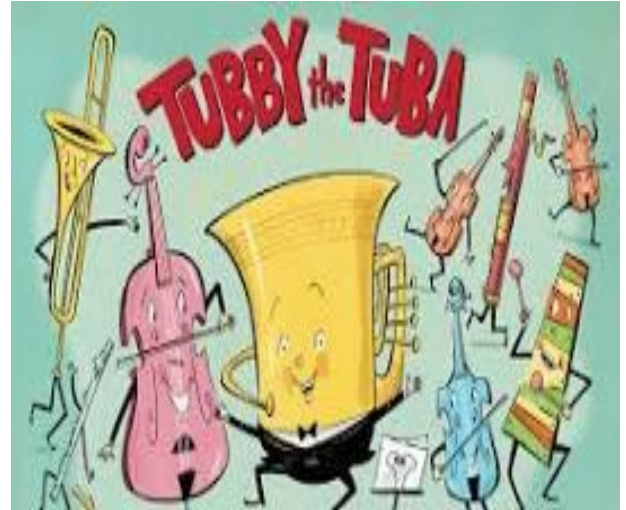
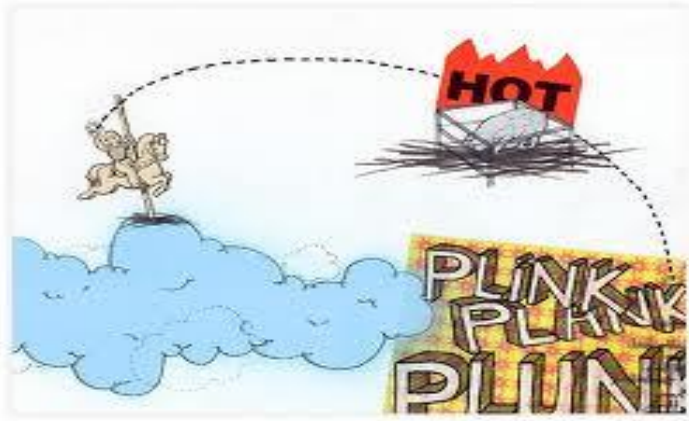


BVSO Children's Concert 2023



Preparation Packet for Teachers

For 4th and 5th Grade Students

Monday, January 23, 2023

9:30 a.m. and 11:00 a.m.

Rudder Auditorium
Texas A&M University



The Eagle



This program made possible in part through Hotel Tax Revenue funded from the Cities of Bryan and College Station through The Arts Council. This project is also supported in part by an award from the National Endowment for the Arts.



Overview

Everyone who is a part of the Brazos Valley Symphony is delighted that you and your students will be attending the **2023 Children's Concert**. So that this experience will be a positive one for all, we offer this packet of information to help you prepare your 4th and 5th grade students for the concert. These materials are arranged to facilitate selecting single pages to copy or to project.

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**This Teachers Guide is for the BVSO
Children's Concert on **January 23, 2023**
These and subsequent guidelines can be downloaded
at the Symphony's website. www.bvso.org/childrens-concerts/**

Texas Essential Knowledge and Skills (TEKS) for Fine Arts

The Brazos Valley Symphony's Annual Children's Concert provides a unique opportunity for students to practice the four basic strands outlined in the TEKS document: musical literacy; creative expression; historical and cultural relevance; and critical evaluation and response. You will find references in green to the TEKS criteria throughout this packet.

§117.115. Music, Grade 4, Adopted 2013.

(a) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

(A) categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;

(B) categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and

(C) identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;

(B) sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

(A) create rhythmic phrases through improvisation or composition;

(B) create melodic phrases through improvisation or composition; and

- (C) create simple accompaniments through improvisation or composition.
- (5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:
- (A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
 - (B) perform music representative of America and Texas, including "Texas, Our Texas";
 - (C) identify and describe music from diverse genres, styles, periods, and cultures; and
 - (D) examine the relationships between music and interdisciplinary concepts.
- (6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:
- (A) exhibit audience etiquette during live and recorded performances;
 - (B) recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
 - (C) describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
 - (D) respond verbally and through movement to short musical examples;
 - (E) describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
 - (F) justify personal preferences for specific music works and styles using music vocabulary.

Source: The provisions of this §117.115 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

§117.118. Music, Grade 5, Adopted 2013.

(a) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

(A) distinguish among a variety of musical timbres, including those of children's voices and soprano, alto, tenor, and bass adult voices;

(B) distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as abac, AB, and ABA; rondo; and theme and variations presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and

(C) identify and interpret new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments independently or in groups with accurate intonation and rhythm;

(B) sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

(A) create rhythmic phrases through improvisation and composition;

(B) create melodic phrases through improvisation and composition; and

(C) create simple accompaniments through improvisation and composition.

(5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- (A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;
 - (B) perform music representative of Texas and America, including "The Star Spangled Banner";
 - (C) identify and describe music from diverse genres, styles, periods, and cultures; and
 - (D) examine the relationships between music and interdisciplinary concepts.
- (6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:
- (A) exhibit audience etiquette during live and recorded performances;
 - (B) identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
 - (C) describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
 - (D) respond verbally and through movement to short musical examples;
 - (E) evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
 - (F) justify personal preferences for specific music works and styles using music vocabulary.

