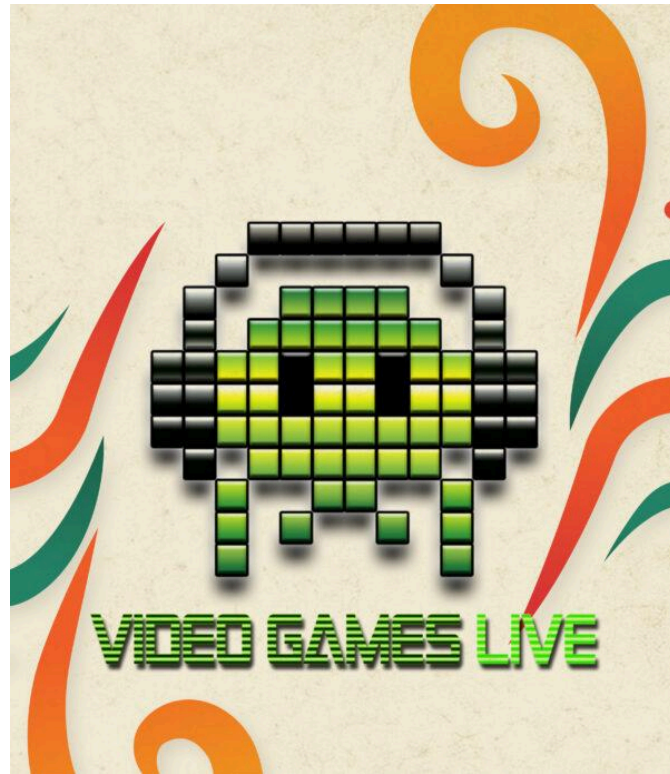


BVSO Children's Concert 2026



Preparation Packet for Teachers

Monday, January 26, 2026

10:00 a.m.

Rudder Auditorium
Texas A&M University



BRYAN BROADCASTING
CORPORATION

The Eagle



Blue Bell®



The program made possible in part through 14041111 Revenue funded from the City of College Station through the Arts Center. This project is also supported in part by investment 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 **2026 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 students for the concert. These materials are arranged to facilitate selecting single pages to copy or to project.

Here is what you'll find:	Page Number
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**This packet of instructions is for teachers about the BVSO
Children's Concert on **January 26, 2026**
These guidelines can be downloaded**

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.

