

# TEACHER'S GUIDE

## PETER AND THE WOLF



CSO SCHOOL CONCERTS  
April 28, 2017 • 10:15 & 12:00



NEGAUNEE MUSIC INSTITUTE at the  
CHICAGO SYMPHONY ORCHESTRA



# TABLE OF CONTENTS

<u>Letter from the Staff of the Negaunee Music Institute</u>	<u>1</u>
<u>Program Information</u>	<u>2</u>
<u>Lesson 1: Character Identification</u>	<u>3</u>
<u>Lesson 2: Moving to Music</u>	<u>11</u>
<u>Postconcert Reflection</u>	<u>17</u>
<u>Composer History</u>	<u>18</u>
<u>Additional Resources &amp; Acknowledgments</u>	<u>19</u>



Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2016/17 School Concert season. This year our programs explore **courage**, an important quality for everyone to develop and one that is often displayed by artists and musicians. We are so pleased the Chicago Symphony Orchestra can be a resource for the musical, social and emotional development of your students.

We know preparation can unlock immense joy and deep understanding of a live performance. We saw this excitement and engagement after teachers used the [Symphonic Superheroes Teacher's Guide](#) to prepare their students last November: students arrived at Symphony Center primed for the concert. They were captivated by the performance, excited to hear the superhero musicians of the CSO and were enthusiastic when it came time to sing "Ode to Joy." This exemplifies the experience we would like our patrons to have surrounding every Chicago Symphony Orchestra School Concert!

In this guide, you will find two lesson plans that can be easily executed by a classroom or music teacher, plus a reflection page for you and your students to complete after you have attended the concert. Our hope is that these plans will serve as an important resource for you in anticipation of your day at Symphony Center.

Please look through this guide and consider how and when you will use the lesson plans. Some activities may require you to gather materials, so plan accordingly. Also included in this guide are additional resources and historical content that will help as you teach the lessons.

For additional support preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

Finally, we hope you will provide feedback about these materials by completing a short [survey](#). Your responses are instrumental to our work! We regularly incorporate feedback into the design of our resources.

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,

**Staff of the Negaunee Music Institute at the Chicago Symphony Orchestra**

**P.S. The 2017/18 School Concerts season will focus on harmony, featuring four programs that explore the extraordinary possibilities that are within reach when we strengthen our connections with one another. Dates and programs will be announced soon.**

# PETER AND THE WOLF



---

## ABOUT THE CONCERT:

What inspires courage? Beautifully depicted in Prokofiev's music is the inspiring story of a boy who risks his own safety to protect his friends. Paired with the amazing artists from Magic Circle Mime Company, this program proves that you don't need to be old or big to discover courage inside yourself!

### The program:

Members of the Chicago Symphony Orchestra

**Matthew Aucoin** *conductor*

**Magic Circle Mime Company** *guest artists*

**SUPPÉ** *Light Cavalry Overture*

**PROKOFIEV** *Peter and the Wolf*

**The activities on the following pages will prepare your students through listening and play for a fun and rewarding visit to Symphony Center.**

# LESSON 1 Character Identification

## FEATURED REPERTOIRE\*

 **PROKOFIEV** *Peter and the Wolf*



[Access the entire Spotify® playlist here.](#)

\*Free account required

or CD Tracks 28–40

## ESSENTIAL QUESTIONS

- How do musical elements (melody, harmony, texture, rhythm, etc.) convey character, action and emotion, especially courage?
- What kinds of actions demonstrate courage?
- What does courage mean to you? How are you courageous?

## OBJECTIVES

### Students will be able to:

- Identify instruments that represent the main characters from *Peter and the Wolf*.
- Analyze music to characterize the timbre, tempo, texture, pitch and dynamics.
- Describe how music illustrates emotions.

## EVALUATION

Successful achievement of this activity would result in making connections between story elements and musical elements including tempo, texture, pitch and dynamics. Students would be able to identify an emotion that they feel while listening to music. Students would understand the story of *Peter and the Wolf*, connecting the idea of courage with the main character, Peter.

