

PRESENTING SPONSOR

Vancouver Symphony Orchestra

Founded in 1919, the Vancouver Symphony Orchestra is the third largest symphony orchestra in Canada. The VSO performs to an annual audience of more than 200,000 people and performs over 150 concerts annually in the historic Orpheum Theatre, as well as in venues throughout the Lower Mainland. As a cultural staple of the Lower Mainland, VSO Education Programs are experienced by over 50,000 students annually.

The VSO's mission is to enhance the quality of life in our city and region by presenting high-quality performances of classical and popular music to a wide variety of audiences, and offering educational and community programs.

Otto Tausk is the new Music Director of the Vancouver Symphony. He comes from the Netherlands, and is very passionate about music education and new music. He is a widely respected musical personality in his native Holland, working with all its major orchestras and composers, and has established himself on international platforms across the globe.

The Orpheum Theatre

Home of the Vancouver Symphony

Designed in 1927 by architect Benjamin Marcus Priteca, the Orpheum Theatre is Canada's last great entertainment palace, and one of Vancouver's most spectacular heritage buildings. Since its opening, the Orpheum has hosted vaudeville, cinema, musical theatre, concerts, ballet, opera, and children's shows.

The building is a masterpiece of theatre design, with a magnificently painted dome soaring above ornate plaster carvings, gold leaf, and crystal chandeliers. Great care was taken with the acoustics of the building: the sound is so clear that musicians can hear a whisper in the very last row of the highest balcony, and the audience can hear every note played on stage. In 1973, Famous Players slated the Orpheum for demolition, but thousands of Vancouverites wanted to save it. The City of Vancouver responded, rescuing and renovating the theatre.

Meet Your Conductor!

Maestro William Rowson

A musician of wide-ranging musical interests, conductor William Rowson is proving to be one of the most able and versatile young conductors in Canada. Currently in his third season as the assistant conductor of the Vancouver Symphony Orchestra, Rowson has led the orchestra in over 100 performances and has performed for over 70,000 elementary school students. He has collaborated with such artists as Jann Arden, Chris Botti, Chris Hadfield, Fred Penner and the Hot Sardines. In addition to his work with the VSO, Rowson has acted as the Principal conductor of the Stratford Symphony Orchestra since 2015.

Mr. Rowson is a strong advocate for music by Canadian composers and has conducted the premieres over 60 new works. An active composer as well as conductor, 2017/18 saw performances of Rowson's works by the Toronto Symphony, Vancouver Symphony, KWSO, Sudbury Symphony. In August 2018, his *Short Variations on Waves* was given its premiere by the Ensemble Made in Canada at the Festival of the Sound in Parry Sound Ontario and will be performed in every province in Canada in the 2018/19 season. In July 2018 Rowson composed the music for the upcoming feature length film *Brotherhood*.

Bill grew up in musical family, starting the violin at age 3 in his hometown of Saskatoon. He began conducting while a student at the Curtis Institute of Music.



Members of the Vancouver Symphony Orchestra

first violins

Nicholas Wright, *Concertmaster*
Timothy Steeves, *Associate Concertmaster*
David Lakirovich, *Assistant Concertmaster*
Jenny Press, *Second Assistant Concertmaster*
Jae-Won Bang
Mary Sokol Brown
Jenny Essers
Akira Nagai, *Associate Concertmaster Emeritus*
Xue Feng Wei
Rebecca Whitling
Yi Zhou

second violins

Jason Ho, *Principal*
Karen Gerbrecht, *Associate Principal*
Jeanette Bernal-Singh, *Assistant Principal*
Cassandra Bequary
Adrian Shu-On Chui
Daniel Norton
Ann Okagaito
Ashley Plaut

violas

Victor de Almeida, *Principal*
Andrew Brown, *Associate Principal*
Stephen Wilkes, *Assistant Principal*
Tegen Davidge
Matthew Davies
Emilie Grimes
Angela Schneider

cellos

Janet Steinberg, *Associate Principal*
Zoltan Rozsnyai, *Assistant Principal*
Olivia Blander
Natasha Boyko
Charles Inkman
Luke Kim
Cristian Markos

basses

Dylan Palmer, *Principal*
Evan Hulbert, *Associate Principal*
Noah Reitman, *Assistant Principal*
David Brown
J. Warren Long
Frederick Schipizky

+on leave

flutes

Christie Reside, *Principal*
Chris James, *Assistant Principal*
Rosanne Wieringa

piccolo

Chris James

oboes

Roger Cole, *Principal*
Beth Orson, *Assistant Principal*
Karin Walsh

English horn

Beth Orson

clarinets

Jeanette Jonquil, *Principal*
+Alexander Morris, *Assistant Principal*
Michelle Goddard
Aidan Wong

e-flat clarinet

Michelle Goddard

bass clarinet

+Alexander Morris

bassoons

Julia Lockhart, *Principal*
Sophie Dansereau, *Assistant Principal*
Gwen Seaton

contrabassoon

Sophie Dansereau

french horns

Oliver de Clercq, *Principal*
Russell Rybicki
+David Haskins, *Associate Principal*
Andrew Mee
Richard Mingus, *Assistant Principal*

trumpets

Larry Knopp, *Principal*
Marcus Goddard, *Associate Principal*
Vincent Vohradsky

trombones

Brian Wendel, *Principal*

bass trombone

Ilan Morgenstern

tuba

Peder MacLellan, *Principal*

timpani

Aaron McDonald, *Principal*

percussion

Vern Griffiths, *Principal*
Michael Jarrett
Tony Phillipps

harp

Elizabeth Volpé Bligh, *Principal*

piano, celeste

Linda Lee Thomas, *Principal*

Otto Tausk
Music Director

Bramwell Tovey
Music Director Emeritus

Kazuyoshi Akiyama
Conductor Laureate

William Rowson
Assistant Conductor

Jocelyn Morlock
Composer-in-Residence

Education Staff

Angela Elster
Vice-President,
VSO School of Music &
Community Programs

Christin Reardon MacLellan
Director of Education &
Community Programs

Ryan Kett
Artistic Operations & Education Assistant

Duncan Watts-Grant
Community Engagement Specialist

Programme

Theme
*Young Person's Guide
to the Orchestra*
Benjamin Britten

Waltz
Sleeping Beauty
Pyotr Illyich Tchaikovsky

Night on Bald Mountain
Modest Musorgsky

Peter and the Wolf
Sergei Prokofiev

Sabre Dance
Gayane
Aram Khatchaturian

Welcome to the Symphony!

When you come to see Sergei Prokofiev's **Peter and the Wolf** with the Vancouver Symphony Orchestra, Maestro William Rowson will introduce you to the many diverse instruments found in a contemporary orchestra. Just like the people that make up your community - the students, teachers, staff, volunteers and parents in your school - the instruments of the orchestra are all part of their own families: string, woodwind, brass, percussion. These instrument families, which all look and sound very different from one another, will be also be showcased in short works by Pyotr Illyich Tchaikovsky, Modest Mussorgsky and Aram Khachaturian.

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Listen to our Peter and the Wolf Playlist



Our Peter and the Wolf
Playlist is available
on Spotify!

Please visit
<https://spoti.fi/2QvPiEH>
to access the playlist.

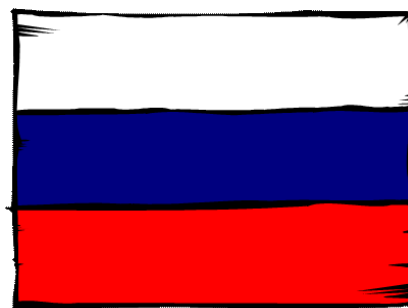
To listen, you'll need to
sign up for a free
Spotify account.

Russia: a timeline



Russia

All four of the composers featured in the Vancouver Symphony Orchestra's **Peter and the Wolf** program have close ties with Russia. Tchaikovsky, Khachaturian, Mussorgsky and Prokofiev all lived here, and studied music in Russia!