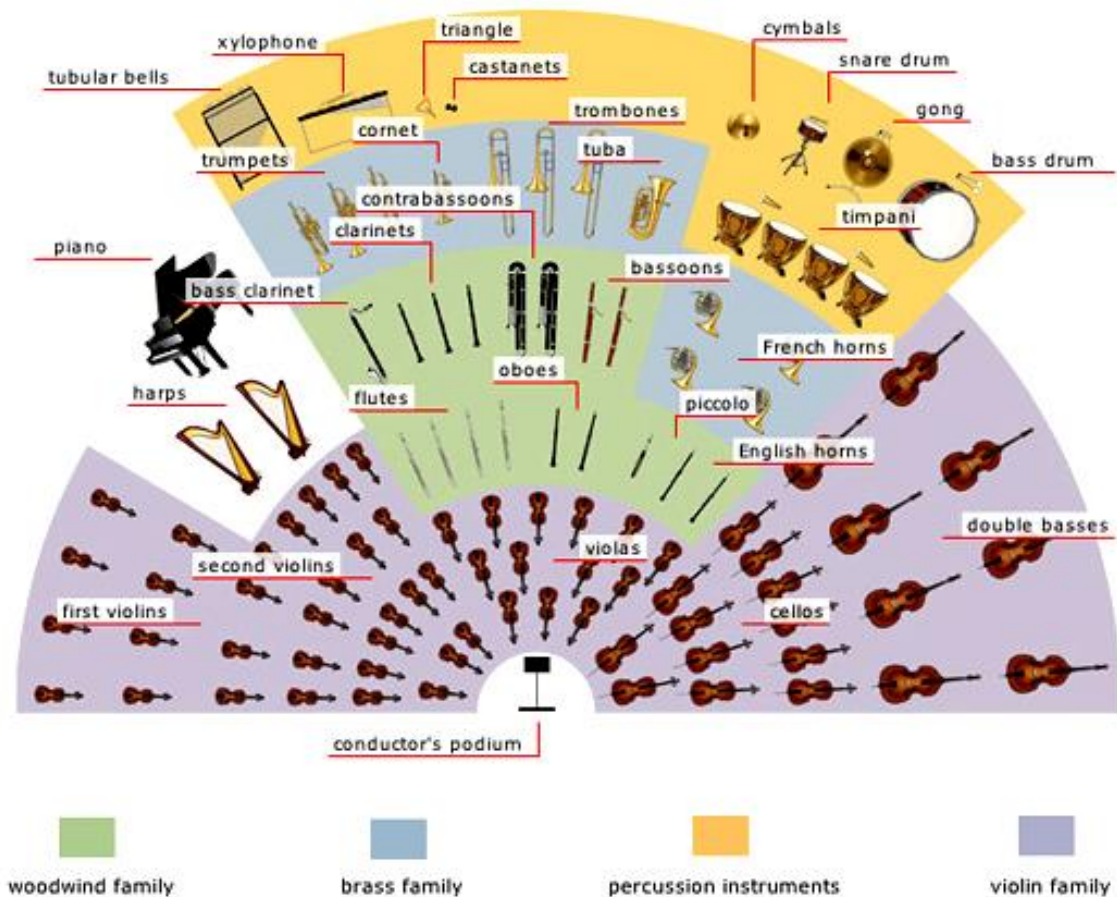
Source: The provisions of this §117.118 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

What is a Symphony Orchestra?

TEKS 117.115 (1) B

TEKS 117.118 (1) B

A symphony orchestra is a large group of musicians who play together on various instruments, usually including strings, woodwinds, brass and percussion. Here is a diagram of the seating arrangement of an orchestra. It may vary slightly, depending on how many players there are and what instruments are actually needed to play a piece of music.



Sometimes, just the violin family plays a work. When this happens, the ensemble is called a “String Orchestra.” When composers include woodwind, brass, and percussion, as well in their work, it is called a “Full Orchestra.” One of the pieces you will hear at this concert: **Leroy Anderson’s “Plink, Plank, Plunk!”** is written for string orchestra. You will hear instruments in full orchestra in Kleinsinger’s “Tubby the Tuba.”

About the Violin

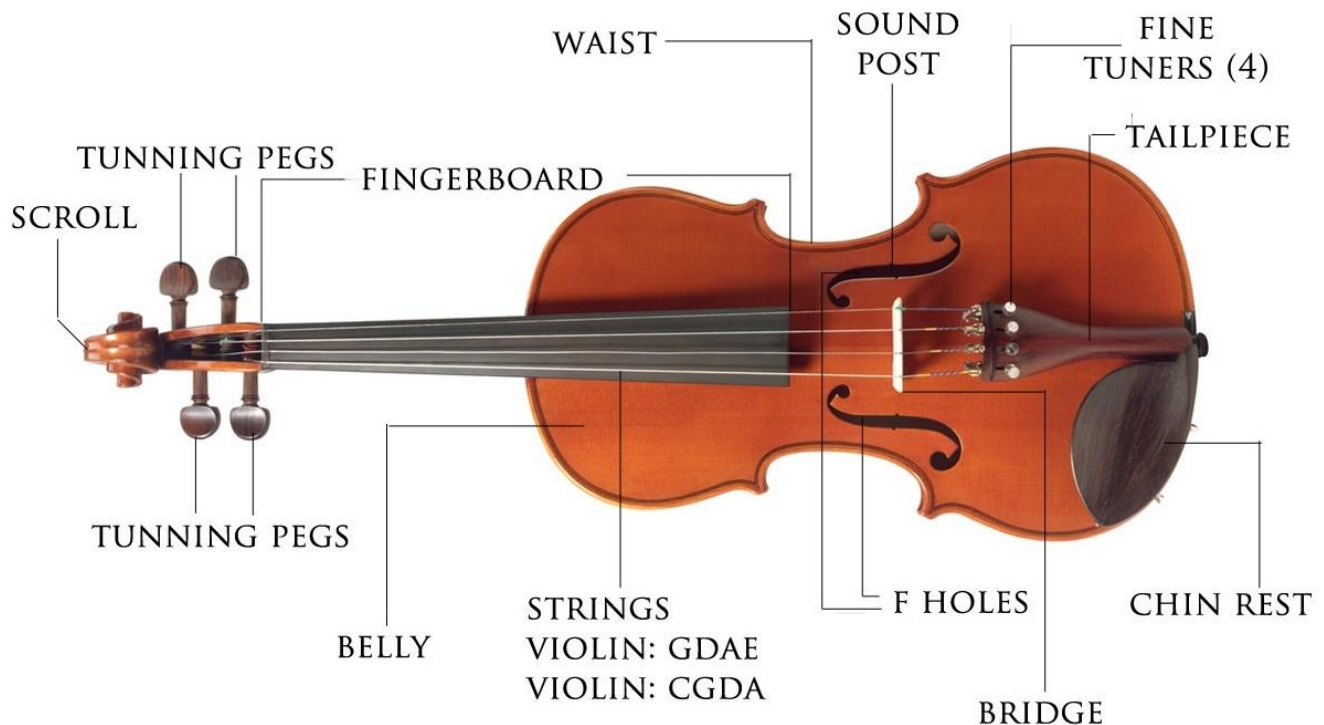
TEKS 117.115 (1) B

Violins are a mainstay of the orchestra. You may have noticed that there are more violins in an orchestra than any other instrument. The violin is a member of the string family. String instruments are played by plucking or drawing a bow across their tuned strings.

The record of the first bowed string instrument in Europe comes from the 9th century. The violin was developed in Italy in the early 1500s. The kind of wood that is used to make a violin and small differences in how the wood is carved can make a big difference in how the instrument sounds. Violins that are hand-made by master craftsmen are quite prized. Andrea Amati was the first Italian to develop the violin in the mid-1500s, but the most famous maker was Antonio Stradivari (1644 –1737). Some of Stradivari's instruments still exist today. They've been played for 300 years and still sound wonderful!