## KEY VOCABULARY

- **Composer:** a person who writes music
- **Courage:** the ability to do something that you know is difficult or dangerous
- **Dynamics:** how loudly or softly music is played
- **Musical composition:** a written piece of music
- **Tempo:** the speed of the music's beat
- **Timbre:** the quality or color of sound that makes one voice or instrument different from another

## MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- **Character Worksheet** included in the lesson below to project or to distribute copies to your students
- **Teacher Script**
- Pencils or other writing supplies

## Introduction

1. **Read** the story of *Peter and the Wolf* to students. Use the Teacher Script on pages 8–9, or read the story from a picture book.
2. After finishing the story, lead students in a **discussion** using the prompts below:
  - What does it mean to have courage?
  - How do you think Peter felt while he was playing in the meadow?
  - How did Grandfather feel about Peter being in the meadow? Why?
  - How did Peter feel about Grandpa making him leave the meadow?
  - In the moment that the wolf eats the duck, what emotions do you think Peter was experiencing? What emotions did you feel?
  - How do you think Peter felt when the hunters saw he had captured the wolf?
  - How did Peter show courage in the story? Would you have done something different if you were Peter?
3. Explain to students that each instrument in the orchestra has a different **timbre**. Explain that timbre is the quality or color of sound that makes one voice or instrument different from another. Briefly explore the different timbres of some of the students' voices. Discuss how and why each voice sounds different.

## Teaching Steps:

### Part I

1. Following the discussion, **write** or **project** the list of characters on the board.

**Peter      Grandfather      Bird      Duck      Cat      Wolf      Hunters**

In pairs, have students write down traits for each character in the first column of the **Character Worksheet**, found on page 10. Then, have students **share** with the class what they wrote for each character's traits.

2. **Tell** students that a composer named Sergei Prokofiev [say: SEHR-gay PRO-cough-ee-ehv] wrote a musical version of *Peter and the Wolf*, and that each character in the story has its own melody or theme. Ask students to **imagine** how the music for each character would sound. Have students **write** their predictions in the second column of the **Character Worksheet**.

**Encourage** students to use musical elements to describe their predictions. For example, "I think that Cat's theme would sound slow and smooth because he is sneaky."

2. **Play** Peter's theme (Spotify Track 1 or CD track 28, 2:06-2:27. See below for link to Spotify playlist.) Does it sound the way the students thought it would? If it sounds different, have students **describe** what changed between their predictions in the third column of the worksheet. Encourage students to use musical elements to explain their reasoning. For example, "The Cat's theme sounded different because I thought it would be faster."

**Explain** that Peter's theme is played by the string section of the orchestra. **Listen** again and have students complete the last column of the **Character Worksheet** as they listen, identifying what emotions they feel as they listen to the music. Do these emotions match student answers from the opening discussion?

Repeat the same process for each of the characters by listening to each individual theme. Use the guide below as a reference while exploring each theme and instrument timbre:

**Bird** (Spotify Track 1 or CD track 28, 0:16–0:30): The Bird's theme is played by the flute, which is part of the woodwind family in the orchestra. The flute is commonly used to depict the sound of a bird.

**Duck** (Spotify Track 1 or CD track 28, 0:33–0:50): The Duck's theme is played by the oboe, which is also part of the woodwind family.

**Cat** (Spotify Track 1 or CD track 28, 0:52–1:12): The Cat's theme is played by the clarinet, which is another member of the woodwind family.

**Grandfather** (Spotify Track 1 or CD track 28, 1:15–1:40): The Grandfather's theme is also played by a woodwind instrument, the bassoon. The bassoon is the lowest instrument of the woodwind family.

**Wolf** (Spotify Track 1 or CD track 28, 1:44–2:02): The Wolf's theme is played by the French horns, which are part of the brass family.

**Peter** (Spotify Track 1 or CD track 28, 2:06–2:27): Peter's theme is played by the string family of the orchestra.

**The Hunters** (Spotify Track 1 or CD track 28, 2:32–2:39): The Hunters' theme is depicted by woodwinds and a trumpet, with gunshot sounds represented by the timpani and bass drum, which are part of the percussion family.