Russia's official language is... Russian! It's one of the ten most commonly spoken languages in the world, with over 267 million speakers, and uses the Cyrillic alphabet instead of the Latin alphabet, like English.



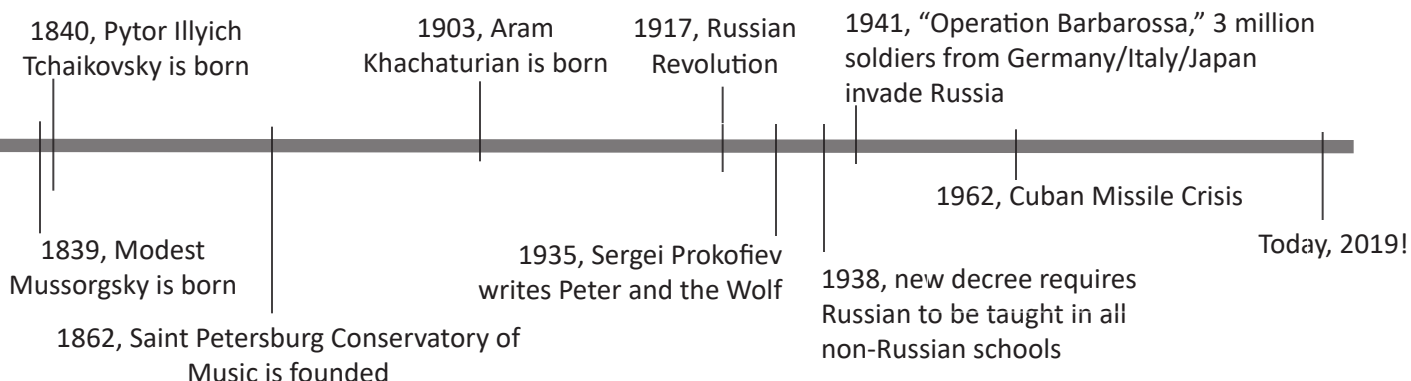
Quick Facts!

- The capital city of Russia is Moscow, dating from before the year 1147
- Russia is the largest country in the world! It covers over one eighth of the world's inhabited land mass
- The population of Russia is 144 million people
- The country spans nine different time zones! Canada has six; can you name them all?

Bonus: which province in Canada has a timezone that put its clock on the half hour, when all the other provinces and territories are at the top of the hour?

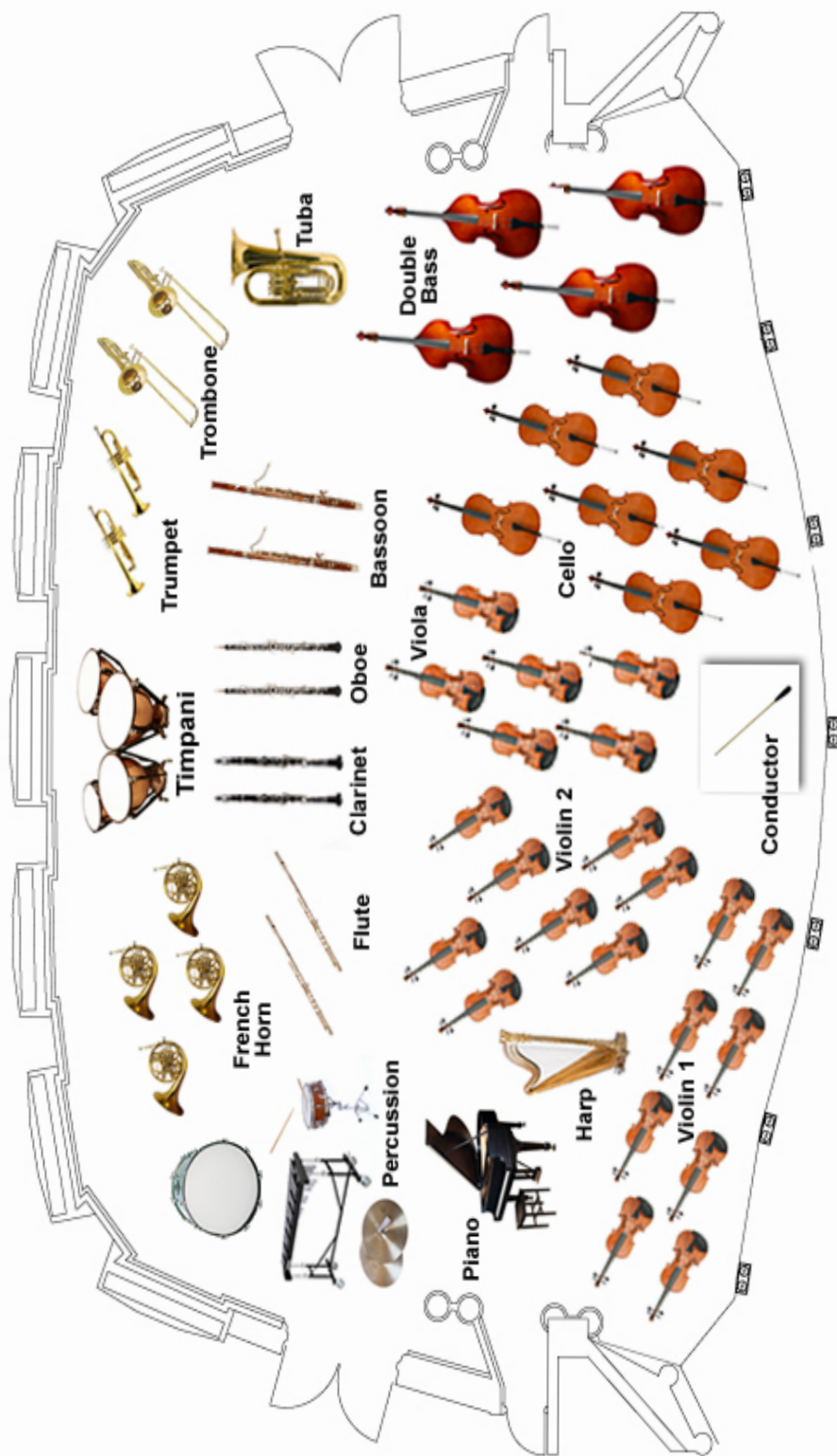
Answer: Newfoundland

- Russia is home to the largest forest reserves in the world, and like Canada, has a large amount of fresh water



Instruments of the Orchestra

This is a typical layout for the Vancouver Symphony Orchestra in the Orpheum Theatre and most likely the layout you will see at your school concert.



Orpheum Theatre, Vancouver BC
Stage Plan

Instrument Families

The word 'symphony' means "sounding together". An orchestra is made up of a group of musicians - usually seventy to one hundred people - playing instruments from four main families: string, woodwind, brass and percussion. A symphony orchestra consists of these many different instruments "sounding together".

The louder instruments are at the back of the orchestra, and the quieter ones are in the front so that the audience hears a balanced sound. The size of the instrument does not always match the size of the sound that it can produce. When you visit the VSO in the Orpheum, you will notice that large instruments can make soft or muted sounds while small instruments, like the triangle or the piccolo, can ring out above the whole combination of other instruments.

A composer produces the sounds he wants by choosing combinations of instruments from each family and writing the sounds that they will play together. Because a symphony orchestra is made up of so many different instruments, and because the musicians are so well trained to produce a variety of sounds, the composer has a palette of instrumental colour combinations and sound possibilities from which to choose.

1. Percussion

Timpani
Bass Drum
Snare Drum
Tambourine
Triangle
Cymbals



2. Strings

Violin
Viola
Cello
Bass
Harp



3. Woodwinds



Flute
Piccolo
Oboe
English Horn
Clarinet
Bass Clarinet
Bassoon
Contrabassoon

4. Brass

French Horn
Trumpet
Trombone
Tuba



Aram Khachaturian

1903-1978

b. Tiflis, Imperial Russia - now Tbilisi, Georgia

Aram Khachaturian was born into a poor family of Armenian descent, and received no musical training throughout his youth. Aram was often fascinated by the music in his environment. It wasn't until 1921, when Khachaturian followed his brother (a stage director) to Moscow, that he began to study the cello, and also composition, showing great talent for someone with no past musical education.