The length of a string determines its pitch. When the violinist draws the bow across an open string, or plucks that string with a finger, the string vibrates and a pitch sounds. If the violinist places a finger firmly on the string, holding it down on the fingerboard, it shortens the length of the string that can vibrate. Now when the violinist draws the bow across the string or plucks it, a different pitch sounds. Because the vibrating string is shorter, this new pitch is higher than the first one.

https://www.youtube.com/watch?v=D0_sMY4pQPU (10 minutes)- a short video that shows a violinist demonstrating tone, scale, and the basic tips for playing the violin.



About the BVSO

TEKS 117.118 (1) B

Most symphony orchestras are located in large cities like Dallas and Houston. Our community is very fortunate to have a fine symphony orchestra right here in Bryan/College Station.

The Brazos Valley Symphony Orchestra (BVSO) was formed in 1981 by the merger of the College Station Chamber Orchestra and the Brazos Symphony.

The BVSO is a professional orchestra comprised of musicians from Bryan/College Station, as well as throughout Texas. Professional musicians come from all over Texas to audition to play with the BVSO. The Orchestra presents seven subscription concerts each season, playing the full range of musical periods and styles. Educational activities include annual concerts for 4th and 5th graders and “Symphony Goes to School” visits. The Friends Association of the Symphony Orchestra organization (FASO) sponsors an annual concerto competition for talented young musicians, as well as the Children’s Concert.

Important People in the Symphony Orchestra

There will be many people to focus on in the orchestra, but you’ll want to pay special attention to two of them.

The Conductor: This is the person who stands in front of the orchestra. He leads them so they know when and how to play, he may make some announcements to the audience about the music and he thanks the audience for their applause. This is the conductor. He or she is often addressed as “Maestro” or “Maestra.” The BVSO has had three conductors in its over 40-year history: Harold Turbyfill, Franz Krager, and its current Music Director/Conductor, **Dr. Marcelo Bussiki**.



The Concertmaster: Another important person is the Concertmaster. This person sits in the very first chair of the first violin section, just to the conductor’s left. He acts as a liaison between the conductor and the orchestra. The concertmaster is the confident violinist who strides across the stage after everyone else, lifts his bow, waits for an oboe to sound ‘A’ and tunes the orchestra. When the conductor strides out, the concertmaster is the only one who gets to shake his hand. The concertmaster of the BVSO is **Javier Chaparro**. Previously, he was with the Sinfonica Nacional in Lima, Peru, the Fine Arts Theatre Orchestra in Mexico City, and the Austin Symphony Orchestra.



Meet the Maestro



Dr. Marcelo Bussiki is the current music director/conductor of the Brazos Valley Symphony Orchestra and has been in the position since 1996. He is also the Vice-Chancellor of Academic Affairs at Blinn College. Born in Cuiaba, capital of Mato Grosso State in Brazil, Bussiki left home at age 14 to study at the Brazilian Conservatory of Music in Rio de Janeiro. He continued his conducting studies under Maestro Roberto Duarte at Rio de Janeiro Federal University. Upon graduation, he was named music director of the orchestra of the Federal University of Mato Grosso, serving for six years. Bussiki was

awarded knighthood in the Ordem de Merito de Mato Grosso in recognition of his pioneering work in cultural expansion and musical education. He received the title of 'Oficial', the highest honor that the executive power can confer upon an artist in Brazil.

Bussiki came to the United States in 1992 under a scholarship from the Brazilian government and studied at the Moores School of Music at the University of Houston. From 1994-1996, he directed that university's New Music Ensemble, developing an extensive repertoire of modern and contemporary music. He received a doctorate of musical arts in conducting from the University of Houston in 1998.

During his tenure with the Brazos Valley Symphony Orchestra, Marcelo Bussiki has been in demand as a guest conductor in Texas and out of state. In October 2001, he conducted a premiere performance of the Organ Concerto by vanguard U. S. composer Lou Harrison, featuring organist John Walker and the Carnegie-Mellon Percussion Ensemble, in Pittsburgh, Pennsylvania. In September, 2002, he returned to his native Brazil under sponsorship from the Brazilian National Bank in Rio de Janeiro to conduct 15 performances of Gaetano Donizetti's opera Viva la Mama, as well as other symphony concerts in Rio de Janeiro and Brasilia. Bussiki conducts several concerts a year at the International Festival Institute at Round Top, Texas. He was conductor for the first International Guitar Festival in 2005, 2006, 2007, and again in 2016. In 2014, Bussiki was honored as "Artist of the Year" by The Arts Council of Brazos Valley. Dr. Bussiki begins his 26th season as the artistic leader of the BVSO.

You have a Chance to Try Conducting!

Maestro Bussiki will draw the name of one student and ask him/her to conduct Plink, Plank, Plunk! by Leroy Anderson. Each teacher is encouraged to coach his or her students in how to beat in 2/4 time, how to begin the piece and how to end. Teachers may choose names to place in the drawing as they enter the auditorium. **Please only**

ability to do this. At the

enter the names of students who have shown an

beginning of the performance, a name will be drawn and that

student will come backstage, ready to take the baton and lead the

Brazos Valley Symphony Orchestra. Students may practice by conducting

the recording of this piece by listening here:

<https://www.youtube.com/watch?v=eFsx8EPZ4pk> (2:57 minutes)

Maestro Bussiki will conduct the opening chords of the piece, then the student conductor will take over as the first theme begins.



A tip from the Maestro:
Think about the music before you begin.

What to Expect at a Concert

TEKS 117.115 (6) A

TEKS 117.118 (6) A

Before the Concert

Going to a concert is not like going to a movie. There are real people on the stage, and just as you can see and hear them, they can see and hear you. When you enter the concert hall, there may be some musicians already on stage. They are tuning their instruments and warming up, much as athletes warm up before a big meet. The difference is that the musicians need to be able to hear what they are doing, so it is important for the audience to speak in low voices. While you are waiting for the concert to begin, you can read over the program to learn more about what you are about to hear. It is also a good idea to review what you know about the instruments of the orchestra and where they are located on the stage.

You will know that the concert is about to begin when the concertmaster walks out onto the stage. The concertmaster is the last member of the orchestra to arrive on stage. Usually the audience applauds at this time to let the concertmaster, and the entire orchestra, know that they are looking forward to the concert. The concertmaster helps to tune the orchestra by asking the oboe player to play the pitch "A." Usually the brass and woodwinds tune first; they make sure the "A" they play on their instruments matches the oboe's "A." Next, the strings tune. When everyone is ready, they are quiet. Then the conductor will come out on stage, and you may applaud again. Often the concertmaster will stand and signal the entire orchestra to stand. This is a way to honor the conductor, and also to acknowledge the audience's applause.