 [Access the entire Spotify® playlist here.](#) \*Free account required  
or CD Tracks 28–40





### ASSESSMENT:

- **Observe** through an informal class discussion whether students can identify emotions and character traits using context clues from the story.
- **Observe** whether students can interpret how musical elements, including tempo, dynamics and timbre, can create character, mood or setting.
- **Examine** whether students can connect a character to the timbre of an instrument.

### EXTENSIONS

- A** Listen to the entire narrated version of *Peter and the Wolf* on Spotify.
- B** Play the character themes out of order and have students guess which theme they are hearing. Have students explain their choices using their Character Worksheet.

## COMMON CORE ANCHOR STANDARDS:

[CCSS.ELA-LITERACY.CCRA.R.7](#) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCSS.ELA-LITERACY.CCRA.SL.2](#) Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

[CCSS.ELA-LITERACY.CCRA.SL.4](#) Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

[CCSS.ELA-LITERACY.CCRA.L.1](#) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## ILLINOIS ARTS LEARNING STANDARDS:

### Music

**Anchor Standard 8** Construct meaningful interpretation of artistic work.

[MU:Re8.1.1](#) With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect creators'/performers' expressive intent.

**Anchor Standard 11** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

[MU:Cn11.0.1](#) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

## ILLINOIS SOCIAL AND EMOTIONAL LEARNING STANDARDS:

[Goal 1, Standard 1](#) Develop self-awareness and self-management skills to achieve school and life success.

**1A.1a:** Recognize and accurately label emotions and how they are linked to behavior.

[Goal 2, Standard 2](#) Use social awareness and interpersonal skills to establish and maintain positive relationships.

**2A.1b:** Use listening skills to identify the feelings and perspectives of others.

# TEACHER SCRIPT: *PETER AND THE WOLF*

## Read:

Today we are going to hear a story about a courageous young boy named Peter. Peter lived with his grandfather next to a large meadow. The meadow was beautiful and Peter loved to play in it, despite the risk of coming face to face with a dangerous wolf.

One day, Peter was playing in the meadow, and before long, a duck waddled past him in search of a pond. The duck dove into the pond. He dove up and down, up and down. A nearby bird flew down next to the pond and asked the duck, "What kind of bird are you if you can't fly?" Angrily the duck replied, "What kind of bird are you if you can't swim?" Back and forth the bird and duck argued.

A few moments later, Peter saw something moving through the long meadow grass. A sense of fear came over him. Was it a wolf? His grandfather would be very upset if he knew Peter was in the meadow. He kept the gate locked for fear of a wolf that roams in the forest beyond the meadow.

Peter heard the animal getting closer and closer until, POW, a cat emerged as it lunged at the bird. The bird had been so busy arguing with the duck that it didn't hear the cat sneaking in the grass. In a swift movement, the bird flew back up into the tree.

The cat looked up at the bird, who was resting safely in the tree, and thought to himself, "Is it worth climbing up so high?" As the cat sat and contemplated how he would catch his lunch, Peter heard the voice of his grandfather calling from behind the fence. In that moment, Peter knew his grandfather was not happy that he had snuck into the meadow.

"Peter, come back home at once!" grumbled Grandfather. "A meadow is no place for a young boy. What would you do if a wolf should come out of the forest? Come home now!" Grandfather grabbed Peter by the arm and dragged him home, locking the fence behind him.

Moments later, from the depths of the forest came a large wolf. All the commotion had caught his attention, so the wolf crept quietly into the meadow in hopes of finding a snack. At first sight he saw

the duck swimming in the pond. He crept closer and closer to the pond. Sitting high in the tree, the bird noticed the wolf and tried to warn the duck. In response, the duck quacked and jumped out of the pond, but she could not escape the wolf. With one gulp, he swallowed her! \*\*

From afar, Peter saw everything as he watched from behind the fence. Heartbroken and angry, Peter went to find a rope. He was going to catch that wolf!

