

# THE Amarillo Symphony

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## Peter *and the* Wolf

Wednesday, October 23, 2024  
Thursday, October 24, 2024  
9:00 am, 11:00 am, and 1:00 pm  
Sergei Prokofiev's *Peter and the Wolf*  
Globe-News Center for the Performing Arts

# Kinderkonzerts 2024: Peter and the Wolf

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## Special Thanks

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# The Composer: Sergei Prokofiev

Sergei Prokofiev, the composer of *Peter and the Wolf*, was born in 1891 in the southern Russian town of Sontsovka, Russia (now in Donetsk Oblast, Ukraine). Sergei is pronounced like “Sir-gay.” Prokofiev is like “Pro-cough-ee-eff.”

As a boy he lived on an estate which probably had wolves. He was an only child and, clearly, if he was not like Peter, he must have wished he were.

His mother was a fine pianist so there was always music in the house. As she practiced, she would let him play on the upper notes of the piano. She encouraged him to write down melodies that he invented. He was a child prodigy, much like Mozart. By the age of nine, Prokofiev had written his first opera. When he got a bit older, he and his mother moved to St. Petersburg, so he could study music there. At the age of 13, he enrolled at the St. Petersburg Conservatory. He graduated in 1914 with the highest prizes in piano and conducting.



After Prokofiev graduated from high school, he traveled around Europe to learn more about music. World War I and the Russian Revolution made living and working in Russia very difficult, so Prokofiev left the country in 1918. He lived in the United States, the Bavarian Alps, and Paris. But the whole time he was away from Russia, Prokofiev longed for his homeland. In 1936, he moved back to the Soviet Union.

Today, most people know this 20<sup>th</sup> century modernist composer through his ballet music for *Cinderella* and *Romeo and Juliet*, his opera *Love of Three Oranges*, and his movie score for *Lieutenant Kijé*. But Prokofiev is most famous for his children’s symphonic tale, *Peter and the Wolf*. It is one of the world’s most recognizable and most played classical works.

Prokofiev was a master at using music to tell a story. He was commissioned to write *Peter and the Wolf* by his friend Natalya Sats who was the director of the Moscow Musical Theater for Children.

This short composition was written as a way to introduce children to the orchestra. The music focuses on singular instruments instead of entire orchestra sections. Prokofiev chose instruments from four instrument families to illustrate his story: strings, woodwinds, brass, and percussion. The bird is represented by a flute, the duck by an oboe, the cat by a clarinet, the grandfather by a bassoon, the wolf by French horns (three of them!), Peter by the strings (violin, viola, cello, and bass), and the shooting of the hunters by the timpani. Each character has their own theme music. Featuring a dark humor consistent with Russian literary tradition, the *Peter and the Wolf* story ends with a narrator telling the audience, “If you listen very carefully, you’ll hear the duck quacking inside the wolf’s belly, because the wolf in his hurry had swallowed her alive!”

Since 1936, children (and adults) around the world have been introduced to classical orchestral music by way of this magical tale.

# The Orchestra: The Amarillo Symphony

Amarillo is home to the only professional symphony in the Texas Panhandle region. The symphony's beginnings stem from a twelve-member group of musicians known as the Philharmonic Club. These "Original 12," headlined by Miss Grace Hamilton, began playing special concerts for residents in their homes beginning in 1924. By 1926 the Philharmonic Club had a full-time conductor, Ellis B. Hall, who stayed with the Philharmonic until 1936.

After Maestro Hall left in 1936, the orchestra went through six conductors. Maestro Barron stayed on for eight years, struggling through droughts, dust storms, the Great Depression, and World War II. A new musical director, A. Clyde Roller, came on board in 1948. Roller, Lee Bivins (the president of the board), and Eddie Melin (a violin teacher) wanted nothing but the best and sought musicians from all over the state of Texas.



By the late 1960s, the Philharmonic had officially changed its name to the Amarillo Symphony, and in 1968 it began playing in the Amarillo Civic Center Auditorium where it remained for almost four decades. A new conductor, Thomas Hohstadt, took over for a period of eleven years. The symphony moved to a new venue, the Globe-News Center for the Performing Arts, in 2006. Conductor James Setapen led the symphony from 1988 to 2007. He integrated a unique artistic quality and organization into the symphony that has made the Amarillo Symphony a distinctive orchestra. In 2007 Kimbo Ishii-Eto took over as the sixteenth conductor of the symphony, and the 2008–09 season marked his first full season in residence with the symphony, which had more than seventy-five musicians. In 2013, Jacomo Bairos was selected to be the seventeenth conductor and music director. He established the first Composer-in-Residence program for the symphony and fostered community partnerships through collaborations with local artists. Bairos helped introduce a music educational program known as Class Act, designed to present lessons to schools throughout the Panhandle.