During the Concert

When you watch a live concert, it is not the same as watching a concert on TV. Remember: the performers can hear you! If you make noise or wiggle a lot or play with an electronic device, it distracts the performers and makes it hard for the musicians to hear each other, and it interferes with the music for the other people.

Here are some ways that you can be a good listener in the audience:

Use your musical memory: Listen for repetition and change. Often you will hear a melody repeated and altered in a composition. Listen to how the composer first presents the tune, and/or rhythm and then later brings it back.

Notice tone color: Instrumental sounds are carefully selected and combined to express various moods and colors. Ask yourself why the composer chooses these particular instruments to express feelings. You may notice which instruments are playing a melody. Maybe you will hear the melody again, but played by a different instrument.

Focus on details: Notice rhythmic patterns, tempo, melodies, harmony, dynamics, etc. Observe just one or two elements for awhile. Follow a melody as it moves through the orchestra. Notice when the string players use *pizzicato* or *arco* techniques.

When to clap: You will know when to clap at the end of a piece because the conductor always lowers her or his arms and turns around. Sometimes the conductor will lower her or his arms, and the music will stop, but the conductor will not turn around. This is not the right time to clap, because it means there are more sections, or movements, of the same piece to be played. When the piece is completely over, the conductor always turns around and bows. When you clap, or "applaud," you are telling the musicians that you are glad they played for you. Even if you don't like the music that much, it's nice to thank the musicians for playing.

After the Concert

Which pieces did you like best? Were you able to see all the instruments? Was the concert what you expected? Discuss how the music affected you emotionally with your friends and your teacher.

BRAZOS VALLEY SYMPHONY ORCHESTRA
The Children's Concert~ January 23, 2023

Performances at 9:30 a.m. and 11:00 a.m.

TEKS 117.115 (5) C
TEKS 117.118 (5) C

PROGRAM

Getting to Know the Orchestra and its Instruments

Marcelo Bussiki

Sections of the Orchestra

Plink, Plank, Plunk!

Leroy Anderson
(1908 - 1975)

Student Conductor

Tubby the Tuba

George Kleinsinger
(1914 - 1982)

Featuring Larry Campbell, Tuba



About the Music.

Leroy Anderson was born in Cambridge, Massachusetts. His parents were Swedish immigrants who came to the United States as children. From a musical family, he became a composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra during the 20th century. He composed “*Plink, Plank, Plunk!*” in 1951. Anderson’s musical style employs creative instrumental effects that occasionally makes use of sound-generating items such as typewriters and sandpaper.

George Kleinsinger was an American composer born in San Bernardino, California. The son of Jewish immigrants from Poland, he is best known for his collaboration with song writer, Paul Tripp, on the 1940s children’s song “Tubby the Tuba.” Kleinsinger’s better-known works frequently include colorful instrumental effects in his light-hearted tunes for younger listeners.



Notes about the Composers

George Kleinsinger was an American composer born February 13, 1914 at San Bernardino, California, the son of Jewish immigrants from Poland, who is best known for his collaboration with Paul Tripp on the 1940s children's song "Tubby the Tuba." He was six when the family moved east, and he graduated from high school in New York City. Abandoning earlier thoughts about becoming a dentist, Mr. Kleinsinger earned a B.A. degree in music from New York University. He was further educated in private music study and studied composition at the Juilliard School. He served as music director at Civilian Conservation Corps (CCC) camps. During World War II, he was music supervisor with the 2nd Service Command, ASF. Following the war, he established himself from the 1940s-on as a versatile composer of songs and instrumental pieces, often using Native American rhythms.

Among Kleinsinger's better-known works, which frequently employed colorful instrumental effects, were his light-hearted tunes for younger listeners: "Tubby the Tuba" (1946), "Pee-Wee the Piccolo" (1946), "Street Corner Concerto" for harmonica and orchestra (1946), "Brooklyn Baseball Cantata" (1948), and "Tubby the Tuba Goes to the Circus." He also wrote the popular "I Hear America Singing" inspired by Don Marquis. His other popular song compositions included "Christmas Is a Feeling In Your Heart", "Toujours Gai", "The Growing-Up Tree", and "John Brown's Body." His television scores include "Greece – The Golden Age," and "Archy and Mehitabel," performed at Town Hall in 1954 and based on the popular newspaper columns by Don Marquis about Archy, the eloquent cockroach and Mehitabel, the impulsive cat. Three years later the sequel became the Broadway musical "Shinbone Alley," featuring Eddie Bracken and Eartha Kitt.

For the last 25 years of his life, Kleinsinger was a resident at New York's famous Chelsea Hotel in Manhattan, where he was famous for his menagerie that included birds, monkeys, reptiles, and a koala bear. Among his later works were "Prelude, Lament and Jig," a viola concerto in memory of the late Irish writer Brendan Behan, and a symphonic work with voice, "Shabbat Shalom," written for Congregation Beth Israel in Houston and performed there in 1979. He died at the age of 68 from malignant melanoma in New York City, NY.

Three years following his Broadway musical "Shinbone Alley," Brooks Atkinson, then the drama critic of The New York Times, said about Mr. Kleinsinger "He is the man who has had the most fun and been most successful. He has improvised an animal and insect world out of music with humor, drollery, street tunes and jukebox pandemonium."

Paul Tripp was a musician, author, film actor and television personality born in New York City in 1911. He had a special interest in educational media, and was host of several television shows for children, including Mr. I-Magination, It's Magic!, Birthday House and On the Carousel – all in the 1950s and 60s.



In 1945, he wrote "Tubby the Tuba" in partnership with composer George Kleinsinger. The success of that project encouraged him to expand Tubby's adventures. Paul Tripp died in 2002. You can check out the official Tubby the Tuba web site at www.tubbythetuba.com to view other available information.



Leroy Anderson, born June 29, 1908, was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra. John Williams described him as "one of the great American masters of light orchestral music."

Born in Cambridge, Massachusetts to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925 Anderson entered Harvard University, where he studied musical harmony, counterpoint, canon and fugue, orchestration, composition, and double bass. He graduated with a Bachelor of Arts, Magna cum laude in 1929 and was elected to Phi Beta Kappa. In Harvard University Graduate School, he studied composition with Walter Piston and Georges Enescu and received a Master of Arts in Music in 1930. Anderson later earned a PhD in German and Scandinavian languages at Harvard.