Meanwhile, the cat had climbed quickly into the tree to stay safe from the dangerous wolf. On one branch sat the cat, and on another branch sat the bird, the wolf circling below.

After finding a long rope, Peter raced through the meadow and began to climb the tree where the cat and bird were resting. He could see the wolf below and his heart was racing. Although he was scared, Peter devised a plan to catch the wolf. 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 took flight, circling around the wolf's head. "Snap, snap, snap" went the wolf's mouth as he tried to catch the bird, but he was too slow for the bird. While the bird distracted the wolf, Peter made a lasso at one end of the rope and he slowly lowered it down, closer and closer to the wolf, until he caught the wolf by his tail.

Before long, a rumble of sound came barreling out from the forest. It was two hunters! They marched together in search of the wolf and, upon seeing it, fired off shots with their loud rifles. "Don't shoot, don't shoot!" cried Peter. "I have already caught the wolf, see?" he said, pointing to the wolf hung up by his tail.

Hearing all the noise, Grandfather came running into the meadow. He couldn't believe his eyes. There was Peter, pointing to the wolf hanging by the rope. Peter proudly told his Grandfather what happened and asked him and the hunters to help take the wolf to the zoo.

In a triumphant procession, everyone began to march to the zoo: Peter at the head, the hunters leading the

# TEACHER SCRIPT: PETER AND THE WOLF (CONT.)

wolf and Grandfather and the cat bringing up the rear. Above them flew the bird chirping merrily, while the duck could be heard quacking inside the wolf's stomach, for the wolf had swallowed her whole.

**\*\*Note to teachers:**

*There is an alternate ending to the story, where the duck successfully hides at the base of the tree and is not eaten by the wolf. If you feel this version is more appropriate for your students, please feel free to alter the story.*

PETER



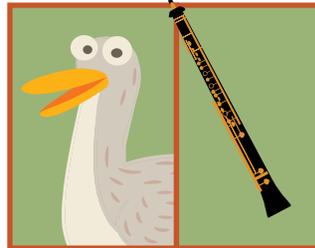
STRINGS

BIRD



FLUTE

DUCK



OBOE

CAT



CLARINET

WOLF



HORN

GRANDFATHER



BASSOON

HUNTERS



TIMPANI & TRUMPET

# CHARACTER WORKSHEET

Using the table below, complete each box for the *Peter and the Wolf* characters.

Character	Traits	What do you think the character's theme will sound like?	What did the music actually sound like? Was it different than what you predicted?	How did the music make you feel?
Bird				
Duck				
Cat				
Peter				
Grandfather				
Wolf				
The Hunters				

# LESSON 2 Moving to Music

## FEATURED REPERTOIRE\*

 **PROKOFIEV** *Peter and the Wolf*



[Access the entire Spotify® playlist here.](#)

\*Free account required

or CD Tracks 28–40

### ESSENTIAL QUESTIONS

- How do musical elements (melody, harmony, texture, rhythm, etc.) convey character, action and emotion, especially courage?
- What kinds of actions demonstrate courage?
- What does courage mean to you? How are you courageous?

### OBJECTIVES

Students will be able to:

- Determine what emotions characters are feeling in a story.
- Analyze whether musical elements such as tempo or dynamics can help to convey emotion in music.
- Create original movements that depict characters in the music.

### EVALUATE

Successful achievement of all activities would include students creating movements to demonstrate action, emotion and character in a story.

### KEY VOCABULARY

- **Composer:** a person who writes music
- **Courage:** the ability to do something that you know is difficult or dangerous
- **Mime:** the art of showing a character or telling a story using body movements and gestures without words
- **Musical composition:** a written piece of music
- **Tempo:** the speed of the music's beat

### MATERIALS

- Pencils, markers, crayons
- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- An open **space** or **area** to move freely around the room

## Introduction

1. Tell students that movement can be used to tell a story. This can be done by dancing along with music or by moving silently like a **mime**. Tell students that a mime suggests action, character or emotion without words, using only movements or gestures.