Presently, the Amarillo Symphony consists of eighty-five musicians under the direction of the newly appointed, Maestro George Jackson. The symphony's programs include an eight-concert season, with educational concerts and programs, including the Amarillo Symphony Youth Orchestra.

# The Dancers: LanDance Ballet Track at The Edge Amarillo

## Artistic Staff: Mark Lanham and Stephanie Parker



Mark Lanham began formal ballet training at the remarkably late age of nineteen years in his native home, Amarillo, Texas, with Neil and Camille Hess. Under their watchful eyes he progressed quickly enough to receive two scholarships to the San Francisco Ballet School, the first after only two months of training. Under the direction of Harold Christensen and Anatol Vilzak, his vision of style continued to unfold; a style rich with virtuosity and romance, yet tempered with restraint. He returned to Texas to perform with Ballet El Paso, under the direction of Ingeborg Heuser, where he also continued university studies at UTEP and taught ballet classes as well.

In the summer of 1975, Mark received a scholarship to Ballet West's school in Aspen, Colorado, and was taken into the company as a regular member in the fall of that year. In an exciting and dramatic association with Willam F. Christensen, Bruce Marks, and Toni Lander, he rose to the rank of Principal Dancer, performing such roles as the Cavalier in Christensen's *The Nutcracker*, Bruce Mark's *Inscape*, and Billy in Eugene Loring's *Billy the Kid*. In 1978 he competed in the World Ballet Concours in Tokyo, Japan, and was awarded a Bronze Medal with his partner, Stacey Swaner.

At the invitation of Michael Smuin and Lew Christensen, Mr. Lanham returned to California to join the San Francisco Ballet in 1980 as a principal dancer, performing in such noted works as *Smuin's Duetto* and *A Song for Dead Warriors*, and Lew Christensen's *Con Amore* and *Filling Station*. In addition to these well-known ballets, the diverse repertoire of that celebrated company gave Mr. Lanham a rich experience. Mr. Lanham was invited to join Canada's Royal Winnipeg Ballet for the 1984- '85 season where he was promoted quickly to Principal Dancer. He has since been a regular Guest Artist with The California Ballet in San Diego, as well as a visiting Guest Artist with Ballet West, Ballet El Paso, Columbia City Ballet, Universal Ballet Company Oriental Tour 1985, and "From Balanchine to Broadway" 1983 Tour with Leonid and Valentina Koslov. His associations with these companies and tours have taken him throughout the United States and Canada, and to Mexico, Venezuela, Belgium, Greece, Egypt, Japan, Korea, and China. He has performed virtually all the principal male roles in all the major classics and has been privileged to perform works by such outstanding contemporary choreographers as Jiri Kilian and Maurice Bejart. Mr. Lanham has twice been a Bronze Medalist in international ballet competitions, once in 1978 at the 2nd International Ballet Concours in Tokyo, Japan, and again in 1982 at the International Ballet Competition in Jackson, Mississippi.

Mr. Lanham was a faculty member at Brigham Young University from 1985 until 1997, where his primary concern was directing the BYU Theatre Ballet, BYU's resident ballet company. During the 2000-2001 season he was Ballet Master for Eugene Ballet Company, directed by Toni Pimble. He still performs occasionally, and in the last few years has appeared as The Cavalier in *The*



*Nutcracker* in Yuma, Arizona, as Romeo in Charles Bennett's *Romeo and Juliet*, and in Bennett's *Albinoni Adagio* in San Diego; and as Lord Capulet in Jaqueline Colledge's *Romeo and Juliet* with the Utah Regional Ballet Company. Mark performed in Legacy Dance Theater's production of *Pioneer Legacy* in the summer of 2008 partnering his wife, Stephanie Parker. He was Ballet Master for Columbia City Ballet in Columbia, SC, for their 2009 -2010 season.

Mark has been a guest artist internationally and has become familiar in major cities in the USA. He has received critical acclaim from many of the major dance critics such as Walter Terry of The New Yorker Magazine, Anna Kisselgoff of The New York Times, and Clive Barnes of The New York Post, who have commented on his elevation, style, clean technique, and partnering skills, which characterize him as a truly American dancer, born-and-bred in the tradition of dance in the West. Mr. Lanham is married to ballerina Stephanie Parker and is the father of seven children; two daughters who are serious ballet dancers, and five sons, all Eagle Scouts, who are involved in gymnastics, theater, lacrosse, and fly fishing.