Along with fellow Russian composers Shostakovich and Prokofiev, Khachaturian grew to be considered one of the three "Titans" of Soviet Russian music, under the reign of the communist party. Like his fellow composers, he fell in and out of favour with the political power - on one occasion being forced to apologize publicly for writing music against communist ideals.

Although Khachaturian lived and worked in Russia, he is an icon of Armenian music. Many of his compositions borrow from Armenian culture, and he was vocal in encouraging younger generations of composers to try new sounds and find a fresh voice of their own.



Sabre Dance from Gayane

The 'Sabre Dance' is one of Khachaturian's best known pieces, and comes from the last act of **Gayane**, a ballet which is set on an Armenian farm. The dance is a fast, whirling war-dance, done by men with long swords. A basic, repetitive rhythm is played by the timpani and strings; the middle section introduces an Armenian folk melody, played by the cello section.

Khachaturian's **Sabre Dance** can be heard in everything from movies (*Blues Brothers*) to television shows (the *Simpsons*) to video games.

Meet your Peter and the Wolf Musicians!



Aaron McDonald, Timpani

Aaron has been the Principal Timpanist with the VSO since 2007! Additionally, he has been teaching percussion to students of all ages and levels for over 25 years. Currently, this includes his studio at the University of British Columbia.

He has studied music at both the University of Missouri and the Manhattan School of Music. Aaron has performed and toured with the Cleveland Orchestra, the Los Angeles Philharmonic, the Indianapolis Symphony and the Buffalo Philharmonic. In addition to his extensive study and performance experience, on all classical percussion instruments and the drum set, Aaron has studied West African drumming and South Indian frame drumming.

In **Peter in the Wolf**, the timpani are part of the Hunter's Theme!

The Percussion Family

Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.



The Timpani

The **timpani** are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.

The Bass Drum

The **bass drum** (pictured), snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.



The Marimba

The **marimba** (pictured) and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.



The Cymbals

The tambourine and **cymbals** (pictured) are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's right hand, while the cymbals are crashed together.



Vern Griffiths, Percussion

Vern began studying percussion after attending a concert where his cousin were playing and says of his decision, "The percussionists looked like they were having the most fun!"

Vern was born and raised in North Vancouver, and has degrees in both Commerce and Music from the University of British Columbia. Now the Principal Percussionist with the VSO, Vern studied with John Rudolph who was, at that time, the Principal Percussionist himself. After attending UBC, Vern moved to New York and earned his Master of Music degree from the Manhattan School of Music.

Vern has been with the VSO since 1997, and has been featured in the Kids Konkert Series with his own show "Wall to Wall Percussion". It features all the musicianship, zaniness and creativity that go into being a percussionist.



Pyotr Ilyich Tchaikovsky

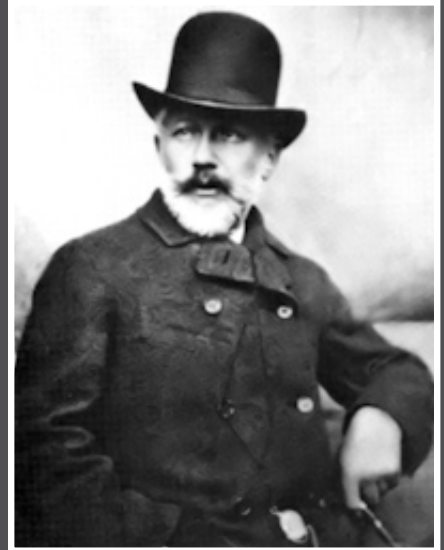
1840-1893

b. Votkinsk, Russian Empire

Russian composer Pyotr Ilyich Tchaikovsky began piano lessons at the age of five. When his father was appointed director of the St. Petersburg Technical Institute in 1850, Tchaikovsky was able to receive a great general education through the school, as well as further his musical education through study with the director of the school's music library. His father supported his musical studies, later paying for lessons with a well-known piano teacher from Nuremberg, and then supporting Tchaikovsky while he attended the St. Petersburg Conservatory.

Immediately following graduation, Tchaikovsky acted as professor of harmony, composition, and music history at the Moscow Conservatory for ten years. Finding teaching quite tiring, Tchaikovsky left his position and began conduction. In order to conduct, he had to overcome a strong case of stage-fright. He eventually increased his confidence so much that he began to regularly conduct his own works.

Tchaikovsky's works include some of the most renowned music of the romantic period. His music is recognized for its distinct Russian flavour as well as its lush harmonies and exciting melodies.



Sleeping Beauty: Waltz



Tchaikovsky's *Sleeping Beauty*, surprisingly, was not an immediate success. It gained popularity after Tchaikovsky's death, and is now one of the most popular ballets.

The *Sleeping Beauty* tale is familiar from the Walt Disney version and other iterations. The infant Princess Aurora is blessed by six good fairies at her christening, but the evil Carabosse—who was not invited—shows up in a carriage drawn by rats and pronounces a curse: one day Princess Aurora will prick her finger and die. The Lilac Fairy softens the curse: the princess will not die, but will fall into a slumber for a hundred years, to be awakened by the kiss of her true love. Sixteen years later, at a ball where she is courted by four suitor-princess, Aurora is given a spindle by the disguised Carabosse, pricks her finger, and falls into a deep sleep along with the rest of the court. One hundred years later, Prince Florimund fights his way through the thicket that the Lilac Fairy has caused to grow up around the castle, defeats the evil Carabosse, and discovers the sleeping princess. He awakens her with a kiss, and a wedding celebration soon follows.

The famous **Waltz** comes from Act I. It is the princess' 16th birthday, and the entire royal court and special guests are there for the celebration.

The String Family

The string section is the largest family of instruments in the orchestra, and is made up of four instruments: violin, viola, cello, and double bass. They are made of hollow wood, with strings attached; the musicians make sounds either by drawing a bow made of horsehair across the strings, or by plucking the strings with their fingers.



The Violin

The **violin** is the smallest stringed instrument and makes the highest sound. There are two sections of violins in the orchestra – first violins, and second violins. The leader of the first violins is the concertmaster. The concertmaster works closely with the conductor to coordinate all of the strings.

The Viola

The **viola** is the second smallest instrument in the string family, and is sometimes called an alto. It looks exactly like the violin, but is a bit bigger, and thus makes a lower sound.



The Cello

The **cello**, sometimes called the violoncello, is not held under the chin like the violin or viola, but between the player's knees, resting on a peg, with the neck extending over the left shoulder of the player.



The Double Bass

The **double bass** is the largest member of the string family – it stands seven feet tall! It also makes the lowest sound of the string instruments. To play it, musicians either sit on a stool, or stand.

Leader of the Pack! Nicholas Wright, Concertmaster



Nicholas is the leader of the first violin section, and is also called the concertmaster! The job of the concertmaster is to work closely with the conductor, coordinating all the string instruments. He also tunes the orchestra and plays solo violin melodies.

Nicholas is from the United Kingdom, and has performed across North America, Europe and Asia. He has worked with the world's most renowned conductors including Bernard Haitink, Sir Simon Rattle, Valery Gergiev and Mstislav Rostropovich. He can be heard playing in the soundtracks of many movie franchises, including Harry Potter, Star Wars and the Marvel Cinematic Universe. He has also recorded music for many video games!