Optional: show students a [short video](#) of the Magic Circle Mime Company performing with an orchestra.

2. Lead students through a game of charades, focusing on the characters from *Peter and the Wolf*. For example, a student volunteer can be assigned the prompt “Bird in the meadow” and will need to portray the character silently, while the rest of the class guesses. Repeat for as many characters as time allows.

## FEATURED REPERTOIRE\*

### Teaching Steps:

 **PROKOFIEV** *Peter and the Wolf* or CD Tracks 28–40

1. Tell students that they will be **creating movements** to represent each character in *Peter and the Wolf*. Use the prompts below to help guide students' decisions, and model for your students as needed:

**Bird:** How would the bird move in the meadow? Would he be flying fast or slow? Would he be high or low? How would the bird feel when he had to fly away from the cat and was hiding in the tree? How would the bird feel when he had to distract the wolf? How can you show the bird's emotions using your movements?

**Duck:** How would the duck move in the meadow? Would they be moving differently than the bird? Would her flying look the same? How would the duck feel when she found the pond? How would the duck feel when she had to run away from the wolf?

**Cat:** How would the cat move in the meadow when you first meet him? Would he be high or low, and move smoothly or choppy? How would the cat feel when he chased the bird? How would the cat feel when he was chased by the wolf? How would he move as he climbed the tree?

**Peter:** How would Peter move through the meadow? How would he feel when his Grandfather told him to leave? Would he move differently? How would he move when he sees the wolf, and how would he feel? How would Peter feel when he saw the wolf swallow the duck? How would Peter feel when he was trying to catch the wolf? Did he feel differently when he saw the hunters? How would he feel after he took the wolf to the zoo?

**Grandfather:** How would Peter's grandfather move through the meadow? Would he take big or small steps? Would he move fast or slowly? How would he feel about seeing Peter in the meadow? How would he move when bringing Peter back to the house?

**Wolf:** How would the wolf move in the meadow? Would he be high or low, and would he move fast or slowly? How would the wolf feel as it chased the animals in the meadow? How would the wolf feel when captured by Peter?

**The Hunters:** How would the hunters move as they come out of the forest and see the wolf in the meadow? How would they feel when they see that Peter has captured the wolf? How would they move when travelling to the zoo?

2. After students have created movements for each character, tell them they will be **performing** the movements along with the music. Ask students if their movements match the character's theme. If they're different, how could the movements change to better fit the music?

For example, if a particular movement is fast, but the corresponding music is slow, should the tempo of the music and movement match?

## FEATURED REPERTOIRE\*



PROKOFIEV *Peter and the Wolf* or CD Tracks 28–40

### Teaching Steps:

3. **Play** the narrated version of *Peter and the Wolf* and direct students in performing their movements as the story progresses. Encourage students to show the emotions the characters are feeling.

### If your students are more advanced (Grades 3–5):

1. Separate students into groups and silently assign each group a character from the *Peter and the Wolf* story. **Distribute** the **Character Action Worksheet** (see pages 15 & 16) and have each group **write** or **draw** to represent what is happening in each box.

Encourage students to think on their worksheets about how the characters feel in the different situations on their worksheet.

2. Have each group **create movements** to represent each of the story moments on their worksheet. Use the following prompts to help students as they are creating:
  - What emotion is your character feeling in each moment? How can you show that?
  - Are the characters moving fast or slowly? Are they staying in place or moving across the room? Are they high or low? Are the characters moving choppy or smoothly?
3. Tell students that each group will **present** its movements to the class. Audience members will try to guess what character the groups are representing and what moment from the story they are acting out.
4. Have each group **present** its movements a second time, this time with the music. Did the movements match what was happening in the music? If it didn't, what could be changed?

### ASSESSMENT:

- **Observe** whether students can create silent movements that represent action, emotions and character traits.
- **Observe** students' ability to perform silent movements for the class.

