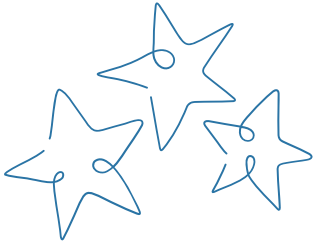
John Philip Sousa (1854–1932) was an American composer and bandmaster known around the world as "The March King." He wrote over 130 patriotic military marches that are still played at parades, football games, and national celebrations today. When he was 13, he tried to run away to join a circus band! To stop him, his father enlisted him as an apprentice musician in the United States Marine Band.



*Listen and Explore
Florence Price*

While our concert celebrates 250 years of American history, we only have time to share a small sample of the incredible music created in our country. Many other groundbreaking American composers helped shape our music, including Florence Price, the first African American woman to have her music played by a major symphony orchestra, and Gabriela Lena Frank, a celebrated Hispanic American composer who is the winner of the 2026 Pulitzer Prize in Music. Musicians across America continue to create diverse, exciting music that tells our nation's story!

*Listen and Explore
Gabriela
Lena Frank*



About the Composers

NAME: _____

DATE: _____

1. Stephen Foster is often called the "Father of _____ Music."

A) Rock

B) Jazz

C) American

2. Richard Hayman was best known for creating over 500 arrangements for which famous orchestra?

A) The London Symphony

B) The Boston Pops Orchestra

C) The Marching Band

3. Chuck Berry is often called by which famous nickname?

A) The March King

B) The Father of Rock and Roll

C) The Dean of American Composers

4. Which famous American composer wrote the music for Star Wars, Harry Potter, and Jurassic Park?

A) Aaron Copland

B) Stephen Foster

C) John Williams

5. John Philip Sousa wrote over 130 marches. What is his famous musical nickname?

A) The March King

B) The King of Rock

C) The Opera Prince

Bonus: What giant brass instrument that wraps around a player's body was named after John Philip Sousa?

A) Sousaphone

B) Saxophone

C) Xylophone

Pre-Concert Lesson

Before diving into the orchestral pieces on the program, students explore how personal and family traditions connect to the broader story of American music. Just as the concert highlights traditions passed down through generations—from the African American “Ring Shout” to early American Folk “Pops Hoe-Down”—students will discover how their own lives contain musical living history

Learning Objectives

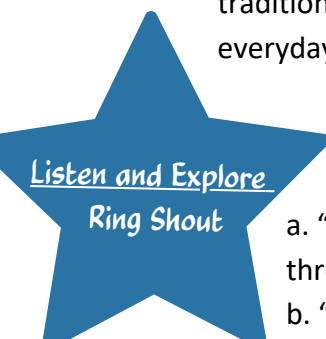
- Connect personal and family experiences to musical concepts like folk music and tradition.
- Analyze how music and dance preserve history, celebrate culture, and bring communities together.
- Express personal heritage through a short interview-based reflection.

Essential Guiding Prompt

"Does your family have a song, piece of music, or dance that is special or relevant to your family?"

1. Hook & Whole-Group Discussion

- Ask the Class: "Think about celebrations in your life—birthdays, holidays, road trips, or family gatherings. Is there a song that always plays? A dance everyone does together? A lullaby a parent or grandparent sang to you?"
- Define 'Living Tradition': Explain that music passed down through families is called a living tradition. Just like Carlos Simon's “Ring Shout” or Stephen Foster's “Beautiful Dreamer,” everyday music helps people remember where they come from and who they are.



Listen and Explore
Ring Shout

2. Concert Connection

Examine the Program: Show students two contrasting pieces from the concert list:

- a. “Ring Shout” (Carlos Simon): Sacred movement and song passed down through African American generations.
- b. “Pops Hoe-Down” (Richard Hayman): Lively folk dances created so communities could celebrate together after harvests.

Discuss: How do these pieces show that American history was built by many different family traditions joining together?



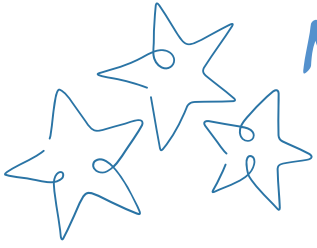
Listen and Explore
Pops Hoe-Down

3. Personal Reflection Activity

Provide students with the "My Family's Musical Blueprint" worksheet below. Allow time for individual writing or take it home to interview a family member.

(Note: For students who may not have traditional family units or established home traditions, encourage them to write about a song shared with close friends, a favorite sport team's anthem, or a community tradition!)

Wrap-Up Question: "When we go to the concert, we will hear music written by composers sharing their traditions. How does hearing someone else's music help us understand them better?"



My Family's Musical Blueprint

NAME: _____

DATE: _____

Does your family (or group of friends) have a song, piece of music, or dance that is special or relevant to you?

1. What is the name of the song, dance, or music?

(If you don't know the title, describe what it sounds like!)