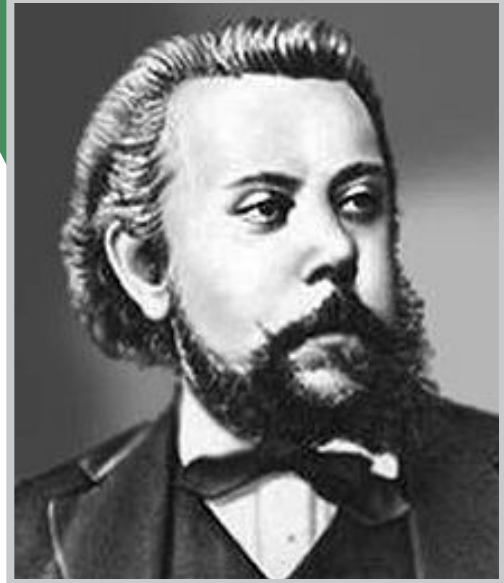
Nicholas comes from a very musical family. His father is a conductor, mother is a harpist, brother is a trumpeter, wife is a pianist, and three eldest children each play two instruments!

Modest Mussorgsky

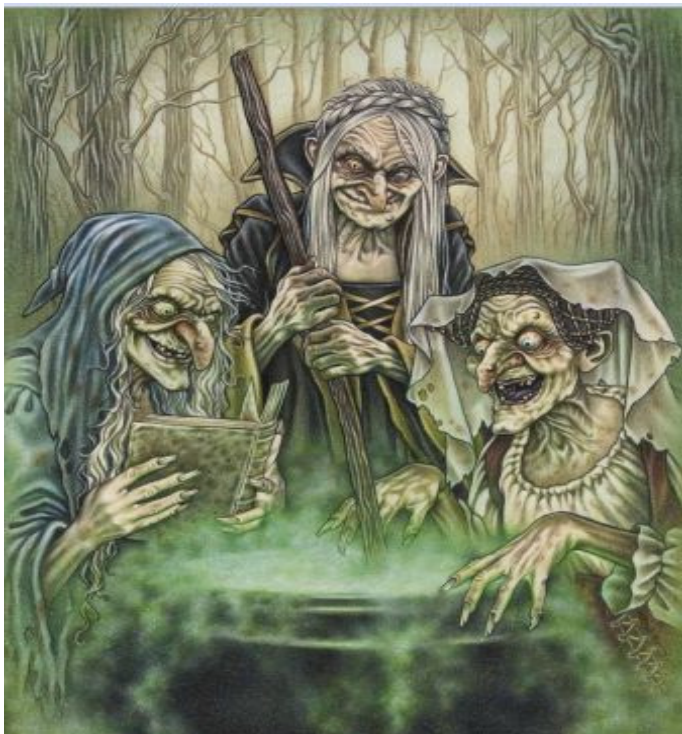
1839-1881
b. Karevo, Russia

As a child in Russia, Modest Mussorgsky received piano lessons from his mother, and showed a large amount of musical talent at an early age. When Mussorgsky was nine, he was already giving performances of challenging works for the piano! However, as an adult, he did not make his living as a professional musician. Instead, he joined the army at the age of 17, and was later in the civil service. He did, though, manage to find time for music. Mussorgsky took a few composition lessons with the Russian composers Balakirev and Cui, as well as collaborating with another Russian composer, Rimsky-Korsakov.

Mussorgsky and his composing friends, including Balakirev, Cui, Rimsky-Korsakov and other composer, Borodin, were deeply nationalistic. The five of them shared similar views on the future of Russian music, wanting to create a kind of music that was distinctly Russian - and not influenced by European music of the time. The five of them became known as the "Mighty Handful".



Night on Bald Mountain (arr. Rimsky-Korsakov)



Night on Bald Mountain (meaning a mountain with no trees) was inspired by Russian literary works and legend. Mussorgsky made witches the theme of this musical picture he completed in 1867. Although Mussorgsky was proud of this youthful effort, his mentor, Balakirev, refused to perform it. To salvage what he considered worthy material, Mussorgsky attempted to insert this music into two other projects.

However, the work achieved fame and is still best known in Nikolay Rimsky-Korsakov's edition, composed five years after Mussorgsky's death. In fact, Night on Bald Mountain was never performed in any form during Mussorgsky's lifetime, but the Rimsky-Korsakov edition has become a concert favorite. The original work by Mussorgsky was not published until 1968, and although it is seldom heard, it is gradually gaining exposure and popularity.

Many listeners became acquainted with Night on Bald Mountain through the Disney animated film *Fantasia*.

The Woodwind Family

Like the string family, the woodwind family has four main instruments: flute, clarinet, oboe, and bassoon. These instruments are hollow tubes with holes in them. The musician makes a sound by blowing air into one end, and covering the holes to produce different pitches.



The Flute

The **flute**, and its smaller sibling, the piccolo, used to be made of wood, but today, are made of either silver or gold. The musician holds the instrument sideways, and blows across the hole.

The Clarinet

The **clarinet** is a single-reed instrument, meaning it has only one reed, while the oboe has two. The bottom end of the clarinet flares out, and is called the bell.

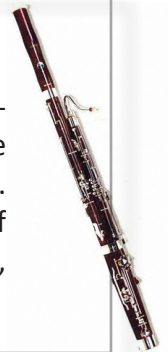


The Oboe

The **oboe** is a double-reed instrument that is used to tune the orchestra because of its pure and steady sound. Reeds are made from thin pieces of cane that vibrate when air is blown across them.

The Bassoon

The **bassoon** is also a double-reed instrument, and is the lowest of the woodwind family. The reed connects to the top of one tube by means of a crook, or hollow metal tube.



A Quartet of Woodwinds!

Jenny Jonquil, clarinet



Peter and the Wolf features all four instruments in the woodwind family... which one represents the bird?

What about Grandfather?
The Duck?
The Cat?

Christie Reside, flute



Julia Lockhart, bassoon

The VSO's woodwind section is a talented and busy group of musicians!

Julia Lockhart studied the harpsichord (a Baroque keyboard instrument) in addition to the bassoon.

Roger Cole is the Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra.

Roger Cole, oboe

The Brass Family

Brass instruments are shiny gold or silver-coloured instruments, made from metal. The musician makes sounds by buzzing his or her lips in a mouthpiece. High and low notes are created by valves or slides, the size of the mouthpiece, and how the musician uses his or her lips (the embouchure).



The French Horn

The **French horn** is a tightly-curved instrument; if you were to uncurl it, it would be 17 feet long, ending with a widely flared bell. In its usual playing position, the bell points down and back, and is partially closed by the musician's right hand.

The **trumpet** is the highest of the brass instruments, and has around 4 ½ feet of tubing. It has three piston valves, which allow the player to change the pitch. Of the brass instruments, it plays the melody most often.



The Trumpet



The Tuba

The **tuba** is the lowest of the brass instruments, but isn't the longest. At 15 feet long, it is two feet shorter than the French horn. It plays lower than the French horn because its tubing has a larger diameter. Like the trumpet, it has three piston valves that allow the musician to change pitch.

The **trombone** is the only brass instrument that doesn't need valves. To change the pitch, the player's right hand moves a slide up and down; finding the correct pitch depends on the musician's ability to stop the slide at the correct position.



The Trombone

Call of the Wolf!

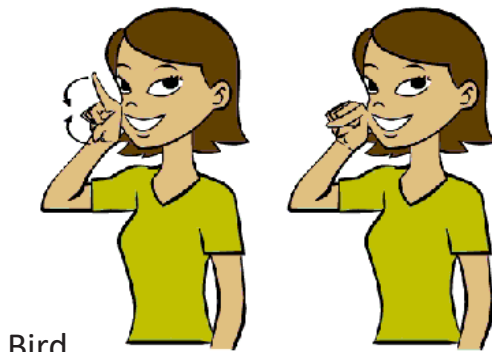
The musicians in the French Horn section have come from far and wide to play with the VSO! The performers below come from Florida, Texas, Ontario and New York. Richard Mingus, Assistant Principal, has been a part of the Orchestra since 1985, while Russell Rybicki is our latest addition to the section.

The French Horn was preceded by the 17th century hunting horn, and is commonly associated with hunting themes in music throughout history! However, in Prokofiev's Peter and the Wolf, the French Horn is used for the theme of the wolf, and not the hunting party.