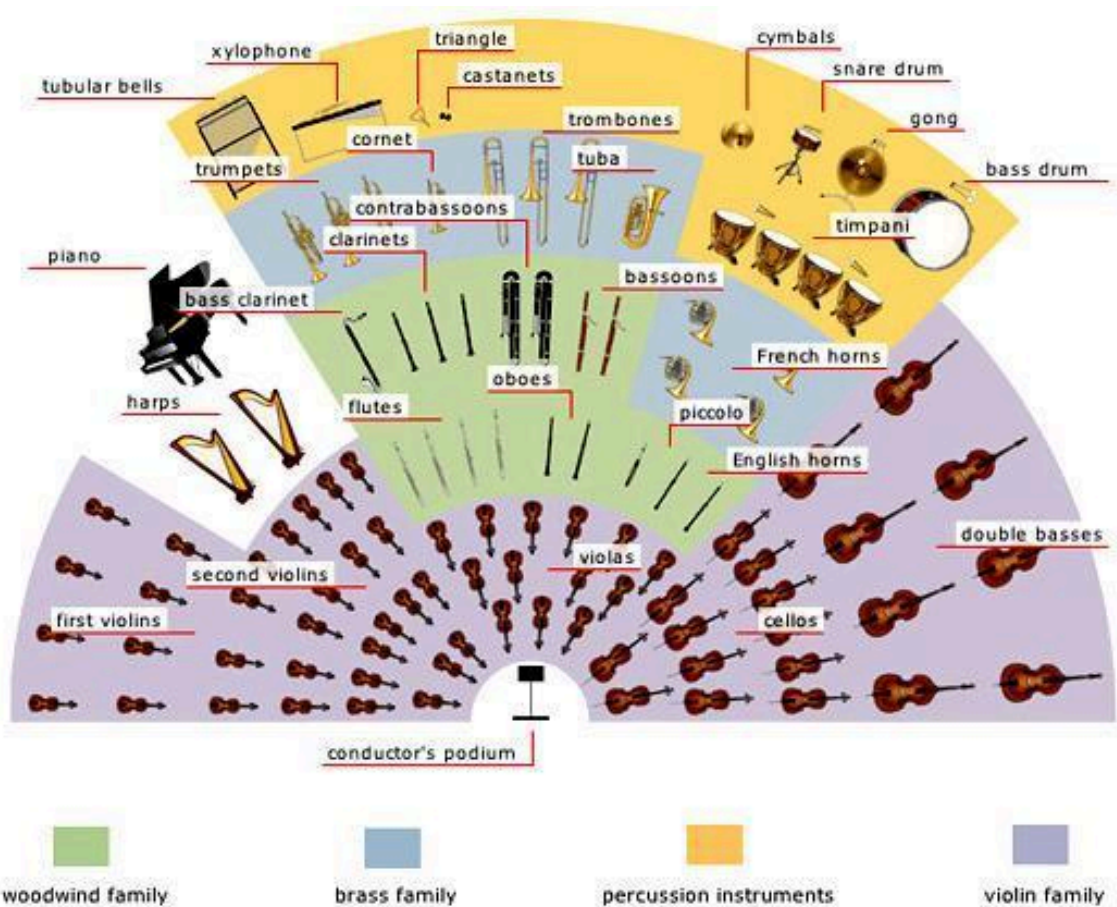
Source: The provisions of this §117.118 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

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 **Bizet’s “Carmen.”**

About the BVSO

Most symphony orchestras are in large cities like Dallas and Houston. We are 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 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.

About the Violin

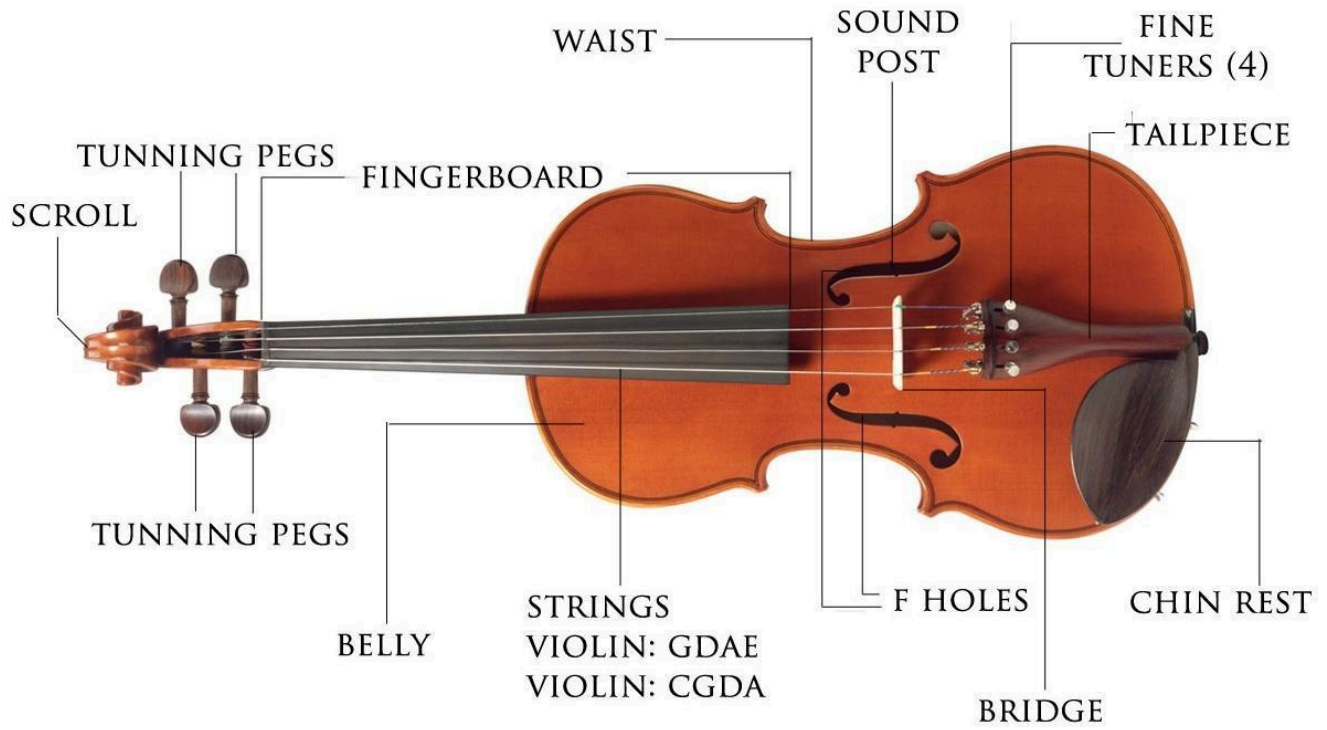
Violins are a mainstay of the orchestra. You may have noticed that there are more violins in an orchestra than any other instrument. The violin is a member of the string family. String instruments are played by plucking or drawing a bow across their tuned strings.