## COMMON CORE ANCHOR STANDARDS:

[CCSS.ELA-LITERACY.CCRA.R.7](#) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCSS.ELA-LITERACY.CCRA.SL.2](#) Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

[CCSS.ELA-LITERACY.CCRA.SL.4](#) Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

[CCSS.ELA-LITERACY.CCRA.L.1](#) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## ILLINOIS ARTS LEARNING STANDARDS:

### Music

**Anchor Standard 8** Construct meaningful interpretation of artistic work.

[MU:Re8.1.1](#) With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect creators'/performers' expressive intent.

**Anchor Standard 11** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

[MU:Cn11.0.1](#) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

### Dance

**Anchor Standard 2** Organize and develop artistic ideas and work.

[DA:Cr2.1.2.b](#) Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.

**Anchor Standard 6** Convey meaning through the presentation of artistic work.

[DA:Pr6.1.1.a](#) Perform a dance for others that conveys an idea, feeling, experience, image or story.

## ILLINOIS SOCIAL AND EMOTIONAL LEARNING STANDARDS:

[Goal 1, Standard 1](#) Develop self-awareness and self-management skills to achieve school and life success.

**1A.1a:** Recognize and accurately label emotions and how they are linked to behavior.

[Goal 2, Standard 2](#) Use social awareness and interpersonal skills to establish and maintain positive relationships.

**2A.1b:** Use listening skills to identify the feelings and perspectives of others.

# PETER AND THE WOLF CHARACTER ACTION WORKSHEET

Write or draw what each *Peter and the Wolf* character is doing in the boxes below.  
Try to portray their actions and the emotions they are feeling in each scene

Name: \_\_\_\_\_

**Bird**

In the meadow



Flying away from the cat



Distracting the wolf

**Duck**

In the meadow



In the pond



Running from the wolf

**Cat**

In the meadow



Chasing the bird



Hiding from the wolf

**Peter**



In the meadow



Peter sees the wolf



Peter catches the wolf

**Grandfather**



At the house



Grandfather brings Peter back to the house



Grandfather sees Peter has caught the wolf

**Wolf**



In the meadow

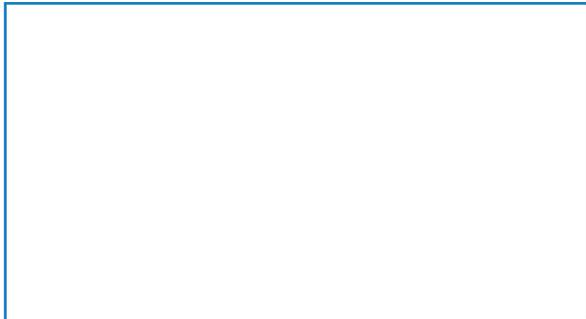


Chasing the duck

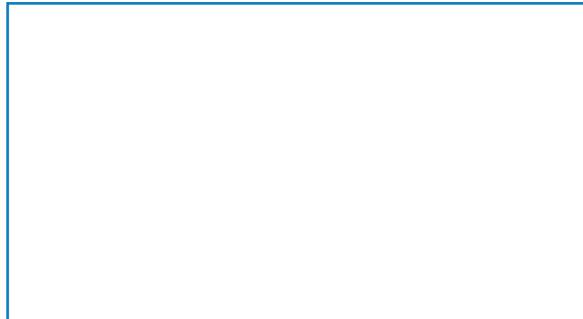


The Wolf is caught by Peter

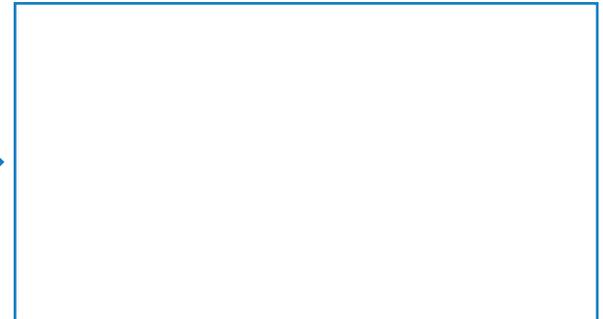
**The  
Hunters**



In the meadow



The Hunters fire at the wolf



The Hunter sees that Peter has captured the wolf

Name: \_\_\_\_\_

Date: \_\_\_\_\_



# PETER AND THE WOLF

## POSTCONCERT REFLECTION

My class went to the  
*Peter and the Wolf* concert  
performed by members of the  
Chicago Symphony Orchestra.