A native of Philadelphia, Pennsylvania, Stephanie Parker began serious ballet training at the age of 8 years with the Pennsylvania Ballet School, now called The Rock School, under the direction of Lupe Serrano. At the age of 10 her first appearance on stage was in *The Nutcracker* as Dr. Drosselmeyer's Helper. While continuing her professional training Ms. Parker attended The Performing Arts High School of the Philadelphia College of Performing Arts, now called The University of the Arts, where she studied not only ballet, but also Graham Technique, Drama, and Music, and appeared in *Don Giovanni* with the school's opera company. During these years she also appeared with the Philadelphia Opera



Company in *The Damnation of Faust*, which was broadcast nationally on PBS. In 1983/1984, Ms. Parker had the unique opportunity to perform with Ballet D'Juene, a pre professional youth company co-founded and sponsored by Princess Grace of Monaco. In 1986, at the age of 16, Ms. Parker was invited to join the Pennsylvania Ballet company, directed by Robert Weiss and Richard Tanner, where she remained for five years appearing in corps de ballet, demi-soloist, and soloist roles, in such ballets as *The Nutcracker*, *Giselle*, *Coppelia*, *Lilac Garden*, and *Swan Lake*. While dancing with this renowned company, she had the opportunity to perform at the Kennedy Center, Brooklyn Academy of Music, the Spoleto Festival in Charleston, SC, and appeared in *La Sylphide*, which was broadcast on PBS's "Dance in America."

Ms. Parker left the Pennsylvania Ballet in 1991 to perform Principal roles concurrently with Empire State Ballet and Xing Ballet Company, appearing as the Sugar Plum Fairy in *The Nutcracker*, Gretel in *Hansel and Gretel*, Bess in *Porgy and Bess*, and Grahm in *Pas de Quatre*. She also appeared as the principal ballerina in *Paquita*, and created the lead female roles in *Young Shepherd*, *Preludes de L'Amore*, and *Amore Ti Vieta*, choreographed by Xing Bang Fu, director of Xing Ballet.

Her teaching career had its beginnings here, as she taught company class in addition to dancing throughout the season. At the invitation of Xing, Ms. Parker joined Panda Dance Theatre, a Chinese traditional dance ensemble, also directed by Xing, where she appeared not only on stage in the 1992 Hong Kong Festival and in Ottawa for the 125th Birthday Celebration of Canada, but also on “City TV, Breakfast Television,” in Toronto, Canada.

In the spring of 1994, while performing with Ballet Idaho for a short season, Ms. Parker was invited to join Eugene Ballet Company by Toni Pimble. Remaining with this well-known company for nine years, Ms. Parker created many roles, including Clara in *The Nutcracker*, Silk Stocking Girl in *Rhapsody in Blue*, and other Principal roles in *Slipstream*, and *Silk and Steel*, all choreographed by Toni Pimble, as well as creating many other Principal roles created in association with visiting choreographers. Eugene Ballet Company is known principally as a touring company, with venues ranging from the Northwest United States to nationwide, Canada, China, and Eastern Asia, and averages an impressive 200 performances a year. In her nine years with this company, Ms. Parker has gained performing experience not generally available to professional dancers.

Ms. Parker has taught Intermediate-Advanced Ballet Technique, Pointe and Variations, Chinese Dance and Tai Chi Chuan with Ballet Idaho Academy, and choreographed a special segment of *Silk and Steel* for Eugene Ballet Company in 1999. She was also certified in Pilates in 1995 at the Stott Studio in Toronto, Canada, and on a more interesting note, is certified in five weapons in Shaolin Kung Fu, and received training for her Idaho Hunter’s Certification in 2001.

In 2003 Stephanie crossed paths with a former friend and associate, Mark Lanham, whom she married in the late summer of 2004. Both Mr. and Mrs. Lanham accepted dancing, teaching, and directing responsibilities with Lone Star Ballet in Amarillo, Texas for the 2004-2005 season, in which Ms. Parker appeared as Sugar Plum Fairy in *The Nutcracker*, and as Swanilda, in Mr. Lanham’s choreographic version of *Coppelia*, for LSB. In 2005, Stephanie and her husband Mark opened their own ballet school, Landance Conservatory. In March 2006, both she and her husband choreographed and appeared in Chamber Music Amarillo’s production of *Histoire du Soldat*. In 2007, Ms. Parker danced with Cirque Du Soleil’s fabulous production of “La Nouba” at Disney World-Orlando dancing the role of the “Lost Ballerina” and was Principal Guest Artist in 2008 in Legacy Dance Theatre’s Pioneer Legacy as Elisabeth in Springville, Utah. For the past six years Stephanie has been the Principal Guest Artist in Pampa Civic Ballet’s *Nutcracker*.



# The Conductor: George Jackson



George Jackson is quickly making a name for the breadth and commitment of his work, whether in opera, symphonic repertoire, or contemporary scores, building strong relationships with the orchestras he conducts.