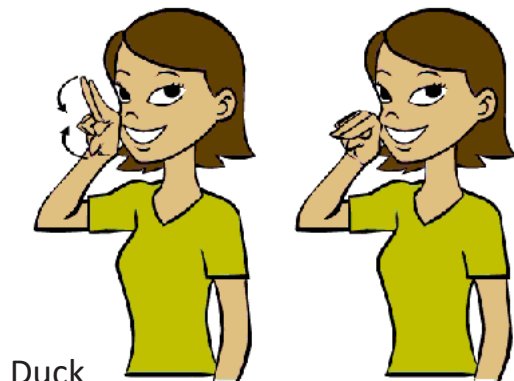
The French Horn Section of the VSO, Left to Right:
Oliver de Clercq, Russell Rybicki, Andrew Mee, Richard Mingus

American Sign Language: Try saying these characters in ASL!



Bird

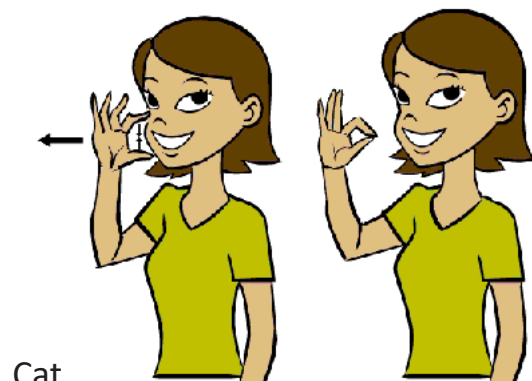
Make the bird sign by making a beak shape with your index finger and thumb by bringing those two fingers together, while making a mini-fist with the rest of your fingers. Then tweet like a bird, by bringing your fingers together and apart.



Duck

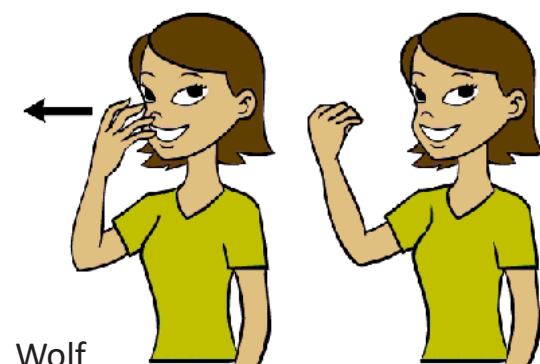
The sign for duck looks like a duck's beak quacking. Make the sign for duck by taking your index and middle fingers together and touching and separating them from your thumb, holding them in front of your mouth.

The sign for duck is the same as the sign with bird, except with two fingers, not one.



Cat

To sign cat, with both hands pinch your thumb and index finger together by the side of each cheek, while keeping your remaining fingers straight out. As you pinch your fingers together take them from each side of your face outward. The sign looks just like you are teasing your whiskers straight. Now all you need is a smug smile.



Wolf

Hold a right curved hand in front of your nose as if you are about to grab it. Then move the hand forward, closing the fingers so your fingertips touch. The sign should move forward about the length of a wolf's nose.

Sergei Prokofiev's PETER AND THE WOLF

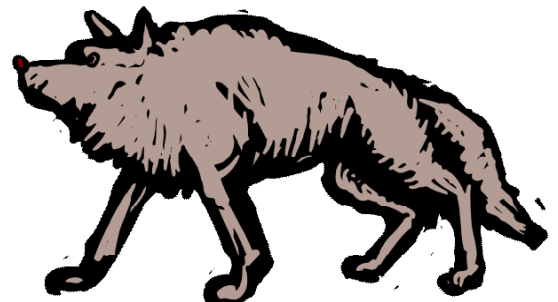
1891 - 1953

b. Sontsovka, Russian Empire

Sergei Prokofiev gained a vivid musical reputation early in life, known as “l'enfant terrible,” named so for his enjoyment and tendency towards shocking his music teachers. This was a common theme from a young age, and throughout his career, as he continued to write works that aimed to startle and provoke his audiences and critics alike.

Prokofiev started to write music when he was about five years old, and by nine he was composing opera as well as works for orchestra. When he eventually entered the Saint Petersburg Conservatory, he was younger than all of his classmates and many thought he was arrogant and strange. Prokofiev continued developing this image, earning the label of a ‘musical rebel,’ though his talent for composition was acknowledged.

Before leaving the conservatory, Prokofiev entered the competition for the Anton Rubinstein Prize, awarded to the best student pianist. In a daring turn, Prokofiev chose to perform his own work, his first Piano Concerto. When he walked up to the piano, he looked out and saw the 20 judges, all with copies of his piece spread out over their laps! In a tough competition, the prize was ultimately awarded to Prokofiev.



Prokofiev wrote **Peter and the Wolf** in 1936 as a work for children, commissioned by the Central Children's Theatre in Moscow; he wrote both the story and the orchestral music. With children of his own, Prokofiev was deeply interested in the idea of introducing music to children from a young age.

The story follows Peter, and his animal neighbours (a duck, a bird, a cat), who are warned by his grandfather not to be out of the meadow - what if a wolf were to come out from the forest?! Peter insists that he's not afraid, and indeed, a wolf does happen by....

The story, and orchestral music, have become a classic. Everyone from Walt Disney to Eleanor Roosevelt has taken a turn making the story their own. There are many book adaptations of this story, too! The VSO suggests reading through the story (your local library should have a copy) with your class before listening to the music. Then, listen to the musical excerpts without narration. Have your students guess what animal is represented by each theme!

Chris Raschka's story book version features vocables, or syllables that offer a great spoken rendering of Prokofiev's music! When students hear the music, they should be able to identify the corresponding animal from the tale.

The Conductor

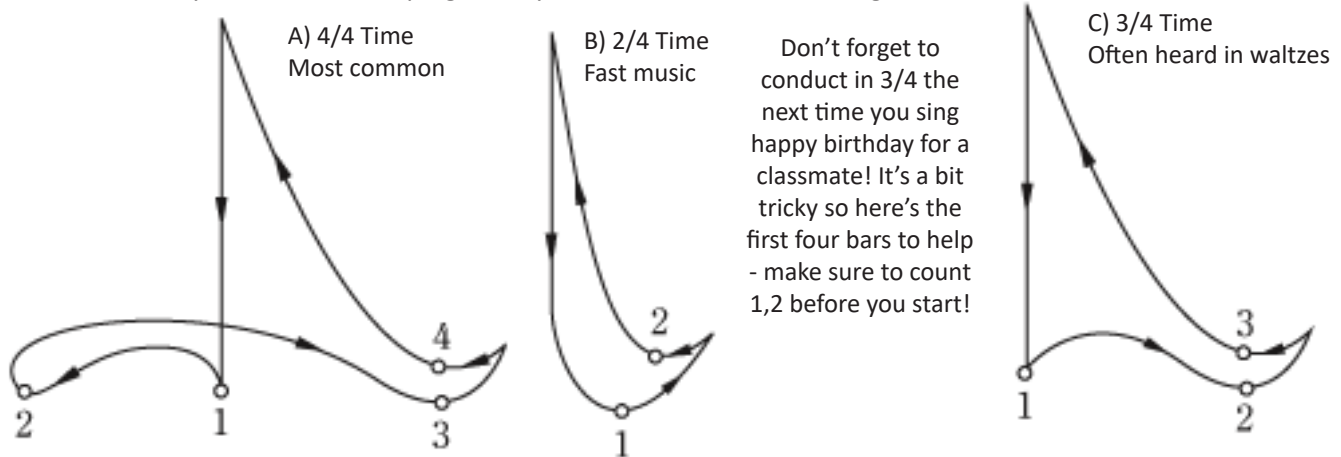
Orchestral conductors stand on a podium with a baton (which looks a bit like a wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The primary responsibilities of the conductor are to set tempo, indicate beats (particularly first or “down” beats) and to listen carefully and critically to the ensemble. Communicating changes that need to be made within the ensemble (such as showing the violins you want them to play louder to balance the sound) requires highly trained listening skills. There are no strict rules for conducting, and you will notice that different conductors have very different styles. However, the very basics of beat indication do follow a set pattern that you can see below.