Three things I remember seeing or hearing are:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Something I learned at the concert is:

\_\_\_\_\_

I would like to know more about:

\_\_\_\_\_

If I could ask a member of the CSO one thing, I would ask:

\_\_\_\_\_

Write or draw  
something  
special that you  
heard or saw  
at ***Peter and  
the Wolf.***





# Composer History

**SERGEI PROKOFIEV** [say: SEHR-gay PRO-cough-ee-ehv] was a modern Russian and Soviet composer, pianist and conductor who lived from 1891 to 1953. He was born in the Ukraine, but his mother moved the family to St. Petersburg when she recognized Sergei's incredible talent. After graduating from the St. Petersburg Conservatory, he decided to work outside the country because of World War I and the Russian Revolution.

Even though Paris became his new home, he also found himself spending a lot of time in the United States. Despite the hardships his homeland was facing, Sergei longed to return to Russia. He spent years building a positive relationship with the Soviet Union, which eventually allowed his family to settle in Moscow permanently in 1936.

In the same year, Natalya Sats and the Central Children's Theater of Moscow asked Sergei to compose a musical symphony for children. Excited by the idea of the project, he completed *Peter and the Wolf* in four days! Although the premiere performance was poorly attended, the work went on to become one of Sergei's most famous compositions.

**FRANZ VON SUPPÉ** [say: FRAHNZ vahn SOUP-ay] was a Romantic composer and conductor born in Austria in 1819. He is mostly known for his comedic operas. In fact, *Light Cavalry Overture* is a piece taken from his two-act operetta, *Light Cavalry*. Although the operetta itself is very rarely performed, the overture is one of Franz's most popular compositions.

Growing up, his father discouraged him from pursuing music seriously. Franz was forced to study law but continued to learn flute, voice and harmony. He eventually moved to Vienna, where he conducted for the Theater in der Josefstadt in exchange for the chance to premiere his own work. In addition to *Light Cavalry*, Franz created about 30 operettas and 180 other stage works total. Due to the upbeat nature of his overtures, many of them are still heard in concerts and cartoons today.

---

## Additional Resources about *Peter and the Wolf*

### Learn more about the Magic Circle Mime Company

[Magic Circle Mime Company](#)

### Videos:

[Vancouver Symphony Orchestra, Live Performance of \*Peter and the Wolf\*](#)

[Walt Disney on \*Peter and the Wolf\*](#)

### Resources from the Negaunee Music Institute at the CSO:

In addition to creating this Teacher's Guide, the CSO has also created a Parent Guide! Send [this link](#) to your students' families so they can continue their preparation for the concert at home.

## Acknowledgments

**The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:**

Megan Ablan, *General Music Teacher, Longfellow Elementary School*

Rachel Milstein, *General Music Teacher, Falconer Elementary School*

Heidi Jo Stirling, *General Music Teacher, Solomon Elementary School*

#### **Project team:**

Jon Weber, *Director of School and Family Programs*

Katy Clusen, *Coordinator of School and Family Programs*

Alyssa Crance, *Coordinator of School and Community Programs*

#### **Special thanks to:**

Doug MacIntyre and Maggie Petersen, Magic Circle Mime Company

© 2017 Negaunee Music Institute at the Chicago Symphony Orchestra

---

Youth Education Program Sponsor:  **Allstate** | CHICAGO'S OWN  
GOOD HANDS

CSO School Concerts receive additional generous support from Abbott Fund, Illinois Arts Council, Kinder Morgan, Milne Family Foundation, Michael and Linda Simon and Walter and Caroline Sueske Charitable Trust.