Jackson's skill in preparing complex scores has led to an ongoing relationship with Ensemble Intercontemporain. Together they released the world premiere recording of Steve Reich's *Reich/Richter* on Nonesuch Records, following successful performances of the work in Rome, Paris, and Luxembourg. He also conducted the group for the French premieres of works by Rebecca Saunders and James Dillon at the 2019 Festival d'Automne à Paris. With Collegium Novum Zürich, Jackson conducted *Noli me tangere*, a new work by Isabel Mundry, and with Brussels Philharmonic, he led the world premiere of Claire-Mélanie Sinnhuber's new work, *Chahut*.

He is increasingly sought-after as a guest with European orchestras, who appreciate his fearless conducting and thorough rehearsal technique. Recent engagements include Orchestre de Paris, RTÉ National Symphony Orchestra, BBC Symphony Orchestra, Birmingham Contemporary Music Group, Opéra Orchestre national Montpellier Occitanie, and the orchestra of Opéra de Rouen.

Praised for his natural affinity for opera, he has received acclaim for his work in productions of *Hänsel und Gretel* and *The Excursions of Mr Brouček* (Grange Park Opera), *Le nozze di Figaro* (Opera Holland Park), and *Il barbiere di Siviglia* (Theater an der Wien). Future plans include his Wrocław Opera debut with *Rigoletto*, and the world premiere of *Gods of the Game*, a collaborative opera commissioned by Sky Arts for Grange Park Opera.

The son of actor parents, Jackson began inventing theatrical entertainments with his sister at an early age, as well as learning the violin, and later served as a drummer and guitarist in post-punk, rock and Irish folk bands, developing broad musical tastes that he retains to this day.

Jackson's formative experiences include his participation at Lucerne Festival Academy and at Aspen Music Festival, where he was awarded the Aspen Conducting Prize in 2015. He is passionate and informed about the art and traditions of conducting, and regularly passes on his enthusiasm through podcasts on the subject.

Learn more about [Maestro Jackson](#).





# Concert Description

<b>For Students &amp; Educators:</b>	K-2nd grade
<b>Concert Dates:</b>	Wednesday, October 23, 2024 Thursday, October 24, 2024
<b>Performance Times:</b>	9:00 am, 11:00 am, and 1:00 pm
<b>Program:</b>	Sergei Prokofiev's <i>Peter and the Wolf</i>
<b>Director:</b>	George Jackson
<b>Venue:</b>	Globe-News Center for the Performing Arts
<b>Presentation Format:</b>	In concert with the Amarillo Symphony – complete with live-action dancers and a narrator!

Children's imaginations will run wild as the story of *Peter and the Wolf* comes to life in Prokofiev's beloved work through music and dance. Students follow the tale of Peter and his animal friends on a symphonic adventure, getting to know the instruments of the orchestra at the same time. Each character in this musical fairy tale is represented by a different instrument of the orchestra. Experience the beautiful tapestry of orchestral color that reflects our own unique voices and personalities.

Returning to the project this 2024 season is the visual/dance component provided by LanDance Ballet Track (from The Edge), with choreography and costuming by Stephanie Parker and Mark Lanham.

## Teacher Resources



### Students will:

- Experience a live orchestra performance with ballet choreography and staging.
- Practice active listening skills, aurally identifying the instruments of the orchestra by timbre.
- Connect musical themes with the characters to experience how music tells the story and reflects the corresponding moods and actions, complete with live dancers to represent each individual.

### TEKS Ties:

Music: K.1C, K.1D, K.2A, K.2C, K.2D, K.2E, K.3A, K.3B, K.4A, K.4B, K.4C, 1.1B, 1.1C, 1.2A, 1.3A, 1.3B, 1.3C, 1.3D, 1.3E, 1.4A, 1.4B, 1.4C, 1.5A, 1.5C, 1.6A, 1.6B, 1.6C, 1.6D, 2.1B, 2.1C, 2.3A, 2.3B, 2.3C, 2.3D, 2.3E, 2.4A, 2.4B, 2.4C, 2.5A, 2.5B, 2.5C, 2.6A, 2.6B, 2.6C, 2.6D

Enjoy the [Peter and the Wolf coloring book \(linked\)](#) with music samples, story excerpts, and other activities.

