



The Florida Orchestra Youth Concerts:

Peter and the Wolf

A Resource Guide for Teachers

River Ridge Center for the Arts – October 11, 2016 | 10:30 am
Center for the Arts at Wesley Chapel – October 13, 2016 | 10:30 am

Welcome to the 2016-2017 Season Florida Orchestra Youth Concerts! This year we bring together music and story and ignite the imagination with Prokofiev's classic musical tale *Peter and the Wolf*. This year we've paired this work with Ravel's *Mother Goose Suite*, a five movement suite based on popular fairy tales.

We always look forward to our visits to Pasco County, and hope you and your students enjoy the performance. We know a prepared audience is more likely to enjoy what they hear, and I hope you find this study guide helpful and informative.

Enjoy the performance!

Erin Horan
Community Engagement Director
The Florida Orchestra

Thanks to Daryn Bauer, TFO's Community Engagement Manager for preparing materials for this study guide!

Table of Contents

Concert Program.	3
Preparing for the Concert.	4
At the Concert.	5
The Composers and Works	
Maurice Ravel.	6
Sergei Prokofiev.	7
Contact Information.	8

Concert Program – Peter and the Wolf

Steven Jarvi, guest conductor | Edward Parsons, narrator


Ma Mère l’Oye (Mother Goose) Ballet SuiteMaurice Ravel
Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty) (1875-1937)
Petit Poucet (Little Tom Thumb)
Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagoda)
Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)
Le Jardin féérique (The Fairy Garden)

Peter & The Wolf, Op.67 Serge Prokofiev
Introduction (1891-1953)
The Story Begins
The Bird
The Duck; Dialogue with the Birds; Attack of the Cat
Grandfather
The Wolf
The Duck Is Caught
The Wolf Stalks the Bird and Cat
Peter Prepares to Catch the Wolf
The Bird Diverts the Wolf
Peter Catches the Wolf
The Hunters Arrive
The Procession to the Zoo

About the Conductor – Steven Jarvi

Praised for his “uncommonly expressive and detailed” performances by the *Miami Herald* and described as an “eloquent and decisive” conductor by *The Wall Street Journal*, Steven Jarvi is a conductor with an equal passion for the concert hall and the opera house. Mr. Jarvi recently completed his tenure as the Resident Conductor of the St. Louis Symphony and Music Director of the St. Louis Symphony Youth Orchestra. He won the Bruno Walter Memorial Foundation Award while the Associate Conductor of the Kansas City Symphony, and previously served as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, an Associate Conductor for New York City Opera at Lincoln Center, and the Domingo-Cafritz Young Artist Conductor with the Washington National Opera at the Kennedy Center.

Before the Concert

- Prepare your students by playing excerpts from the concert repertoire for classroom listening. Play the music before and after regular classroom activities, or actively listen using some of the activities in this guide. The more familiar students are with the music before they attend the concert, the more they will enjoy it!
-  Throughout the study guide, you'll find these icons for listening recommendations. Click on the icon to go right to the selection on YouTube.
- Have your students keep a listening journal, noting what instruments they hear, what musical concepts are evident, how the music makes them feel, etc.
- Review the families of the orchestra and the individual orchestral instruments.
 - Create a K-W-L (What do I already **K**now? What do I **W**ant to know? What did I **L**earn?) chart and keep it posted in the classroom before and after the concert. Some things to explore on your K-W-L chart:
 - Which instruments belong in which family?
 - Which characters are represented by each instrument in the concert repertoire?
 - How does each instrument make its sound?
- Encourage students to watch and listen for their favorite instrument at the concert and see where the respective player(s) sit.



At the Concert

Prepared students make a great audience, so don't forget to talk about the concert experience before getting to the hall. Here are a few reminders and suggestions:

- **Concert etiquette** begins as soon as the bus arrives at the performing arts center. Students should stay with their class and follow usher instructions.
- **Silence your devices.** No flash photography is allowed at the concert. Cell phones, watch alarms, or anything else that makes noise should be turned to silent.
- **Get settled early.** Arrive in enough time to use the restroom before the concert. Watch the orchestra get settled and warm up on stage. Listen to the concertmaster (the principal first violin) tune the orchestra. The lights will dim when the performance is about to begin.
- **Listen quietly and carefully.** Use your eyes to watch the conductor and how the musicians make music together. Try to figure out what the conductor is trying to tell the musicians with his hands and his gestures. Use your ears to hear how the instruments work together or fight against each other.
- **Applaud!** When the concertmaster or conductor enters the stage, after each piece, and at the end of the concert, the audience claps to say “thank you” for the performance. The conductor bows and/or invites the musicians to stand up and turn towards the audiences to say “you’re welcome” and “thank you for listening.” If you really like what you heard, you can shout “BRAVO!,” which means “GREAT JOB!” in Italian!
- **Talk to others about the concert.** *What did you like? What was exciting? How did the music make you feel?* Everyone has different feelings about a piece of music—you won't always like the same things or feel the same way as others who heard the performance, which is part of what makes it so fun!