He spoke English and Swedish during his youth and eventually became fluent in Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese. At the time he was working as organist and choir director at the East Milton Congregational Church, leading the Harvard University Band, and conducting and arranging for dance bands around Boston. In 1936 his arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions. Anderson's first work was the 1938 *Jazz Pizzicato*, but at just over ninety seconds the piece was too short for a three-minute 78-RPM single of the period. Fiedler suggested writing a companion piece and Anderson wrote *Jazz Legato* later that same year and it later went on to become one of Anderson's signature compositions.

In 1942 Leroy Anderson joined the U.S. Army, and was assigned in Iceland with the U.S. Counter Intelligence Corps as a translator and interpreter. In 1945 he was reassigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. However his duties did not prevent him from composing, and in 1945 he wrote "The Syncopated Clock" and "Promenade." Anderson became a reserve officer and was recalled to active duty for the Korean War. In 1951 Anderson wrote his first hit, "Blue Tango," earning a Golden Disc and the No. 1 spot on the Billboard charts. His pieces and his recordings during the fifties conducting a studio orchestra were immense commercial successes. "Blue Tango" was the first instrumental recording ever to sell one million copies. His most famous pieces are probably "Sleigh Ride" and "The Syncopated Clock." In 1950, WCBS-TV in New York City selected "Syncopated Clock" as the theme song for *The Late Show*, the WCBS late-night movie. Mitchell Parish added words to "Syncopated Clock", and later wrote lyrics for other Anderson tunes, including "Sleigh Ride", which was not written as a Christmas piece, but as a work that describes a winter event.

Anderson started the work during a heat wave in August 1946. The Boston Pops' recording of it was the first pure orchestral piece to reach No. 1 on the Billboard Pop Music chart. From 1952 to 1961, Anderson's composition "Plink, Plank, Plunk!" was used as the theme for the CBS panel show *I've Got A Secret*. Anderson's musical style employs creative instrumental effects and occasionally makes use of sound-generating items such as typewriters and sandpaper.

In 1975, Anderson died of cancer and was buried in Woodbury, Connecticut. Leroy Anderson has a star on the Hollywood Walk of Fame at 1620 Vine Street for his contribution to the recording industry. He was posthumously inducted into the Songwriters Hall of Fame in 1988 and his music continues to be a staple of "pops" orchestra repertoire. In 1995 the new headquarters of the Harvard University Band was named the Anderson Band Center in honor of Leroy Anderson. The Leroy Anderson House in Woodbury, Connecticut has been placed on the National Register of Historic Places.

Descriptions of the Musical Pieces

TEKS 117.115 (5) C (6) B, D

TEKS 117.118 (5) C (6) B, D

Tubby the Tuba (1945) by George Kleinsinger

<https://youtu.be/7cbI1tdX-1E> (17:39 minutes)



George Kleinsinger wrote the musical composition for “Tubby the Tuba” in collaboration with Paul Tripp on the 1940s children’s song “Tubby the Tuba” and was first performed in 1946. It is a charming story that first captivated audiences seventy years ago and found expression over the years in multiple genres---musical score, animation, a children’s book, a feature film, and live and recorded performances by orchestras all over the world. Tubby’s story is the tale of a humble tuba working hard but “oh so slow” never getting to play a pretty melody. Disheartened, Tubby wanders away, finding sympathy from Peepo the Piccolo and a solution from an unexpected source.

Tubby is sweetly slow and worried. He is tired of repeating his “oompah, oompah” and wants to perform a melody like the violins or the flute and “dance with the pretty little tune.” One night while sitting by the river, the unhappy tuba meets a bullfrog, who sings a beautiful tune and teaches Tubby that everyone has the right to play his own melody. The next day, inspired by his new friend, Tubby enthusiastically plays the melody for the orchestra, winning the acceptance of the new conductor and the other instruments.

A narrator describes each scene in the story, then the instruments paint the pictures in sound.

Here is the story as Paul Tripp wrote it: *Tubby the Tuba* ISBN 978-0-525-47717-4

Once upon a time, there was an orchestra, which was all busy tuning up. First, the oboe gave his A note to the strings, to the woodwinds, and to the brass. Up and around the scales they raced, helter- skelter, faster and faster ~~~

~All but Tubby the Tuba, a fat little tuba, puffing away, but oh...so....slowly. Oh, what lovely music, thought Tubby, and sighed.

“Here! What is the matter?” said Peepo the Piccolo.

“Oh,” said Tubby, “every time we do a new piece, you all get such pretty melodies to play, and

Inever, never get a pretty melody.”

“But,” said Peepo, “people never write melodies for tubas. It just isn’t done.” “Oh, there is the conductor. Shhhhhhhhh.”

The conductor rapped his baton. Then the instruments began to play. First, the violins danced a lovely little tune on their strings.

Then they cried to the flute, “Catch!”

“Got it,” cried the flute.

“My turn,” tooted the trumpet.

And the rest joined in. The cello. The oboe. The bassoon.

While Tubby went oompah, oompah.

“Catch me!” cried the little tune.

“Catch me!”

“Got you!” cried Tubby.

“Oh, you’re sitting on me,” said the little tune.

Poor Tubby picked up the flat little tune and tried to squeeze it back into shape.

“Oh, you clumsy fool,” snapped the violin.

“I’m sorry, Mister Fiddle,” said Tubby.

“Fiddle, well!” And the violins quivered with great indignation.

“You will please address us as violins! Fiddles, indeed!”

“Tubby,” said the conductor. “Tubby, what is the matter?”

“Please, sir, I thought it would be so nice to dance with the pretty little tune, instead of going oompah, oompah all the time.”

“Dance!” laughed the violins. “Dance! Well, really.” The French horn quietly put his hand to his mouth and smiled. And the whole orchestra began to laugh.

“Stop it!” cried the conductor. “Stop it, I say! Tubby!”

“Please, sir,” said Tubby sadly, “I wasn’t laughing.”

Rehearsal was over. Tubby was walking home with Peepo the Piccolo.

“Please, Peepo,” said Tubby, “I just feel so bad, I don’t think I want any company.”

“I understand,” said Peepo. “Good night.”

“Good night,” said Tubby.

The moon was out. Tubby went to the river and sat down on a log. He looked at himself in the water, and he began to sing.

“Alone am I.

Me and I together.

If I went away from me,

How unhappy I would be.
Me and I, oh mysigh.”