Story of *Peter and the Wolf*, complete with –

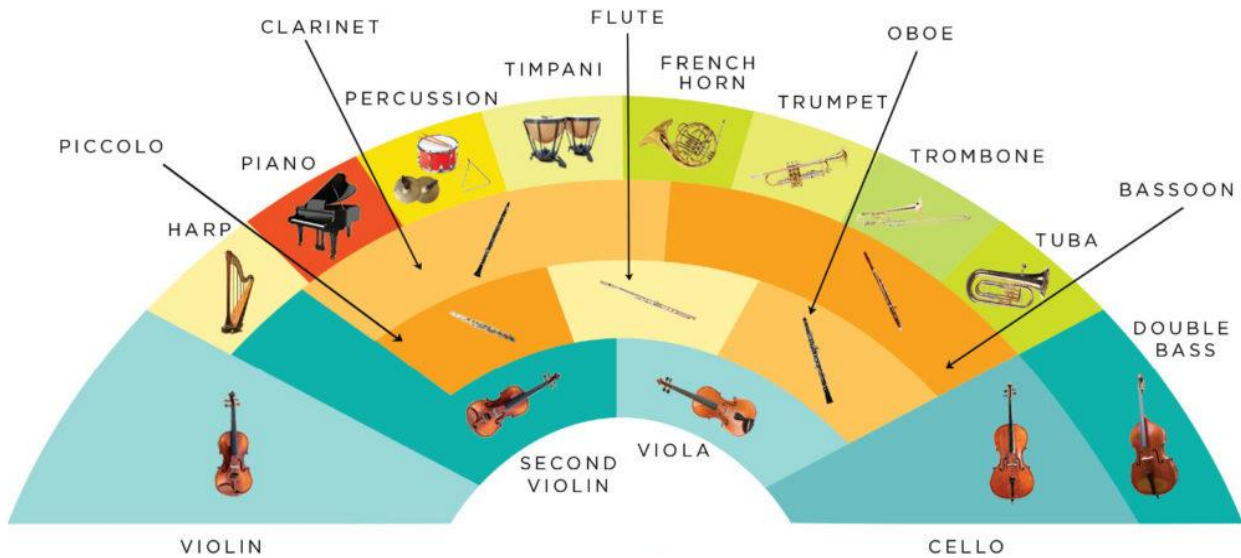
- **Character Maps** so students can use clues from the story to...
  - develop a list of character traits for each character
  - predict what each character's musical theme may sound like
  - WRITE observations, using elements of music and other musical vocabulary, OR younger students can use MOVEMENT to share what they noticed

[Audio recording of Peter and the Wolf \(David Bowie recording on YouTube\)](#), complete with –

- **Individual instrument demonstrations** where students can...
  - compare & contrast their predictions vs. observations
  - match an instrument/instrument family to a particular character

- **Track 1 - Introduction**
  - **Bird** (0:17 – 0:30) – Played by the Flute (woodwind family)
  - **Duck** (0:33 – 0:50) – Played by the Oboe (woodwind family)
  - **Cat** (0:53 – 1:12) – Played by the Clarinet (woodwind family)
  - **Grandfather** (1:17 – 1:40) – Played by the Bassoon (woodwind family)
  - **Wolf** (1:44 – 2:02) – Played by three French Horns (brass family)
  - **Peter** (2:06 – 2:26) – Played by the Violins, Violas, Cellos, and Basses (string family)
  - **Hunters** (2:32 – 2:39) – Played by the timpani (percussion family)

# The Orchestra and Instrument Families



## The Strings

The string family is the largest section in the orchestra. It takes lots of string instruments to make a sound that balances with the other instrument families. These instruments include the **violin**, **viola**, **cello**, and **double bass**. They are all made of wood and have a similar curvy shape. The violin is the smallest and highest pitched instrument. The viola, cello, and double bass are progressively larger and lower pitched. All string instruments have strings stretched over them. They are played with a bow that is pulled or pushed across the strings. The strings can also be plucked. The harp is part of this family. It has 47 strings that are plucked with the finger.

## The Woodwinds

Woodwind instruments look like long sticks. They make sounds when a player blows into them. Instruments in this section include the **flute**, **piccolo**, **clarinet**, **oboe**, **English horn**, and **bassoon**. The piccolo and flute are made of metal. All the others are constructed from wood. The different shapes and materials of each instrument help to create its own unique sound. The orchestra often has two, three, or four of each woodwind instrument. They often play solos because woodwinds can be heard even when there are many other instruments playing.

## The Brass

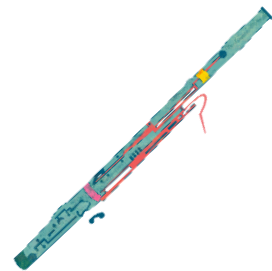
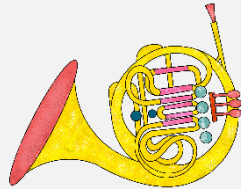
The instruments of the brass family are made of brass. Brass players produce sound by buzzing their lips together on the surface of the instrument's mouthpiece. This section includes the **trumpet**, **French horn**, **trombone**, and **tuba**. The orchestra usually has one to four of each brass instrument and sometimes more. For this reason, they are often used in military bands, which play outdoors much of the time. Brass instruments are long metal tubes that flare at one end. Because they are so long, the tubes are bent and coiled into compact shapes so that they can be held easily.

