

THE Amarillo Symphony

Peter *and the* Wolf

Wednesday, October 28, 2026
Thursday, October 29, 2026
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 2026: Peter and the Wolf

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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 20th 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 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 19 years in his native Amarillo, Texas with Neil and Camille Hess. Under their watchful eyes he progressed quickly enough to receive two Ford Foundation 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 began 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 and taught beginning ballet at UTEP.

In the summer of 1975 Mark received a scholarship to Ballet West's Summer Academy in Aspen, CO, and was invited 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 Marks, he steadily rose through the ranks to become a Principal Dancer, performing such roles as the Cavalier in Christensen's *The Nutcracker* (who first produced the ballet in the USA), Bruce Mark's *Inscape* created for him and partner Stacey Swaner, and Billy in Eugene Loring's *Billy the Kid*. In 1978, with partner Stacy Swaner, he competed in the World Ballet Concours in Tokyo, Japan, and was awarded as a Bronze Medalist.

At the invitation of Michael Smuin and Lew Christensen, Mark returned to California to join the San Francisco Ballet in 1980 as a Principal Dancer, performing in such noted works as *Smuin's Duettino*, *Songs of Mahler*, and *A Song for Dead Warriors*, and in Lew Christensen's *Filling Station*, *Concerto Grosso*, *Con Amore*, and *The Nutcracker*. Mr. Lanham was invited in 1984 to join Canada's Royal Winnipeg Ballet, directed by Arnold Spohr, for the '84 – '85 season where he was quickly promoted to Principal Dancer. He has since been a regular guest artist with California Ballet in San Diego, a visiting guest artist with Ballet West, Ballet El Paso, Columbia City Ballet, Universal Ballet Company, and Koslov and Stars from Balanchine to Broadway, to name a few. He has been a Bronze Medalist twice in international ballet competitions, first in 1978 in the World Ballet Concours in Tokyo, and in Jackson, MS, at the 1982 International Ballet Competition. His associations with these companies and touring companies have taken him around the globe; throughout the United States and Canada, and to Mexico, Venezuela, Belgium, Greece, Egypt, Japan, Korea, and China.

Mark has been a guest artist internationally and has received critical acclaim from 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, technique, and partnering skills, which characterize him as a truly American dancer, born and bred in the tradition of dance in the West. Mark and his partner, Stacey Swaner were the subjects of a feature article in the November 1978 issue of *DANCEMAGAZINE*, story by Olga Maynard.

Mr. Lanham is married to ballerina Stephanie Parker, and is the father of seven outstanding children, and the grandfather of 14 wonderful grandchildren. He and his wife have recently merged LanDance Conservatory with The Edge, owned and operated by Staci Hall in Amarillo, Texas. They continue to train young dancers in the LanDance Ballet Track at The Edge.



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 Grahn 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. For the past 20 years Stephanie has had the opportunity to guest teach in various summer programs: The Ballet Academy, Salt Lake Dance Center, Central Utah Ballet, Centerstage in Utah and Pampa Civic Ballet, Lisa Hess-Aspire, LakeCities Ballet theatre in Texas. Stephanie has also been a substitute ballet teacher for the WTAMU dance program.

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," was Principal Guest Artist in 2008 in Legacy Dance Theatre's *Pioneer Legacy* as Elisabeth in Springville, Utah and in 2014 in WTAMU's Dance Concert new work *Elegy for my Parents*.

From 2007- 2020 Stephanie was the Principal Guest Artist in Pampa Civic Ballet's *Nutcracker* portraying the rolls of both Snow Queen and the Sugar Plum Fairy. In 2014/2015 season, Mark and Stephanie were commissioned by Chamber Music Amarillo to create two pieces: one, choreographed and performed by Stephanie, "The Art Lesson," in honor of Georgia O'Keefe's 127th Celebration for the Amarillo Museum of Art and the second, choreographed by Mark and featuring Stephanie, "Trapeze Ballet," for Chamber Music's regular season. For winter of 2016, Mark was commissioned by Amarillo Museum of Art to choreograph and dance with Stephanie for their Winter Gala performing an original pas de duet together to Piazzolla's Libertango. 2019 season Mark and Stephanie were commissioned again by Chamber Music Amarillo, choreographed by both Mark and Stephanie and featuring both in "*Carnival of the Animals*." Stephanie and Mark continued their collaboration with Amarillo Symphony (now merged with Chamber Music Amarillo) in October 2022 in "*Peter and The Wolf*," choreographed by Mark with Stephanie creating the role of Grandfather.