Try a few of the conducting examples below with a baton or pencil. Here are examples for each pattern:

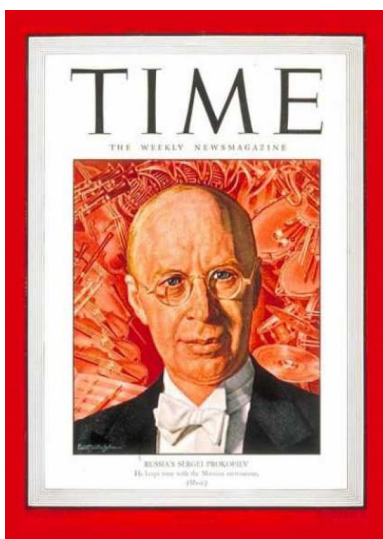
4/4: Prokofiev: Peter and the Wolf - Triumphal March

2/4: Mussorgsky: Night on Bald Mountain; Khatchaturian: Sabre Dance from Gayane

3/4: Tchaikovsky: Waltz from Sleeping Beauty; Britten: Theme from Young Person’s Guide to the Orchestra



Prokofiev - Fun Facts



- Prokofiev wrote his first piano piece at age 5, and his first opera at age 9. *The Giant* commemorated his childhood games in operatic form. His family would later put on a performance of the piece, with Sergei singing as himself and his aunt Tatyana playing the role of the giant.

- He was an amazing chess player. In 1914, he easily defeated future world champion José Raúl Capablanca, something that very few world-class professional chess players ever did.

- He wanted to be a popular opera composer in the United States. Unfortunately, when his adaptation of the fairy tale *The Love for Three Oranges* debuted in Chicago, it was a critical failure. Prokofiev then moved to Paris where his work met with a warmer reception and his international reputation quickly grew.

- He wrote *Peter and the Wolf* as a favor to the Moscow Children’s Musical Theater, finishing it in less than two weeks. He told the theater to pay him whatever comfortably fit within their budget.

Peter and the Wolf

The Story

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

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

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.

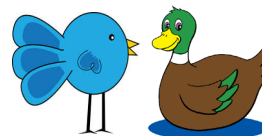
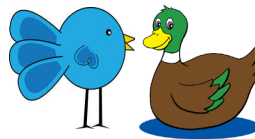
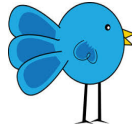
Seeing the duck, the little bird flew down up-on on the grass, settled next to her and shrugged his shoulders. "What kind of bird are you if you can't fly?" said he. To this the duck replied "What kind of bird are you if you can't swim?" and dived into the pond.

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; "That little bird is busy argu-ing, I'll just grab him. Stealthily, the cat crept towards him on her velvet paws.

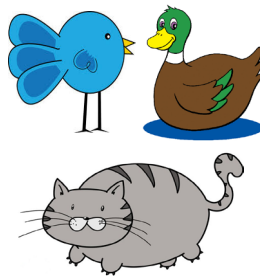
Character



Music Cue



“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 around the tree and thought, “Is it worth climbing up so high? By the time I get there the bird will have flown away.”



Just then grandfather came out. He was upset because Peter had gone in the meadow. “It’s a dangerous place. If a wolf should come out of the forest, then what would you do?”



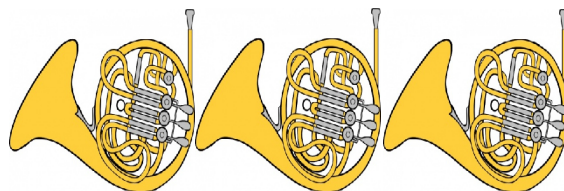
But Peter paid no attention to his grandfather’s words. Boys like him are not afraid of wolves.



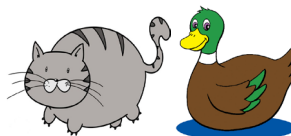
But grandfather took Peter by the hand, led him home and locked the gate.



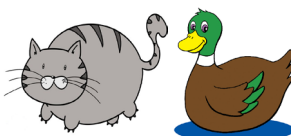
No sooner had Peter gone, than a big grey wolf came out of the forest.



In a twinkling the cat climbed up 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 around and around the tree, looking at them with greedy eyes.

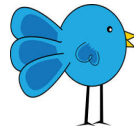


In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on. He ran home, got a strong rope, and climbed up the high stone wall.



One of the branches of the tree, around which the wolf was walking, stretched out over the wall.

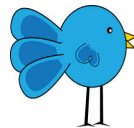
Grabbing hold of the branch, Peter lightly climbed over on to the tree. Peter said to the bird: "Fly down and circle over the wolf's head. Only take care that he doesn't catch you."



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



How the bird worried the wolf! How he 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 around his tail tighter.



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



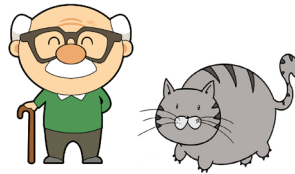
But Peter, sitting in the tree, said: "Don't shoot! Birdie and I have already caught the wolf. Now help us take him to the zoo."



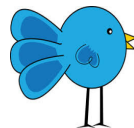
And now, imagine the triumphant procession: Peter at the head; after him the hunters leading the wolf;



and winding up the procession, grandfather and the cat. Grandfather shook 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.



Unit Plan: Exploring *Peter and the Wolf*

by Pascale Lachance, UBC Teacher Candidate 2017-2018

Overview:

- **Suggested Audience: K-3**
- **Essential Understanding:** exploration of several different types of instruments and what feelings they convey.
- Students will be introduced to *Peter and the Wolf*. They will explore the different sections of the orchestral instruments, as well as the concept of leitmotif (short, constantly recurring musical phrase" associated with a particular person, place, or idea). They will be showed a silent version of the story, and then in groups, will have to work together to designate a specific instrument to each character. Students will then designate each group member a character, and must interpret the sound of each chosen instrument with their mouths. Students will perform their own versions of *Peter and the Wolf*, with the use of a narrator, and a given script of the story.

Links to Core Competencies:

- Communication
 - Connect and engage with others (to share and develop ideas)
- Thinking
 - Critical: Develop and Design
 - Creative: Developing Ideas
- Personal & Social
 - Self-Determination

First Peoples Principles of Learning

- Learning is embedded in memory, history, and story

Big Ideas

- Dance, drama, music, and visual arts are each unique languages for creating and communicating.

Learning Standards

Curricular Competencies	Content
Exploring and Creating 1. Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making	1. Music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture 2. Personal and collective responsibility associate with creating, experiencing, or presenting in a safe learning

<p>2. Create artistic works collaboratively and as individual using ideas inspired by imagination, inquiry, experimentation and purposeful play</p> <p>Reasoning and Reflecting</p> <p>1. Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</p> <p>2. Reflect on creative processes and make connections to other experiences</p> <p>Communicating and documenting</p> <p>Express, feelings, ideas and experiences in creative ways</p>	environment
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Session Outline

Suggestion number of lessons: 3

Prelude:

- Introduction to different sections of the orchestra: Strings, Woodwinds, Brass and Percussion.
- Explore which instruments fall into which categories (See page 4)
- Listen to examples of different instrument sounds: flutes, pianos, trumpets, violins etc.
YouTube clip with different instrument sounds:
 - Brass instruments: <https://www.youtube.com/watch?v=yE0aSxziNdY>
 - Woodwind instruments: <https://www.youtube.com/watch?v=KEt1Mm8sSkA>
 - String instruments: https://www.youtube.com/watch?v=MP2_6OLumMA
 - Percussion: <https://www.youtube.com/watch?v=xGKpngesISI>