## The Percussion

The percussion family includes any instrument that is struck, scraped, or shaken. These percussion instruments have pitch and can play melodies: the **xylophone**, **marimba**, **glockenspiel**, **chimes**, **orchestra bells**, and **piano**. These percussion instruments have no pitch, but they can produce a sharp sound that provides the rhythmic beat for the orchestra: different kinds of **drums**, the **woodblock**, **maraca**, **tambourine**, **cymbal**, **gong**, and **triangle**.

# Characters and Their Instruments

Each character in *Peter and the Wolf* is going to be represented by a different instrument of the orchestra. The bird will be played by the **flute**; the duck is played by the **oboe**; the **clarinet** plays the cat; the **bassoon** will represent the grandfather; the Wolf will be played by the **French horns**; the **hunters** will be portrayed by the timpani; and finally, the main character, Peter, will be represented by the entire **string section** with his melody found in the **violin**.



# Story of Peter and the Wolf

Early one morning Peter opened the gate and went out into the big green meadow.

On a branch of a big tree sat a little bird, Peter's friend. "All is quiet, all is quiet," chirped the bird gaily.

Just then, a duck came waddling round. She was glad that Peter had not closed the gate and decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon the grass, settled next to her, and shrugged his shoulders. "What kind of bird are you if you can't fly?" said he. To this, the duck replied, "What kind of bird are you if you can't swim?" and dived into the pond.

They argued and argued, the duck swimming in the pond and the little bird hopping along the shore.

Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass.

The cat thought, "The bird is busy arguing. I'll just grab him." Stealthily, she crept towards him on her velvet paws.

"Look out!" shouted Peter and the bird immediately flew up into the tree while the duck quacked angrily at the cat from the middle of the pond.

The cat walked round the tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Grandfather came out. He was angry because Peter had gone into the meadow and said, "It is a dangerous place. If a wolf should come out of the forest, then what would you do?"

Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves.

But Grandfather took Peter by the hand, locked the gate, and led him home.

No sooner had Peter gone, than a big gray wolf came out of the forest.

In a twinkling, the cat climbed up into the tree. The duck quacked, and in her excitement, jumped out of the pond. But no matter how hard the duck tried to run, she couldn't escape the wolf.

He was getting nearer, nearer, catching up with her. Then he got her and with one gulp swallowed her.

And now, this is how things stood: the cat was sitting on one branch, the bird on another, not too close to the cat. And the wolf walked round and round the tree, looking at them with greedy eyes.

In the meantime, Peter, without the slightest fear, stood behind the gate watching all that was going on. He ran home, got a strong rope,



and climbed up the high stone wall. One of the branches of the tree, round which the wolf was walking, stretched out over the wall.

Grabbing hold of the branch, Peter lightly climbed over onto the tree. Peter said to the bird, "Fly down and circle over the wolf's head. Only take care that he doesn't catch you."

The bird almost touched the wolf's head with his wings while the wolf snapped angrily at him from this side and that.

How that bird did worry the wolf! And how the wolf wanted to catch him! But the bird was clever, and the wolf simply couldn't do anything about it.

Meanwhile, Peter made a lasso and carefully letting it down, caught the wolf by the tail and pulled with all his might.

Feeling himself caught, the wolf began to jump wildly trying to get loose.

But Peter tied the other end of rope to the tree, and the wolf's jumping only made the rope round his tail tighter.

Just then, the hunters came out of the woods, following the wolf's trail and shooting as they went.

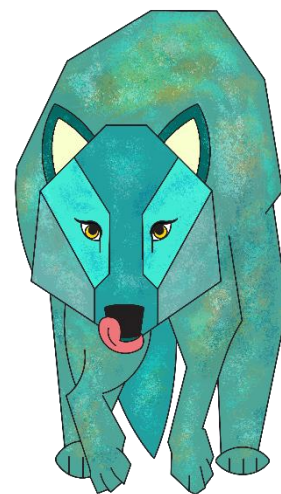
But Peter, sitting in the tree said, "Don't shoot! Birdie and I have caught the wolf. Now help us take him to the zoo."

Imagine the triumphant procession. Peter at the head. After him, the hunters leading the wolf. And winding up the whole procession, Grandfather and the cat.

Grandfather tossed his head discontentedly, "Well, and if Peter hadn't caught the wolf, what then?"

Above them flew birdie chirping merrily, "My, what brave fellows we are, Peter and I! Look what we have caught!"

And if one would listen very carefully, he could hear the duck quacking inside the wolf. Because the wolf, in his hurry, had swallowed her alive!