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.

Take a look [at this video](#) showing how the violin is played

Check out [this video](#) to listen to the various sections of the orchestra including the violins.



TEKS 117.115 (1) B
TEKS 117.118 (1) B

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 three 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 37th 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 BVS Orchestra 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.

The Soloist: Often, the orchestra hosts a soloist for one of the works on the program. This is a person who is a very accomplished player on his or her instrument. The soloist plays a piece that is accompanied by the orchestra, but features the solo instrument.

The soloist you will hear at this concert is Misato Koiwa. She is an 11th grader at A&M Consolidated High School. Misato started music lessons at 4 years old. She plays the flute and piccolo and she has won many awards for her flute playing. This year she won the Brazos Valley Youth Concerto Competition. Each year, school-aged musicians from throughout the Brazos Valley submit a short recording of their performance on a musical instrument. From a large number of entries, judges pick 6 finalists who take part in the Concerto Competition. Misato won first place, and she has been invited to play with the symphony orchestra at the Children's Concert in January. She will play a short extract from 'Concerto for Flute and Orchestra' composed by Hisatada Otaka.



Every year, The Friends Association of Symphony Orchestras (FASO) sponsors the *Youth Concerto Competition* for young people in the Brazos Valley who are proficient on their instruments.

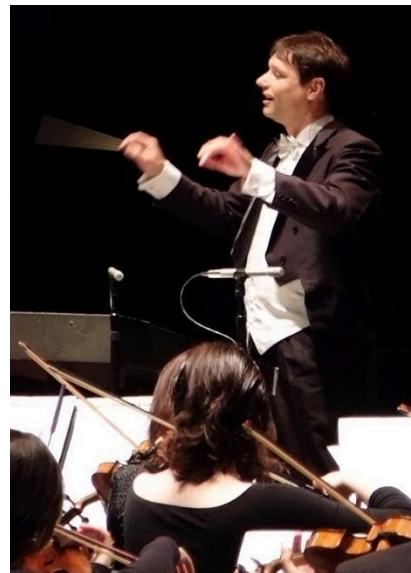
Meet the Maestro

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 the Dean of Visual and Performing Arts 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 and continued his conducting studies under Maestro Roberto Duarte at Rio de Janeiro Federal University.