In September 2019 LanDance Conservatory merged with The Edge Amarillo after many many years "sharing" dance students. The LanDance Ballet Track at The Edge (LBT) was created and now both schools are housed in one building. The LBT program is a professional ballet program which includes outreach performances as well as our 1 act Nutcracker, "*Clara's Dream*," and our annual "*Spring Concert*." Stephanie, along with her husband Mark, direct and teach the LBT program. Stephanie assists with ballet rehearsals, staging choreography and specializing in the lower level's choreography.



The Conductor: George Jackson



The British conductor, George Jackson, is quickly making a name for the breadth and commitment of his work, whether in symphonic, opera or contemporary repertoire, building strong relationships with the orchestras and ensembles he conducts. Jackson is in his fourth season as Music Director of the Amarillo Symphony.

Jackson 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, Israel Contemporary Players and the Orquesta Sinfónica de Castilla y León. Future plans include performances with Brussels Philharmonic, Opéra Orchestre National de Montpellier and BBC Concert Orchestra. 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), *La bohème* and *Le nozze di Figaro* (Opera Holland Park), and *Il barbiere di*

Siviglia (Theater an der Wien).

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. Last season he conducted the group at Festival Présences and Tokyo Easter Festival, in programmes featuring Reich, Werner, Boulez, Varèse and Webern. With Collegium Novum Zürich, Jackson conducted Isabel Mundry's new work *Noli me tangere*, and with Brussels Philharmonic he led the world premiere of Claire-Mélanie Sinnhuber's *Chahut*. This season with Amarillo Symphony he conducts the world premieres of works by Michael Daugherty, Matthew Kaner and Angela Elizabeth Slater.

The son of actor parents, 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 studied at the Universität für Musik und darstellende Kunst in Vienna, with renowned Japanese conductor and teacher Yuji Yuasa.

Learn more about [Maestro Jackson](#).



Concert Description

For Students & Educators:	K-2nd grade
Concert Dates:	Wednesday, October 28, 2026 Thursday, October 29, 2026
Performance Times:	9:00 a.m., 11:00 a.m., and 1:00 p.m.
Program:	Sergei Prokofiev's <i>Peter and the Wolf</i>
Director:	George Jackson
Narrator:	Brent Turner
Venue:	Globe-News Center for the Performing Arts
Presentation Format:	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 2026 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, staging, and animated narration.
- 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 character.

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 –

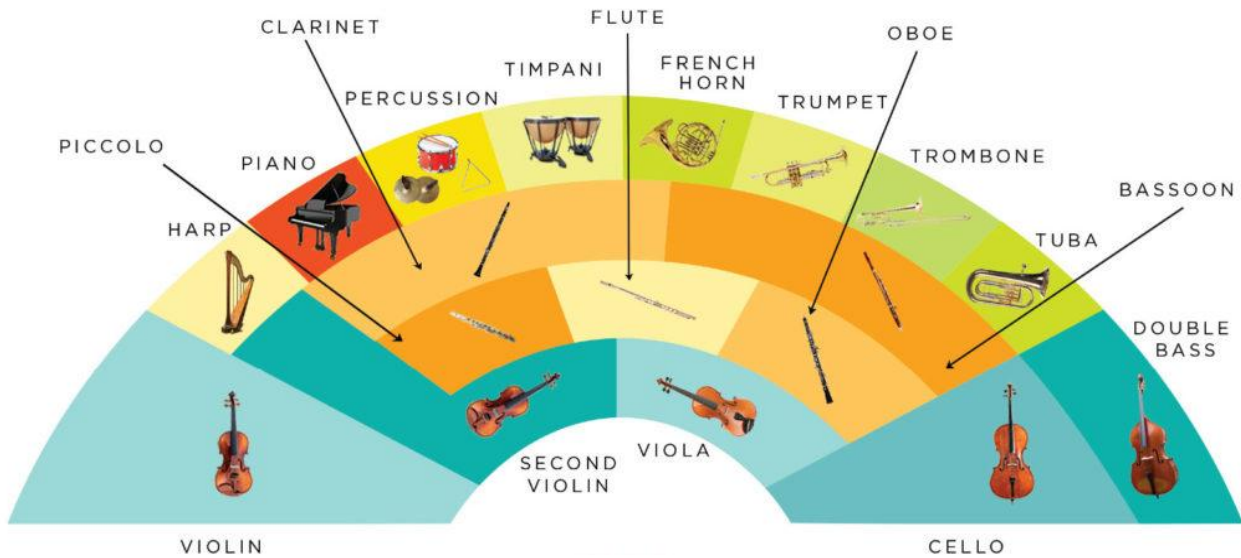
- **Character Maps** so students can use clues from the story to...
 - develop a list of character traits for each character
 - predict what each character's musical theme may sound like
 - WRITE observations, using elements of music and other musical vocabulary, OR younger students can use MOVEMENT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

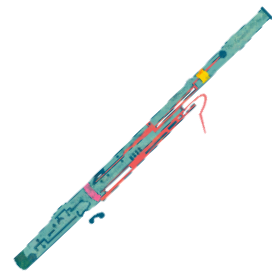
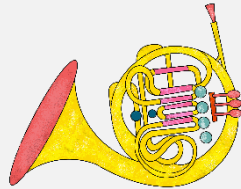
The instruments of the brass family are made of brass. Brass players produce sound by buzzing their lips together on the surface of the instrument's mouthpiece. This section includes the **trumpet**, **French horn**, **trombone**, and **tuba**. The orchestra usually has one to four of each brass instrument 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.