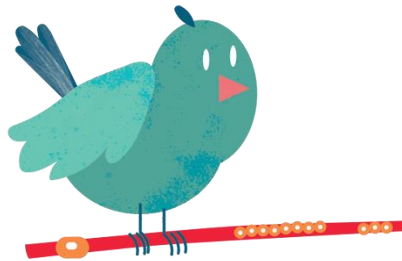
# Puzzles

## Word Search

See if you can find and circle all the hidden words in the list below from the story of *Peter and the Wolf*. Words may be placed diagonally, horizontally, vertically, forwards, or backwards.

U	G	S	A	U	T	P	R	N	I	R	Z	T	F
C	L	Y	R	T	W	F	E	O	W	I	O	O	G
A	A	L	E	C	K	A	O	L	P	H	O	G	U
T	L	F	H	L	Q	M	L	R	G	E	Y	O	L
A	E	E	T	R	E	E	S	L	E	A	T	R	P
B	A	Q	A	T	K	W	O	W	T	S	R	W	D
I	F	U	F	Q	U	A	C	K	I	E	T	O	F
R	A	I	D	M	E	R	F	L	N	M	O	D	P
D	C	E	N	T	T	E	D	R	E	Q	W	A	E
A	P	T	A	E	P	T	U	E	L	O	D	E	T
R	O	G	R	L	E	N	F	P	L	T	U	M	E
U	N	A	G	U	S	U	U	F	O	E	C	L	R
H	D	I	W	L	R	H	L	O	T	I	K	D	U
E	F	T	P	Y	K	L	I	A	T	F	Q	E	E

WALL  
GATE  
BIRD  
CAT  
DUCK  
TREE  
SWIM  
HUNTER  
MEADOW  
FOREST  
GULP  
TAIL  
POND  
ROPE  
PETER  
PETER  
FLY  
QUACK  
WOLF  
GRANDFATHER  
QUIET  
ZOO



## Word Search

See if you can find and circle all the hidden words in the list below from the information about musical terms. Words may be placed diagonally, horizontally, vertically, forwards, or backwards.

**Timpani** – A **percussion** instrument made of a hollow brass bowl with a calfskin head whose tension can be changed vary the pitch. They make a low booming sound. They play the character of the Hunters.

**Theme** – An important melody that occurs several times in a piece of music.

**Dynamics** – The loudness or softness of sounds.

**Solo** – A single instrument plays a complete composition or passage of music.

**Conductor** – Leads the orchestra. They are involved in selecting the music, deciding how it will be performed, and directs the orchestra while standing in front of the musicians.

**Oboe** – A double reed **woodwind** instrument made of wood, can play in a high or low range, and have a mellow or nasal-like sound. It plays the character of the Duck.

**Style** – The unique way in which the elements of melody, rhythm, tone color, and harmony are produced to create a special “sound.”

**Concertmaster** – The leader of the first violin section who sits in the first chair to the left of the conductor. Their job is to communicate the conductor’s instructions to the orchestra, make sure all the instruments are in tune before a performance, represent the ensemble with a bow to the audience and a handshake with the conductor. They also play violin solos and provide leadership to the orchestra with the conductor is absent.

**Bassoon** – A low **woodwind** instrument made of wood and played with a double reed. Its deep rich sound is mostly heard in the lower ranges. The Grandfather is played by this instrument.

**Strings** – Peter’s character is played by the entire **string** section which includes violins, violas, cellos, and double basses. His theme can be found in the violin.

**Clarinet** – This **woodwind** instrument is typically made from African blackwood. It has a round body, a flared end, and played with a single reed. This instrument plays the character of the Cat.

**Variations** – A variation may alter the theme by changing musical elements such as its dynamics, meter, style, tempo, tone color and/or harmony.

**Tempo** – The speed of the beat.

**Meter** – The way beats of music are grouped, often in sets of two or in sets of three, four, or six.

**French Horn** – A **brass** instrument made of 16 feet of twisting tubing. It has a rich, mellow sound that blends well with both the woodwind and brass families.

**Flute** – A **woodwind** instrument, usually made from metal. It is played horizontally, has lots of keys, and makes light and airy high notes. The Bird is played by this instrument.