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. 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 and again in 2006 and 2007. In 2014, Bussiki was honored as "Artist of the Year" by The Arts Council of Brazos Valley. This year, Dr. Bussiki begins his 28nd season as the artistic leader of the BVSO.



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 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 people around you.

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 a while. 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 didn'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.

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

PROGRAM

Children's Concert

Monday, January 26, 2025 · 10:00am
Rudder Auditorium

Marcelo Bussiki, conductor
Sue & J.C. Lee Music Director Chair
Misato Koiwa, flute

8' Concerto for Flute and Orchestra, Op. 30b Hisatada Otaka I. Allegro con spirito

40' Video Games Live

Selections to be announced from the stage

*Times listed are approximate

This program made possible through the support of the
Texas Commission on the Arts and the **Paul and Lenora Terry Jr. Foundation**

Please note: audio and video recordings and flash photography by audience members is prohibited. Thank you for your cooperation. Program subject to change.

About the music:



1. Hisatada Otaka: Concerto for Flute and Orchestra

Hisatada Otaka (1911-1951) was a prominent Japanese composer and conductor known for his contributions to classical music in Japan, particularly during the early 20th century.

Hisatada Otaka was born on September 26, 1911, in Tokyo, Japan. He was the youngest of eleven children. Otaka began his musical education in Japan but later moved to Vienna, where he studied conducting and composition. This period in Vienna significantly influenced his musical style, blending traditional Japanese elements with Western classical music. After returning to Japan in **1940**, Otaka became the conductor of Japan's first professional orchestra, a position he held until his untimely death in **1951**. He was instrumental in promoting classical music in Japan and composed several significant works, including the **Flute Concerto** which you will hear. The flute concerto is still one of his most celebrated pieces.

Otaka's life was cut short when he died at the age of **39**, leaving behind a rich legacy of compositions that continue to be performed and celebrated in Japan and beyond. His ability to bridge cultural musical traditions has made him a significant figure in the history of Japanese classical music.

2. Video Games Live:

Students will experience a shortened presentation of Video Games Live™, a live concert featuring music from popular and recognizable video games performed by a full symphony orchestra. The performance combines live orchestral music with projected visuals and lighting effects, creating an exciting and engaging concert environment for upper elementary audiences.

This special program offers students the opportunity to hear a live orchestra in a format that feels familiar and accessible, even for those who may be attending a symphonic performance for the first time. No prior knowledge of video games is required to enjoy the performance!

Sample Lesson Plan

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

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

Concerto for Flute and Orchestra op30b, Mvt.1 Composer Hisatada Otaka

Discussion

Note that Hisatada Otaka was a Japanese composer. Find Japan on a map. Distribute or project Otaka's biography on [page 16](#) of this guide. Read together as a class.

Listening

Listen to Otaka's Concerto for flute on [Hisatada Otaka Concerto for Flute and Orchestra Op. 30b - Asian Cultural Symphony Orchestra 亚洲文化乐团](#)

Note which instrument starts the piece and which instruments play along with the flute.

Distribute pictures of the instruments to students from [pages 18-21](#) of this packet, asking them to hold up the appropriate pictures as instruments are played.

Discussion

Show students [page 15](#) of this guide. Note how the pieces and the composers are listed at the top of the page. The number at the side of each entry is the approximate time for each piece. 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.

Because this program is designed to surprise the children, the musical pieces from the Video Games Live portion of the program are not listed. So to prepare the children for the concert, please focus on pages 9-14 about the symphony in general, and then also on the flute piece which will be performed by our Youth Concerto Competition winner; our soloist A&M Consolidated High School Junior Misato Koiwa.

Supplemental Material



Kettle Drum



Grand Piano



Clarinet



Trumpet



Flute



Harp



Violin



Cello



Piccolo



Flute

Violin



Viola



Cello



Bass



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

2025-26 Children's Concert Committee

Magan Cain

Anne Prescott

E-mail: BVSOchildrensconcert@gmail.com



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