2. When or where do you usually hear or perform this music? *circle all that apply*

Birthdays

Cooking/Doing Chores at home

In the car/Road trips

Holidays/Celebrations

Bedtime

Other _____

3. Why is this music special to your family? How does it make you feel?

4. Ask a parent, grandparent, or guardian:

"What is a song or dance from when you were my age that you still remember?"

Song Title/Description:

Who sang or played it?

"Beautiful Dreamer"

Composer: Stephen Foster (arr. Arthur Luck)

Written in 1862 during the American Civil War, "Beautiful Dreamer" is one of America's earliest popular parlor songs. Parlor Music: Back in the 1800s, families didn't have radios or Spotify. They gathered around the piano in their living room (called a "parlor") to sing songs together, and this was one of the most famous. The soothing, rolling melody feels like a lullaby, inviting listeners to pause and dream. The lyrics invite a "beautiful dreamer" to wake up into a calm world filled with moonlight, starlight, and dewdrops, leaving behind all the worries of the busy day.

Prompt: How did families in the 1800s listen to songs like "*Beautiful Dreamer*" before radios or phones existed?

Let's imagine we don't have TV, YouTube or Spotify and are looking to do something together as a family after school. So we decide to sing songs together to pass the time!

Listening Activity:

Listen to 30 seconds of the song.

- Ask the Class: "How does this song make you feel?"
Sleepy & Calm or Energetic & Loud, Peaceful or Excited
- Discuss: Does the music feel fast like a race car, or slow and rocking like a cradle?



Stephen Foster uses words to paint a quiet, nighttime picture.

Read the lyrics to the class:

Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee,
Sounds of the rude world heard in the day,
Lulled by the moonlight have all passed away!
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody,
Gone are the cares of life's busy throng
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea,
Mermaids are chaunting the wild lorelie,
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
Een as the morn on the streamlet and sea,
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

Classroom Assignment (Creative Writing): Play 30-second audio clip or more. Ask students to write a short paragraph or poem starting with the phrase: "In my favorite dream, I saw..." Focus on using descriptive adjectives that match the calm tone of the music.

"Pops Hoedown"

Composer: Richard Hayman

*Listen and Explore
Pops Hoedown*

A "hoedown" is an energetic American folk dance traditionally accompanied by fiddles and banjos. Richard Hayman took fast-paced, classic American folk tunes and arranged them for a full orchestra, creating a toe-tapping medley that sounds like a lively barn dance.



NAME: _____

DATE: _____

1. What does a "hoedown" sound like? (Circle all that apply)

- ☐ Fast & Energetic
- ☐ Slow & Sleepy
- ☐ Danceable & Upbeat
- ☐ Serious & Quiet

2. How does the music make you want to move? (Circle all that apply)

- ☐ Tapping my feet
- ☐ Sleeping in a chair
- ☐ Skip and Hop
- ☐ March like a soldier

3. Is the overall speed (tempo) of this piece mostly:

- ☐ Allegro (Fast)
- ☐ Lento (slow)

4. Richard Hayman wove famous American folk tunes into this orchestral piece.

Put a checkmark next to each tune you hear as you listen:

- ☐ "Pop Goes the Weasel"
- ☐ "Turkey in the Straw"
- ☐ "The Devil's Dream"
- ☐ "Chicken Reel"

5. Which instrument section plays the fast, repeating "fiddling" tunes most of the time?

- ☐ A) Brass (Trumpets, Trombones)
- ☐ B) Strings (Violins, Cellos)
- ☐ C) Percussion (Snare Drums, Cymbals)

“John Henry”

Composer: Aaron Copland

Composers like Aaron Copland and modern American writers often draw inspiration from folk heroes like John Henry to create vibrant, driving orchestral music. John Henry is a legendary American folk hero—an African American “steel-driving man” famous for his immense strength, determination, and courage. His story represents the spirit and hard work of the laborers who built the nation's railways in the 1800s. Copland uses heavy percussion and metallic orchestral hits to recreate the sound of hammers striking steel.

Listen and
Explore
John Henry

Discuss: Why do you think workers sang folk songs like “John Henry” while doing hard work?

- o To help them keep a steady rhythm and work together
- o To make time pass faster during a long day
- o To share stories about brave heroes
- o All of the above

Classroom Assignment (Sound Effects & Storytelling):

Read the story of John Henry to the class. Divide students into groups and assign them a sound to recreate using classroom percussion (e.g., triangle for metal picks, woodblocks for train tracks, bass drum for hammer strikes). Play along with Copland's piece during the mechanical train sections.



“Johnny B. Goode”

Composer: Chuck Berry

A pioneering 1950s hit that helped launch Rock 'n' Roll. Built on a classic blues chord progression, its driving guitar riffs and syncopated beat show how African American rhythm and blues transformed modern popular music worldwide. Chuck Berry's driving guitar riffs and storytelling lyrics became a symbol of mid-20th-century youth culture.