The trees whispered in the wind. The waterfalls tinkled, and an old hoot owl hooted.

Suddenly, a big bullfrog hopped out of the water and sat down beside Tubby.
“Ahem,” coughed the frog. “Bug-Gup! Bug-Gup! Lovely evening! Bug-Gup! I said, bee-oo-ti—ful evening. Hello! Bug-Gup! Hello! Bug-Cup! Hello!”

But Tubby just sat.
“Oh well,” said the frog. “Oh well, if I’m not wanted.” And he jumped back into the water.
“Oh,” cried Tubby, “please, Mr. Frog, come back. I didn’t mean to be impolite.”

Back hopped the frog.
“Oh, that’s all right,” said the frog, “I’m used to it. No one pays any attention to me, either.”

“Really?” said Tubby.

“Why, of course. Every night I sit here and sing my heart out, but does anyone listen to me? No!”

“Can you sing?” asked Tubby.

“Can I sing?” asked the frog. “Listen!”

The frog started to sing a most beautiful melody.

“Oh, that’s lovely,” said Tubby.

“Oh, thank you,” said Tubby, and he began to play.

“Say, you’re a very fine tuba,” said the frog. “Tubby, you should try that melody with your orchestra sometime,”

“Oh, I will,” said Tubby. “Good-bye, Mr. Frog.” “Hmmm,” said the frog. “Most appreciative audience I’ve ever had. Fine musician, that tuba. Bug-Gup! Bug-Gup! Lovely evening! Bug-Gup! Bug-Gup!...Good night.”

The next day, the orchestra was busy tuning up for the rehearsal and buzzing with excitement over the arrival of the great new conductor, Signor Pizzicato.

Tubby practiced his oompah and smiled to himself.

Peepo the Piccolo caught his eye, “Feeling better?”

“Ah-hah,” winked Tubby.

“Here he comes!” called the French horn. “Here comes Signor Pizzicato!”

“All right,” he said. “Begin!”

And Tubby began to play his own little melody.

“Oh, that wretched tuba!” Snapped the violins. “He’ll disgrace us!” The trombone stuck out his tongue. And the trumpets snickered.

“Tubby,” said Signor Pizzicato. “Tubby, I’ve never heard a tuba play a melody before. Let’s hear the rest of it.”

“Oh,” said Tubby. “Here’s my chance.” And he played with all his heart.

“Why, how perfectly wonderful,” murmured the strings. “Please, Tubby, may we sing your tune, too?”

“How about me?” cried the xylophone.

“And me?” said the trombone.

“May I?” said the celeste.

“Here I come!” called Peepo.

And they all played Tubby’s melody.

“Well, we’ve done it, haven’t we, Tubby?”

It was the bullfrog, sitting right beside him. “We have our points, too, don’t we?”

And ---Oh, thought Tubby....how happy I am!

Plink! Plank! Plunk! (1951) by Leroy Anderson

TEKS 117.115 (5) C (6) B, D

TEKS 117.118 (5) C (6) B, D

<https://www.youtube.com/watch?v=3ycbrRSqd6g> (3:18 minutes)

<https://www.youtube.com/watch?v=rm0LjqoM8yY> (4:01 minutes)

<https://www.youtube.com/watch?v=eFsx8EPZ4pk> (2:57 minutes)

“Plink, Plank, Plunk!” is a piece with popular appeal. Its ABA form begins with a melody in G Major that is repeated, a middle section in the dominant key of D major, then a return of the opening section.

The piece is written for String Orchestra, so no wind instruments play. The violins, violas, cellos and basses do not use their bows, but play the entire piece *pizzicato*, which means the players pluck the strings with their fingers. Sometimes, the players hold their instruments in the usual playing position and sometimes they lay them across their laps like guitars when they play *pizzicato*. You will also hear some special sound effects in the middle section of the piece.

The composer indicated that the players should make a whistling sound here by turning their instruments over and rubbing their fingers very quickly along the back. Sometimes, orchestras add to the fun by adding train whistles, cow bells or other sounds here, and don’t be surprised if you see the bass players twirl their instruments around. (Those bass players will do anything for attention!) This is the piece that one student will have the chance to conduct, so practice beating 2/4 time!

Maestro Bussiki will be on hand to help the student conductor get started.



Pizzicato

Lesson Plans

This suggested teaching plan divides the material into four full lessons. Please feel free to adapt for your own particular time frame and add your own lessons to connect to Texas Essential Knowledge and Skills (TEKS). Additional activities and supplemental material for class or individual study are included at the end of this section.

Lesson One

TEKS 117.115 (1) B (5) C
TEKS 117.118 (1) B (5) C

Listening

Ask the students to listen and figure out how the sounds are being made in this music.

Play Leroy Anderson's Plink, Plank, Plunk! <https://www.youtube.com/watch?v=eFsx8EPZ4pk> (2:57 minutes)

Discuss what they heard. Did anyone know that the sound was made by string instruments being plucked? Show students the photos of a violinist and, cellists plucking their instruments on [page 33](#) of this guide.. This technique is called *pizzicato*. When string players play their instruments with their bows, the technique is called *arco*.

<https://youtu.be/dcrJEGRRU-c> (5:20 minutes)

Explain that students will be attending a live concert of the Brazos Valley Symphony Orchestra on [January 23rd](#) and that they will enjoy the concert most if they know what to expect, so they will be learning about the orchestra and its music during the next few lessons.

The Program

Project or print the copy of the Program. Briefly discuss the order of the concert while guiding your students through the program. A Concert program is a list of the music being performed, the composers of the music, recognition of any solo performers, as well as the order of the performance. Often, there will also be additional information about the performing orchestra, the conductor, notes about the music, as well as the solo performer.

What is a Symphony Orchestra?

Project or print copy and distribute [page 9](#) of this packet. Discuss the instrument families (string, woodwind, brass and percussion) and have students note how they are grouped together in the seating arrangement.

Review what students already know about the instruments. Review how the size of the instrument is related to its pitch. Ask the students to find (in the diagram) where the conductor stands. Remember that term – we'll be talking more about the conductor later!

Listen again to Anderson's Plink, Plank, Plunk! <https://www.youtube.com/watch?v=eFsx8EPZ4pk> Make sure the photos of *pizzicato* playing are visible while the music is being played.

Note that the composer of Plink, Plank, Plunk!, Leroy Anderson, was an American composer, born in Cambridge, MA. Find Cambridge on a map. Distribute or project Anderson's biography on [page 16](#) of this guide. Read it together as a class.