Activity A – Silent *Peter and the Wolf*

- I. Introduce students to *Peter and the Wolf* by Sergei Prokofiev (exploring the plot and characters) This will be done through a class read of the story, which can be found in the library, or through the following link to these pdfs:
http://www.cisonline.at/fileadmin/kategorien/ESNE_3/Peter/Booklet_Peter_and_the_Wolf.pdf
 Story using different words than Prokofiev's versions
<https://archive.org/stream/PeterAndTheWolf-LadybirdBook/lb-wolf#page/n7/mode/2up>
 ***Students will have the opportunity to view and listen to the full narrated orchestral version on YouTube at the end, when each activity has been complete (link on page 7)
- II. Introduce each character: Peter, the bird, the duck, cat, grandfather, wolf, hunters. (see page 8)

- III. Teach and explore the concept of leitmotif. How does this help us understand the story? Does this change the feeling of the story? (see page 4)
- IV. Examples of leitmotif:
 - a. In *Peter Pan*, whenever the crocodile comes on screen, there is a specific theme song that accompanies his character - <https://www.youtube.com/watch?v=MobuvWo3DJA>
 - b. In *Winnie the Pooh*, each character has a specific sound, played by a different instrument. This can be seen in the intro to *The Many Adventures of Winnie the Pooh*. - <https://www.youtube.com/watch?v=eTK9x4baQY8>
 - c. Princess Leia's theme from *Star Wars*: <https://www.youtube.com/watch?v=UtkuZbcZORE>
 - d. The Shire/Hobbit theme from *Lord of the Rings*: <https://www.youtube.com/watch?v=HAdXWM1btG4>
 - e. The theme from *Up*: <https://www.youtube.com/watch?v=LaLegF2hAxI>
- V. Allow time for students to request samples of instruments they would like to quickly listen to, to refresh their memories.

Activity B – Group Work

- I. As a whole group, students will be led in two warm up game: **Atoms and Machines**, and **Museum**. **Atoms and Machines**: Students will walk around in the space. The teacher will then shout out numbers and body part. For example, 3 right elbows, or 5 left knees. Students must then group themselves with the appropriate number and body part. Once students are in their groups, the teacher will shout out a machine, such as a motorcycle, a train or a space ship. (Ex. If the students were to build a space ship, they could place themselves in a circle with their arms up and arched towards each other, to build the point and body of a space ship.) In their groups, students must use their bodies to build these machines. Once every group has succeeded, the game begins again with a different number, body part and machine. **Museum**: Students will be put into a circle. Goal of the game is to keep a straight face and to not laugh. One volunteer will go around the circle, and try to make the other students laugh. The game ends when the volunteer has successfully made each student laugh.
- II. After the warm up games are finished, students will be put into small groups, and given a section of the text from *Peter and the Wolf*. Students will eventually be acting out this story. The number of group members will depend on which section of the text they will be working on. The sections have been provided in this lesson plan, but teacher may choose to divide the story themselves. In these groups, the teacher will designate a character to each member. Also, depending on the size of the class, the group size number may differ. In these cases, the hunters can be played by 1,2,3 or 4 students (or more if needed)
- III. In groups, students will receive a list of different instruments with an example of an adjective of how the instrument sounds. As a group (or as a class), student should brainstorm additional descriptive words for each instrument.
- IV. Students will also receive a picture list of each character, and a description of their characteristics.

- V. As a whole class, the students and teacher will work together, to designate a specific instrument to each character, and eventually perform the entire story using the sound of these instruments. Students must give 1 reason for choosing this instrument. **Their answers will be used to assess their ability to analyze characters based on distinctive characteristics.** (Example: It is soft like this character/is it loud and heavy/etc.). Students will then rehearse the actions of their performance of *Peter and the Wolf*, group by group, with the teacher. **K-2 will rehearse their sections with the teacher; grade 3 can be given the option of rehearsing on their own or with the teacher.** The teacher will act as a narrator for each group (grade 3 may choose to have a student narrate). While the teacher works with each group, the other students in the class may sit in their groups with crayons and papers, and draw the character they are playing. Alternatively, the teacher may also instruct the students to practice in groups if they have already had their turn with the teacher, or they can brainstorm what they think their characters would do. For example, finding a specific walk for their characters, or the way they hold their arms, or place their hands. This option would be for groups who have not yet had their chance to work with the teacher.
- VI. While working with the teacher, students will interpret the instrument sound they have chosen for each character with their mouths or classroom instruments. The sounds should be done **without** using words, such as “quack” for a duck. While the narrator reads the story, the students will act out the story, with the help of their specific sound related to their characters. For the entire class, the characters must all have the same instrument. The instrument assigned to each character must remain consistent throughout the story. (ex. The duck will always be portrayed by the trumpet/ the bird will always be portrayed by the flute. However, each group may choose to portray their instrument with a different sound, so as to demonstrate the multiple pitches an instrument can make. This will allow students to use their imagination and be creative, while still having specific boundaries.

Activity C – Presentation

- I. The teacher will narrate the entire story, while each section is portrayed by a different group, in chronological order.

Activity D – Original *Peter and the Wolf* Presentation

- I. Students will watch *Peter and the Wolf* to compare it to their own findings.
- II. (link to orchestral performance video)
<https://www.youtube.com/watch?v=MfM7Y9Pcdzw>
- III. (link to short Disney version) <https://www.youtube.com/watch?v=Ot7m9i70JDg>

Assessment Strategies

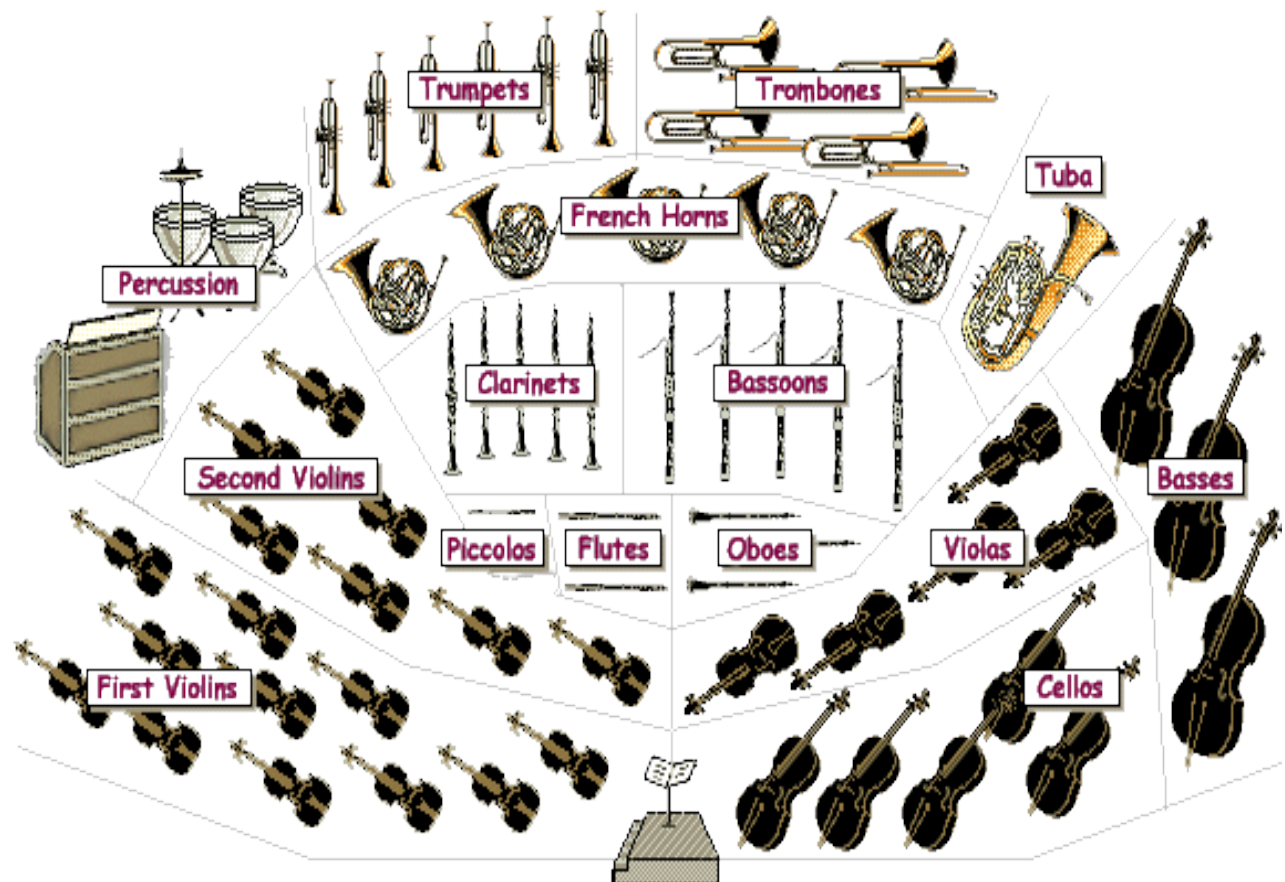
- Students can identify the difference between each instrument in the orchestra.
- Students can work well together and communicate with their groups effectively
- Students are able to critically analyze characters in order to designate an appropriate instrument.