R	E	T	E	M	T	I	M	P	A	N	I	C	O	TIMPANI
F	M	T	Y	N	P	S	O	Y	S	T	T	N	C	THEME
E	L	C	S	R	N	O	O	S	T	T	T	R	O	DYNAMICS
E	C	U	O	O	T	L	B	A	S	S	O	O	N	SOLO
E	O	P	T	N	O	O	M	N	F	I	E	H	C	CONDUCTOR
C	A	B	R	E	D	M	S	T	L	T	C	H	E	OBOE
A	M	O	O	M	T	U	A	R	L	C	L	C	R	STYLE
R	O	E	D	E	H	N	C	N	E	E	A	N	T	FLUTE
D	Y	N	A	M	I	C	S	T	T	C	R	E	M	CONCERTMASTER
O	E	H	I	S	H	T	I	E	O	R	I	R	A	BASSOON
T	E	M	P	O	O	H	L	A	T	R	N	F	S	STRINGS
C	O	N	P	E	T	Y	C	C	E	M	E	H	T	CLARINET
L	S	N	O	I	T	A	I	R	A	V	T	E	E	VARIATIONS
T	S	M	R	S	T	R	I	N	G	S	L	L	R	TEMPO
														METER
														FRENCH HORN

## Instrument Sounds

Below are some of the orchestra instruments that illustrate the characters in *Peter and the Wolf*. After you listen to the concert, write down what else each of the instrument sounds reminds you of or could represent.

**The Flute**

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**The Violin**

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**The Clarinet**

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**The Oboe**

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**The Bassoon**

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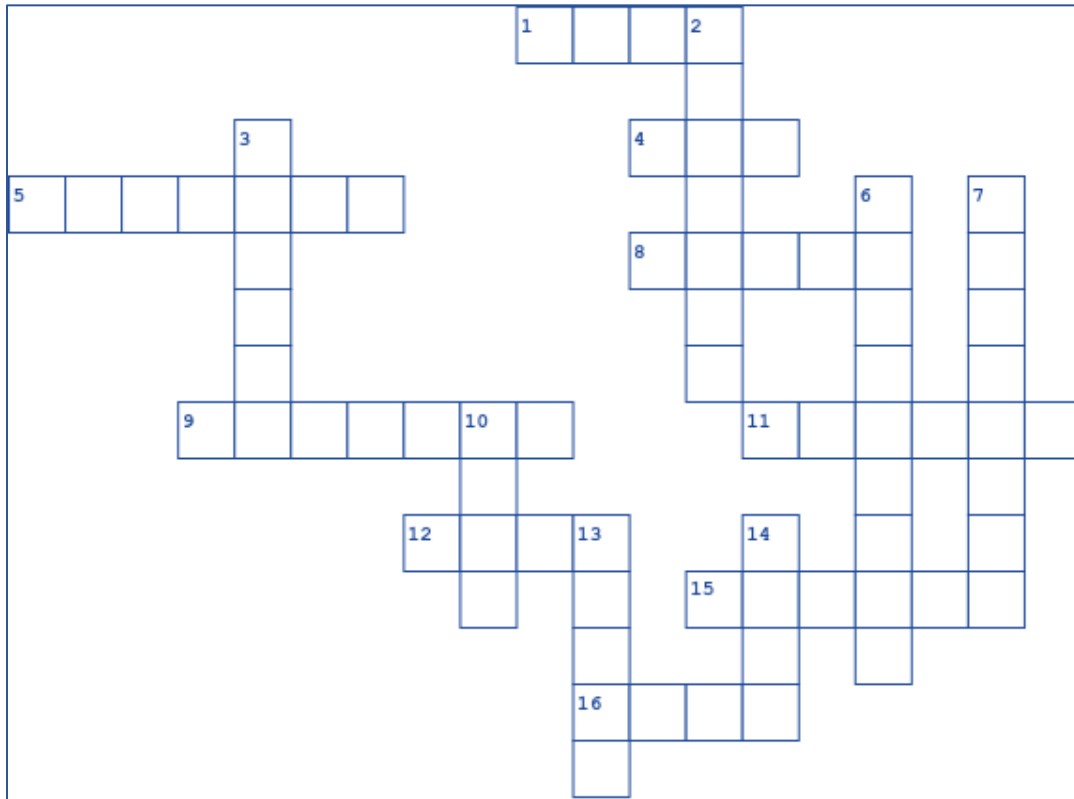
**The French Horn**

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**The Timpani**

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## Crossword Puzzle



### Across

1. Where the duck swims
4. Where Peter takes the wolf
5. The hunter's instrument
8. The main character
9. Grandfather's instrument
11. One of Peter's instruments
12. What Peter is not afraid of
15. Where the wolf lives
16. Where the bird sits

### Down

2. The conductor's last name
3. The narrator's last name
6. The composer's last name
7. The cat's instrument
10. The duck's instrument
13. The bird's instrument
14. What Peter uses to catch the wolf



## Word Scramble & Matching

Unscramble the words below to find some of the instruments that illustrate characters in *Peter and the Wolf*. Now draw a line to match each instrument to its character on the right.

ELFTU

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BOOE

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GRISSNT

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SOBSONA

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ITINPAM

---

RALCITEN

---

CHRENF RHON

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