Ma Mère l'Oye (Mother Goose) Ballet Suite (1910)

Maurice Ravel (1875-1937)

Ma Mère l'Oye was originally written as a suite, “Five Children’s Pieces for Piano Four Hands”. Ravel orchestrated the piece and expanded it into a ballet production in 1912. Each movement of the suite depicts a well-known fairy tale to children of that time. For more information on each fairytale, see the suggested readings and resources below.



Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty)



Petit Poucet (Little Tom Thumb)



Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagoda)



Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)



Le Jardin féérique (The Fairy Garden)

About Ravel

Maurice Ravel, born in Ciboure, France and raised in Paris, is regarded for his ability to tell stories through his music. Ravel’s most well-known compositions include ballets such as *Daphnis et Chloe* and symphonic pieces such as *Sheherazade*. His music is often compared to that of Claude Debussy, who was born two decades before Ravel.

Activity Ideas:

- Define a fairytale and the aspects of a story that make it a fairytale (i.e. stories that include fantasy characters). Have students recall their favorite fairy tales.
- Choose one movement and have each student create a setting for the story while listening to the music. Use watercolors to create either a landscape or a more abstract representation of the location.
- Ravel composed this piece for two children, ages 6 and 7 at the time. What do you think the children’s lives looked like in the year 1910 in France? How might they be the same or different than you? What did they do for fun?

Suggested Reading and Multimedia:

- Animated videos of [Ma Mère l'Oye](#) – piano suite for two hands
- The story of [Sleeping Beauty](#) by Charles Perrault
- [Little Tom Thumb](#) story video

Peter and the Wolf (1936)

Sergei Prokofiev (1891-1953)

Peter and the Wolf has introduced generations of children to the instruments of the orchestra since its premiere in 1936. There are countless recordings of the piece, and some of our favorites are in the resource list below. The brave Peter ventures into the meadow after his Grandfather scolds him for going out alone. Sure enough, a “big, grey wolf” confronts Peter and his friends, and, after swallowing the duck whole, Peter sets a trap and captures the wolf. Some hunters who have been tracking the wolf find Peter, and he convinces the hunters to take the wolf to the zoo. They parade happily there, and “if you listen very carefully, you’ll hear the duck quacking inside the wolf...because the Wolf in his hurry had swallowed her alive.”

About Prokofiev

Sergei Prokofiev, a Russian-born composer, is best known for his ballets and symphonies, including *Romeo and Juliet*. Prokofiev began studying composition at the St. Petersburg Conservatory at the young age of 13. While living in Paris, France from 1918-1932, his music became well-known across Europe and America. After his return to Russia, he created *Peter and the Wolf* for the Moscow Children’s Theater.

Activity Ideas:

- Introduce each character in Peter in the Wolf and instrument represents them.

	Peter – Violin
	Bird – Flute
	Duck – Oboe
	Cat – Clarinet
	Grandfather – Bassoon
	Hunters – Timpani
	Wolf – French Horn

- Brainstorm adjectives for each character, and discuss how the music helped them to come to conclusions about those characteristics. Was the music fast or slow? Was it high or low in pitch? Was it quiet or loud?
- Create a storyboard for the piece. Use that to talk about the relationships between the characters. Who is the protagonist? Who is the antagonist?

- Have students create a new character in the story and pick which instrument in the orchestra would represent them. Have them choose adjectives to describe the character and brainstorm as a composer what type of music would best represent this character (fast or slow, high or low, quiet or loud).

Suggested Reading and Multimedia:

- David Bowie narrates [Peter and the Wolf](#) with Disney animation
- Leonard Bernstein narrates [Peter and the Wolf](#)
- Antonio Banderas narrates [Pedro Y El Lobo](#)
- Illustrated Books:
 - Wiencirz, G., Gukova, J., Bell, A., & Prokofiev, S. (1999). Peter and the wolf. New York: North-South Books.
 - Morris, J., & Prokofiev, S. (1992). Prokofiev's Peter and the wolf. Hodder and Stoughton.
 - Beck, I., & Prokofiev, S. (1995). Peter & the wolf. London: Picture Corgi Books.

We'd love to hear from you! Please send any reflections or thank you notes to the address below:

Contact Information

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