Lesson 1:

Word List Definition

- **Leitmotif:** A leitmotif or leitmotiv is a "short, constantly recurring musical phrase" associated with a particular person, place, or idea. A musical motif has been defined as a "short musical idea... melodic, harmonic, or rhythmic, or all three", a salient recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition: "the smallest structural unit possessing thematic identity." In all, a leitmotif is a specific sound or instrument designated to a particular character, to represent its feeling, tone and characteristic. Example: a small bird, like a mockingbird, can be described a sweet, melodic and happy. To represent this type of bird, one could use a piccolo or a flute.
- **Orchestra:** a group of instrumentalists (musicians), with different instruments, performing together to portray a piece of music. Orchestras are a combination of string, woodwind, brass, and percussion instruments
- **String Instrument:** a musical **instrument** sounded by plucking or by drawing a bow (tensioned stick with hair affixed to it) across its tight **strings**.
- **Woodwind Instrument:** a musical **instrument:** A musical instrument in which sound is produced by blowing against an edge or by vibrating a thin piece of wood known as the reed.
- **Brass Instrument:** a musical **instrument** in which sound is produced by pressing the lips up against the mouthpiece and blowing. A vibration then is created. The rest of the instrument helps to make the sound louder and to create different pitches
- **Percussion Instrument:** a musical **instrument:** A musical instrument that you hit, scrape, or shake to produce sound.

Orchestra Instruments



Flute/piccolo: sweet

Oboe: clear

Clarinet: gentle

Bassoon: smooth and mellow

French horn: bright

Trumpet: majestic

Trombone: low

Tuba: low and powerful

Violin: smooth

Violas: lively

Cello: mellow

Bass: deep

Percussion (bass drum): wooden

Percussion (piano/xylophone): light and polished

Peter and the Wolf

1. Early one morning, Peter opened the gate and walked out into the big green meadow. On a branch of a big tree sat a little bird, Peter's friend. "All is quiet" chirped the bird happily. 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 on 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.
2. 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; "That little bird is busy arguing, I'll just grab him. Stealthily, the cat 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 around the tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away."
3. Just then grandfather came out. He was upset because Peter had gone in the meadow. "It's a dangerous place. If a wolf should come out of the forest, then what would you do?" But Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves. But grandfather took Peter by the hand, led him home and locked the gate. No sooner had Peter gone, than a big grey wolf came out of the forest. In a twinkling the cat climbed up 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.
4. 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 around and around the tree, looking at them with greedy eyes. In the meantime, Peter, without the slightest fear, stood behind the closed 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, around which the wolf was walking, stretched out over the wall. Grabbing hold of the branch, Peter lightly climbed over on to 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 the bird worried the wolf! How he wanted to catch him! But the bird was clever, and the wolf simply couldn't do anything about it.

5. 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 around 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 already caught the wolf. Now help us take him to the zoo."
6. And now, imagine the triumphant procession: Peter at the head; after him the hunters leading the wolf; and winding up the procession, grandfather and the cat. Grandfather shook 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.

Prokofiev, Sergei. *Peter and the Wolf*. 1936.

(<http://www.patmamusic.org.au/files/PW%20story.pdf>)

***Narrated Orchestra Performance

<https://www.youtube.com/watch?v=MfM7Y9Pcdzw>

Peter and the Wolf Characters



Grandfather: Strong, Old, Stern; Peter: Young, Mischievous, and Curious



Funny, Happy, Witty



Independent, Mischievous, Sly



Joyful, Light, Sweet,



Mean, Angry, Dangerous



Strong, Powerful, Determined

want to learn more?

Here are some additional resources that we found to be of use! Please be advised that the VSO is not responsible for content on these websites.

Vancouver Symphony Orchestra

www.vancouversymphony.ca

More Resources:

en.wikipedia.org/wiki/Conducting
www.classicsforkids.com/

Read about the Composers!

Sergei Prokofiev www.sfcv.org/learn/composer-gallery/prokofiev-sergei/
Aram Khachaturian www.khachaturian.am/eng/biography.htm
Peter Il'yich Tchaikovsky www.classicfm.com/composers/tchaikovsky/
Modest Mussorgsky www.classical.net/music/comp.lst/mussorgsky.php
Maurice Ravel www.naxos.com/person/Maurice_Ravel_21012/21012.htm

Soundscapes:

en.wikipedia.org/wiki/Soundscape

Music Links!

Tips for Teaching Outdoors

www.humankinetics.com/excerpts/excerpts/tips-for-teaching-in-the-outdoors

Vancouver Art Gallery Education

www.vanartgallery.bc.ca/events_and_programs/school_education.html

Books!

Peter and the Wolf by Chris Raschka

www.simonandschuster.com/books/Peter-and-the-Wolf/Chris-Raschka/9780689856525

Deborah Ziolkoski Just for kids: children's guide

www.funwithcomposers.com

soundscapes

1.

Take your students for a walk in an environment - it can be familiar or unfamiliar, indoors or outdoors - having them listen for aural landmarks. Before embarking on your walk, take a few minutes to open their ears, and listen to the silence in your classroom. Is it really completely silent? Have your students identify some of the sounds that they hear. How is the sound landscape of the environment you've chosen for your walk different and the same from the classroom?

2.

Brainstorm ecosystems that are relevant to the story of Peter and the Wolf to create short soundscapes in small groups. Students can use one, or a combination of, words, found sounds, and instruments.

Have students think about the sounds that they encountered on your class walk, and brainstorm different aural cues they might hear in their new ecosystem. Consider nature, human and animal influence.

Talk about different ways to represent or recreate these sounds. For example, climbing a mountain could be something as simple as getting higher in pitch.

3.

The soundscapes could have a narrative, or simply aim to evoke a mood or atmosphere.

For a bonus, encourage them to use found sounds from the ecosystem itself. i.e. a short piece about the mountains could be a veritable rock opera!

Have your students perform their soundscapes for the rest of the class. For a twist, keep each group's ecosystem a secret over the course of the compositional period. This way, the students can guess what ecosystem each group is describing with their music. Have them remark on different features of the ecosystem in terms of aural landmarks.

Check out the link in the box above for some helpful tips on teaching outdoors!

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Symposium for Music Specialist Teachers***

February 22, 2019

at the VSO School of Music

Crescendo features sessions on teaching band, strings,
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- instrumental techniques workshops taught by VSO musicians
- expert clinicians Fiona Blackburn, Adam Con, Jeanette Gallant, Jonathan Girard, Pamela Hetrick, and Christin Reardon MacLellan, presenting on a variety of music education topics
- Keynote performance with VSO Brass Quintet and award-winning jazz pianist and vocalist Champion Fulton
- Special sessions: Indigenous Education in the Music Classroom: Tools and Techniques; and open discussion about music education policy and advocacy in BC
- option to observe a VSO rehearsal
- opportunity to network and collaborate with colleagues from greater Vancouver and beyond
- outstanding facilities at the VSO School of Music
- catered lunch for all delegates
- 2 complimentary VSO tickets for all delegates

Registration Now Open!

www.vancouversymphony.ca/education/crescendo