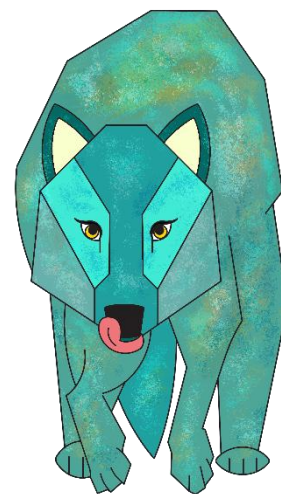
But Peter, sitting in the tree said, "Don't shoot! Birdie and I have caught the wolf. Now help us take him to the zoo."

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!



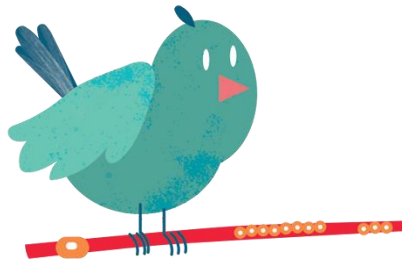
Puzzles

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

The Violin

The Clarinet

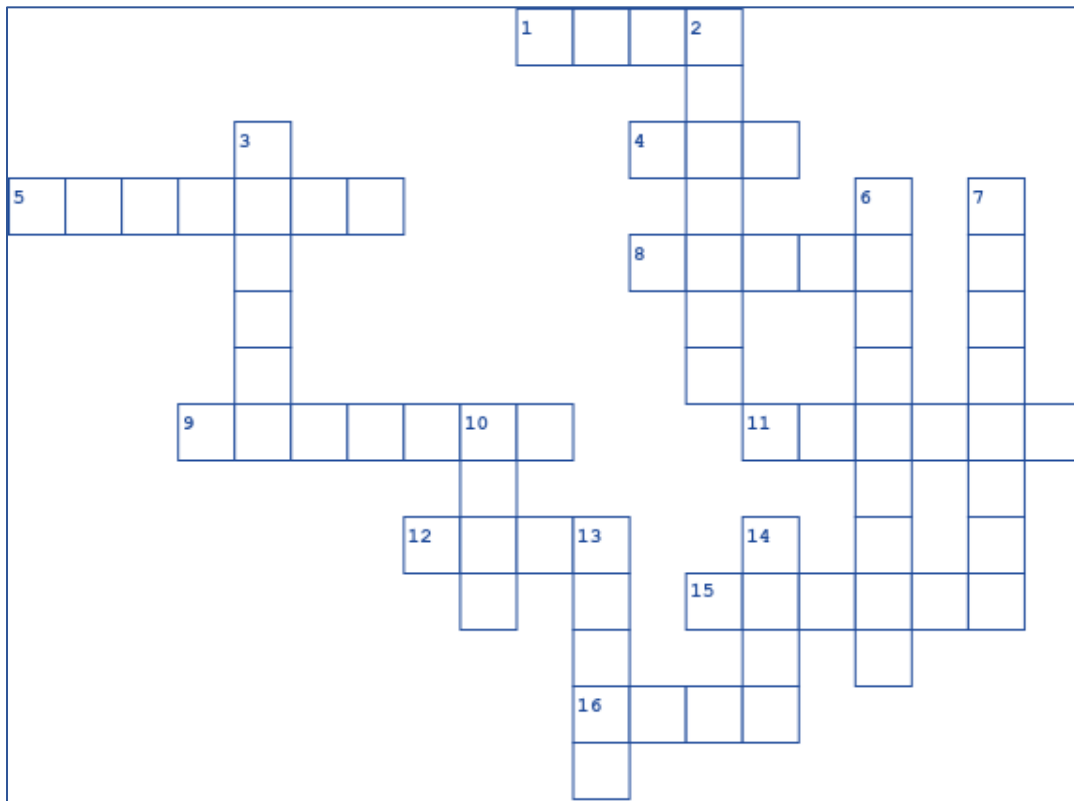
The Oboe

The Bassoon

The French Horn

The Timpani

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

BOOE

GRISSNT

SOBSONA

ITINPAM

RALCITEN

CHRENF RHON