Lesson Two

TEKS 117.115 (1) B (5) C

TEKS 117.118 (1) B (5) C

Discussion

Distribute or project **page 11** of this packet to the students. Ask a student to read aloud the section about Maestro Bussiki to the students while the others follow along on their papers. Ask for questions or comments when they are finished.

Have a student read aloud the next section about the BVSO's Concertmaster, Javier Chaparro, and discuss the differences and similarities in their respective roles.

Listening

Ask the students to listen to a piece they've heard before. Play Anderson's Plink, Plank Plunk!

<https://www.youtube.com/watch?v=eFsx8EPZ4pk> (2:57 minutes)

As everyone listens, begin conducting in 2/4. Silently encourage the students to imitate what you are doing.

Conducting

When the music has finished, explain that you are conducting, as if you were standing in front of the orchestra. Explain that a student will be able to conduct the Brazos Valley Symphony in the Plink, Plank, Plunk! piece when the class goes to hear the orchestra perform on **January 23rd**.

Maestro Bussiki, who normally conducts the orchestra, will draw the name of a student in the audience and that student will be able to conduct the orchestra in Plink, Plank, Plunk! at the concert. It's important to practice in case your name is picked, so you'll know what to do.



Break down the parts of the conducting pattern, noting that:

The right hand keeps the beat.

Beat one is always down and out to the right.

Beat two is always back to where the pattern started.

The tempo doesn't get faster or slower, but stays steady.

Play Anderson's Plink, Plank, Plunk! once again, asking students to conduct the entire piece.

<https://www.youtube.com/watch?v=eFsx8EPZ4pk> (2:57 minutes)



Lesson Three

TEKS 117.115 (1) B (6) A, D
TEKS 117.118 (1) B (6) A, D

Conducting

Play Anderson's Plink, Plank, Plunk! <https://www.youtube.com/watch?v=eFsx8EPZ4pk> once again, asking students to conduct the entire piece.

Watch and correct any students who need help, then compliment them.

Explain that besides keeping the orchestra going throughout the piece; the conductor needs to show the orchestra when to start playing and when to stop together, so you are going to practice that.

To start: The entire orchestra plays the opening chords of this piece, so before you begin, make sure all the players are looking at you, and have their instruments in playing position.

Put your right hand in the air where it would be when you end beat one. Think the tempo of the piece without moving.

Count "one, two, one, two" to yourself, then as you are counting, move your right hand UP on beat TWO.

When you bring your hand back down on beat ONE, the orchestra will play.
Your hand will come back up on beat TWO, which is a rest, so don't be surprised that nobody plays on that beat.

Keep beating a steady tempo.

You and the orchestra will be off to a fine start.
Take turns starting the other students in your class.

They can say or sing, "Plink!....Plank!....Plink, plank, plunk!" as you conduct them.

To stop: On the last beat (beat ONE of the last measure) simply stop your hand as the orchestra plays the last note. Don't move! Count to three slowly, then put your arms down and turn around to acknowledge the applause!

Play Anderson's Plink, Plank, Plunk! <https://www.youtube.com/watch?v=eFsx8EPZ4pk> once again, asking students to conduct the entire piece, and adding the starting and stopping.

Discussion

Distribute or project [page 13](#) of this guide. Ask the students to read it silently, or take turns reading it, or follow along as you read it. Pause at the end of each section – **"Before the Concert," "During the Concert"** and **"After the Concert,"** and ask if the students can picture what will happen and if they have questions or comments.

Lesson Four

TEKS 117.115 (1) B (5) C (6) B, C, D, F
TEKS 117.118 (1) B (5) C (6) B, C, D, F

Discussion

Distribute or project the biography of George Kleinsinger from **page 15** of this guide. Read together as a class.

Listening

Listen to Kleinsinger's "Tubby the Tuba." (run time is approx. 17 minutes)

"Tubby the Tuba" <https://youtu.be/7cbI1tdX-1E>

[Note that many different instruments have parts in Tubby's story. Review how the size of the instrument is related to its pitch. Did the students notice that the largest instrument (Tubby) and the smallest instrument (Peepo) are good friends? These colorful instrumental effects were designed as a light-hearted tune for younger listeners by using both words and music.]

[Here is a good demonstration of how an Orchestra tunes up. You'll see the Brazos Valley Symphony tune up like this when you attend the concert, but probably the strings will be the last group to tune at that concert. Early on, you'll hear the largest wind instrument in the orchestra – the Tuba juxtaposed with the smallest – the piccolo. The narrator names various instruments just before they play the tune (or "melody.")

When Tubby walks past a waterfall, you'll hear a celeste making the waterfall sound.

Various low instruments play the Bullfrog's sounds – a trombone & tuba, then the "Can I sing?" theme is played on the bass clarinet.

Another group of brass instruments, the French Horns, play the fanfare for Senor Pizzicato, and shortly after, you'll hear a trombone slide.

Tubby's tune (melody) is passed from tuba to strings to xylophone to trombone to celeste to piccolo to full orchestra, which is a common technique for composers to use: same tune, different instrument.]

Explain that American David Tripp wrote the lyrics for the song "Tubby the Tuba" and American composer George Kleinsinger composed the music. The song traces its origin back to World War II, following the attack on Pearl Harbor. After Tripp and Kleinsinger performed their first musical piece, the tuba player taking part commented: "You know, tubas can sing, too." With this in mind, Tripp wrote the tale of a tuba who found a melody to play, and the two men then made a song out of it.

Read the story of Tubby the Tuba found on **pages 17-20** of this packet as a class. Distribute pictures of the instruments to students from **pages 29-32** of this packet, asking them to hold up the appropriate pictures as characters are mentioned.

Review the characters of “Tubby the Tuba” and the instruments that represent them. Have the class count off by twelves, then ask the students to rearrange themselves so that those who share a number are seated together. Assign each number an instrument, e.g.

1. Oboe
2. Piccolo
3. Violins
4. Flute
5. Trumpet
6. Cello
7. Bassoon
8. Tuba
9. French Horn
10. Xylophone
11. Trombone
12. Celeste

As the recording of “Tubby the Tuba” is played, ask each group to stand when the theme of their character is played.

Conducting

Have the class sing the opening theme on “Plink, Plank, Plunk!” Ask a promising student to practice showing the class when to sing by conducting them. You might need to review how to do this from Lesson Two. Ask other promising students to try, explaining that this is like starting the orchestra.

Play Anderson’s “Plink, Plank, Plunk.” <https://www.youtube.com/watch?v=eFsx8EPZ4pk>
The class should conduct the entire piece.