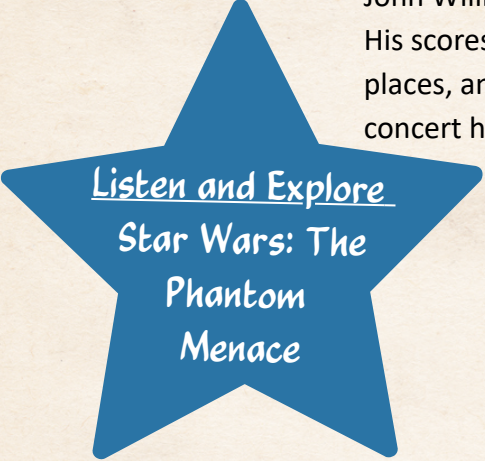
Listen and Explore
Johnny B. Goode

Classroom Assignment (Rhythm & Genre): Introduce the concept of a “steady beat” versus “syncopation” (off-beat rhythms). Have students pat their knees to the steady 1-2-3-4 beat, then practice clapping on the strong beats (beats 2 and 4) along with the track to feel the rock 'n' roll groove.

Star Wars: Episode 1 - The Phantom Menace: “Duel of the Fates”

Composer: John Williams (arr. Jerry Brubaker)

John Williams is widely regarded as one of the greatest film composers of all time. His scores use specific musical themes (called leitmotifs) to represent characters, places, and cinematic ideas. This arrangement brings the drama of the film to the concert hall and brings cinema storytelling directly to the concert stage.



Listen and Explore
Star Wars: The
Phantom
Menace

What is a Leitmotif?

A leitmotif is a "musical nametag"—a special melody written for a specific character, place, or idea.

When you hear this main theme played loudly in the movie, who or what do you picture?

As you listen, pay attention to how the music changes between dark, dramatic sections and heroic sections

NAME: _____

DATE: _____

1. Which instrument section plays the very first loud, notes of the main theme?

A) Brass

B) Strings

C) Woodwinds

2. What are the violins doing in the background while the brass plays the melody?

A) Playing slow, quiet chords

B) Playing super-fast, fluttering notes that sound like sparkling stars

C) Tapping their instruments with their bows

3. Which percussion instrument gives the music a strong, driving beat like a marching space army?

A) Triangle

B) Snare Drum & Timpani

C) Maracas

“The Stars and Stripes Forever”

Composer: Stephen Foster (arr. Arthur Luck)

John Philip Sousa’s “The Stars and Stripes Forever” is the official march of the United States of America. Sousa composed his most famous march in his head when he was on a ship coming back from a trip to Europe with his band. When the ship docked, he put the march down on paper and named it after the American flag he was so glad to see when he got home.

“The Stars and Stripes Forever” begins with a short, rousing introduction, followed by three contrasting melodies of varied moods. The boldest of those melodies is restated grandly along with a formidable piccolo solo in the finale. Although Sousa had set his own poetry to the music, the piece is more often heard in its instrumental form. From its debut, The Stars and Stripes Forever became a fixture of American life. Sousa’s own band carried it to every corner of the country, from dusty fairgrounds to grand concert halls. During World War II, it rallied troops and civilians alike, a musical reminder of what they were fighting for. In 1987, Congress sealed its legacy, naming it the National March of the United States—a rare honor for a piece of music.

Listen and Explore
The Stars and
Stripes
Forever

Listen to “The Stars and Stripes Forever” and answer the following questions:

1. Does Sousa use dynamics to contrast loud and soft sections?
2. Is the piccolo or the flute used as a solo instrument?
3. Are there any sections which repeat in the music?
4. Does the final section sound like one, two or three themes played together?
5. Does Sousa use the tuba in an important role?

Flags of our History

All of these flags are important to the history of our country.

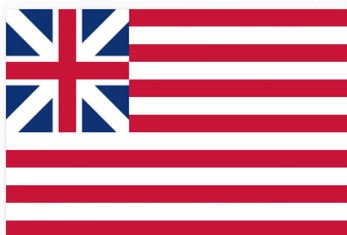
Can you draw a line matching the name of the flag with its picture?



Betsy Ross Flag



Star Spangled Banner



Grand Union Flag

Modern USA Flag



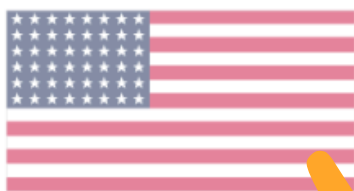
ACTIVITY KEY

About the Composer: 1- C 2- B 3- B 4- C 5- A BONUS: Sousaphone

Pops Hoedown: 1- Fast & Energetic, Danceable & Upbeat 2- Tapping feet, skip & Hop
3- Allegro 4- All of the above 5- B Strings

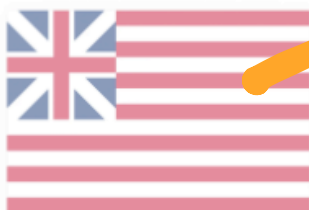
John Henry: discussion question answer is All of the above

Star Wars: 1- A 2- B 3- B 4- All of the above 5- B Strings



Betsy Ross Flag

Star Spangled Banner



Grand Union Flag

Modern USA Flag