Discussion

Distribute **page 14** of this guide. Note how the pieces and the composers are listed at the top of the page. It is typical to receive a list like this when one attends an orchestra concert. This list is called a “Program,” and it allows the audience to know what pieces will be played and in what order they will be played.

Read “About the Music” as a class. Invite questions or comments. Compare and contrast the time periods when the two composers lived, their countries of origin, their styles of music, and their experiences as young children when they were growing up. Ask students to explain their preferences so far in these musical works and why.

Additional Activities

TEKS 117.115 (1) A, B (3) A, C (4) A, B, C (5) C, D (6) B, F
TEKS 117.118 (1) A, B (3) A, C (4) A, B, C (5) C, D (6) B, F

Feel free to share these links to the music with the art teachers as inspirations for art projects. The more familiar the students are with the music, the greater will be their appreciation and enjoyment of the concert.

Tubby the Tuba <https://youtu.be/7cbI1tdX-1E>

Plink, Plank, Plunk! <https://www.youtube.com/watch?v=eFsx8EPZ4pk>

Students might wish to learn more about the two composers whose works will be played at this concert. Some web sites to start with:

George Kleinsinger- https://en.wikipedia.org/wiki/George_Kleinsinger

Leroy Anderson- <http://www.leroyanderson.com/biography.php>

The works that you will hear at the concert on **January 23rd** were written in the 20th century.

Tubby the Tuba (1945)

Plink, Plank, Plunk! (1951)

Find out what else happened in those years.

You could refer to the book *Timetables of History* by Bernard Brun or check an electronic timeline, such as <http://www.timelineindex.com/content/home/forced> to find out what happened in our state and the world in each of those years.

Introduction to a new instrument!

The celesta (or celeste) instrument is one that students may not be familiar. It was invented in 1886 and looks like an upright piano. However, the keys connect to hammers that strike a graduated set of metal plates instead of strings. Celeste means “heavenly” in French. One of the best known works featuring a celesta is Tchaikovsky’s “Dance of the Sugar Plum Fairy” from *The Nutcracker*.

(<https://youtu.be/10B3e3k6CVs>) (3:48 minutes)

(<https://youtu.be/xOKZPyHBmbU>) (1:34 minutes)

<https://en.wikipedia.org/wiki/Celesta>

Make your own Set of Variations!

Start with a theme. You could use “Plink, Plank, Plunk” or any other song you like to sing.

Decide how you can add variety to it. You might sing it as a solo, or have a group sing it. How could you change the dynamics? Change the tempo, or even the meter. You could add some accompaniment, either with your body or with instruments. Try a variety of different accompaniments.

Themes of Tubby the Tuba!

Paul Tripp and George Kleinsinger’s words and music carry a variety of themes ~ “hard work, helping your friend, acceptance, being resourceful, the right to ‘play your own melody’, trying to fit in, and working together makes more beautiful music than playing apart.”

What other life lessons can we learn from this old 1945 musical rendition of a simple song and story? Encourage the art teacher to have students illustrate their own special favorite themes/lessons learned from this light-hearted tune.

Supplemental Material



Xylophone



Bassoon



Trombone



Tuba



French Horn



Cello



Celeste



Flute



Piccolo



Oboe



Trumpet



Violin

Violin



Viola



Cello



Bass



Supplemental Material

Playing *Pizzicato*



Student Conductor Entry Form BVSO Children's Concert

Please enter the name of a student who would like to have a chance at becoming the Student Guest Conductor at the annual BVSO Children's Concert. If your student is selected, the teacher/adult must accompany student to the back stage and bring the waiver form with you.

Student's Full Name:

Name of School:

Teachers, please hand this card to a Symphony Belle or usher as you enter Rudder Auditorium on the day of the concert.

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Student's Full Name:

Name of School:

Teachers, please hand this card to a Symphony Belle or usher as you enter Rudder Auditorium on the day of the concert.

Be sure to complete a Student Conductor Form for any student who shows an aptitude for conducting.

How to contact the BVSO

(for questions about this concert or to arrange for BVSO musicians to visit your school)

BVSO OFFICE

Phone: 979.696.6100

office@bvso.org

www.bvso.org

MAILING ADDRESS:

BVSO

P.O. Box 3524

Bryan, Texas 77805

Office hours:

M-F: 9:00am - 4:00pm

2023 Children's Concert Co-chairs:

Donna Beto & Gail Henry

E-mail:**BVSOchildrensconcert@gmail.com**

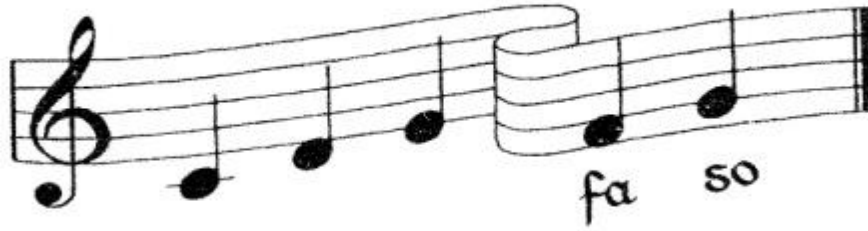
Phone:

Donna Beto-979.822.1273

Gail Henry-979.571.0169



Resources used in this packet are courtesy of Wikipedia.org, YouTube.com and Google Searches



FASO ~Friends Association of the Symphony Orchestra~ Proud Coordinators of the Children's Concerts

~History of the Friends Association of the Symphony Orchestra~

Inspiration to establish a support group for the Brazos Valley Symphony Orchestra originated at a regional conference of the American Symphony Orchestra League in San Antonio in April 1984. At the meeting, a delegation met representatives from several state auxiliary groups at a meeting of the Texas Association of Symphony Orchestras (TASO) and became enthusiastic about starting a similar group in the Brazos Valley. An organizational meeting was held September 4, 1984 with 168 charter members. Peggy Samson was the first President from 1984-1987.

The Friends Association of the Symphony Orchestra (FASO) provides much needed support for the Brazos Valley Symphony Orchestra in a variety of ways:

- Organizing a Youth Concerto Competition
- Bringing concert materials to schools
- Coordinating the Children's Concerts
- Coordinating the Symphony Belle program for female high school students
- Organizing the silent auction at Derby Day, the BVSO's major fundraiser
- Providing volunteers for the BVSO Golf Tournament

Among the most important roles of FASO is helping young people throughout the Brazos Valley learn about and appreciate the beauty of symphonic music. To that end, if you would like to play a role and become a member of FASO, please visit this link: <https://bvso.org/faso/>.