The Dallas Symphony Orchestra Presents:

**Peter and the Wolf (and a Squirrel)**
February 16, 22, 23 & 24, 2011

What child does not love a good story? In both *Peter and the Wolf* and *The Tale of Squirrel Nutkin*, the composers use both words and music to create richly imaginative stories with universal appeal to music lovers of all ages.

Every child can identify with Peter, the adventurous and confident young boy who ignores his grandfather's admonition to stay safely near home. In the course of his exploration of the forbidden meadow with his friend the bird, they meet a duck, a cat, and a wolf, all represented by different instruments in the orchestra. The wolf, of course, is a character that represents danger in folk tales around the world. As the tale plays out, hunters come to the rescue and the story ends happily for everyone, except perhaps the duck, who departs the scene inside the wolf!

Paired with this well-known classic is a ballet of Beatrix Potter’s delightful *Tale of Squirrel Nutkin*. Young concert-goers will delight in the colorful music and the mischievous antics of Nutkin, as he and his fellow squirrels approach a dignified old owl to ask for permission to gather nuts on his island. Originally written for the Royal Ballet in London by the eminent composer and conductor John Lanchbery, this ballet will enjoy a new choreography created just for North Texas school children by the Dallas Black Dance Theater.

Beyond the pure enjoyment of these exciting musical experiences, both *Peter and the Wolf* and *The Tale of Squirrel Nutkin* provide stimuli for focused listening, expanding language development and musical understanding, and exploring emotions. Because the stories are vividly told in both music and words, they also create an especially fertile learning experience for ESL students and those with limited language experience.

Once you’ve familiarized yourself with the music on the concert, please use this Teacher’s Guide as a resource to prepare your students for a deeply rewarding and enlightening concert experience. As always, your feedback is greatly appreciated, so let us know how these lesson and activity suggestions worked for you and your students.

Musically Yours,

P.S. The Royal Ballet recently mounted productions of both of these classics at the Royal Opera House in London. You can see more information and a trailer at http://www.roh.org.uk/whatson production.aspx?pid=13806

Activities for the *Peter and the Wolf (and a Squirrel)* Teacher’s Guide were prepared by the Dallas Symphony Orchestra’s Curriculum Development Team: Linda Arbolino, Tony Driggers and Jamie Allen. This volume of the teacher’s guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Kristin Carpenter and Jamie Allen. Materials in this teacher’s guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please contact Kristin Carpenter at 214.871.4006 or by email at k.carpenter@dalsym.com
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- Available online at [http://www.surveymonkey.com/s/N3MVF72](http://www.surveymonkey.com/s/N3MVF72)

By taking this survey, you will help us both to program future concerts and to receive funding to continue our outreach. We appreciate your help!

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## Repertoire & Youth Concert CD Track List

**John Lanchbery, *The Tale of Squirrel Nutkin***

1. Opening Excerpt (for Musical Story Time Lesson) 2:45  
2. Complete Work 7:45  

**Sergei Prokofiev, *Peter and The Wolf***

3. Peter in the Meadow 0:43  
4. The Bird 1:13  
5. The Duck 1:55  
6. The Cat 1:44  
7. Grandfather 0:47  
8. Peter Does Not Listen 0:21  
9. Grandfather Takes Peter Home 0:32  
10. The Wolf 0:59  
11. The Cat Climbs the Tree 0:25  
12. The Duck Jumps Out of the Pond 0:27  
13. The Wolf Swallows the Duck 0:40  
14. The Cat and the Bird in the Trees 0:44  
15. The Wolf Prowls in Wait 0:38  
16. Peter Takes a Rope and Climbs the Tree 0:47  
17. He Tells the Bird to Distract the Wolf 1:02  
18. Peter Catches the Wolf With a Lasso 0:21  
19. The Wolf Tries to Escape 1:27  
20. The Hunters Approach With their Guns 1:28  
21. Peter Suggest that They all Take the Wolf to the Zoo 0:38  
22. They All March Together 2:09  
23. And After them Grandfather and the Cat 2:20

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(P) 2007 HNH International Ltd. All rights reserved. Unlawful duplication, broadcast or performance of this disc is prohibited by applicable law.
Conductor and pianist, Rei Hotoda is one of America’s most dynamic classical musicians. She has guest conducted orchestras throughout North America and Europe including the Winnipeg Symphony Orchestra, Calgary Philharmonic, Thunder Bay Symphony, Hamilton Philharmonic, Greater Bridgeport Symphony Orchestra, the Staatskapelle Weimar Orchestra and the International Contemporary Ensemble. Ms. Hotoda is the Assistant Conductor of the Dallas Symphony Orchestra and began the position in September 2009. Music Director of the Dallas Symphony Orchestra Jaap van Zweden has called her a very intelligent and strong musician. We look forward to having her with us.” Former president of the Dallas Symphony Orchestra Doug Adams added that, “Rei Hotoda made a strong impression during the final round of auditions. She was the unanimous choice, and we are delighted that she will be joining the DSO team.”

Ms. Hotoda has held positions such as Assistant Conductor of the 2005 Cabrillo Festival of Contemporary Music in California and the 2005 Hot Springs Music Festival. Other appointments include principle conductor of Chicago’s new music group Noamnesia and Ensemble N_JP. She has conducted many famous touring groups including Five by Design, Platypus Theater Group, Dan Kamin and Jeans’ n Classics. Ms. Hotoda studied conducting with Gustav Meier at the Peabody Institute in Baltimore, Maryland. She holds a doctorate in piano performance from the University of Southern California and a bachelor of music in piano performance from the Eastman School of Music.

Quin Mathews has told stories through television, film and radio for forty years.

Quin was born in Dallas and went to Dallas public schools. He loved listening to music. One special recording was Leonard Bernstein’s narrating and conducting Peter and the Wolf. Quin studied piano for 16 years and has performed as a soloist with the Dallas Chamber Orchestra. He began his journalism career with the Hillcrest High School paper, The Hurricane, and then The Daily Texan, the student newspaper at the University of Texas at Austin. At the age of 22 he became a newscaster and reported the news for the next twenty years.

In 1988, Quin and radio partner Sharon Benge created “Art Matters,” a weekly show about the arts on the classical station WRR. He left television news to create documentaries about culture and the arts around the world. He has been a teacher, an adjunct lecturer in journalism at SMU, and has acted in several network television programs.

Quin has been the narrator for numerous concerts, including the Dallas Symphony Orchestra’s recent performances of The Planets by Gustav Holst. He has also been a soloist at the Meyerson, Avery Fisher Hall in Lincoln Center and in Latvia—performing on the toy cuckoo!
Dallas Black Dance Theatre Founder/Artistic Director, Ann Williams, began Dallas Black Dance Theatre II in September 2000 to feature the best and most promising students of the Dallas Black Dance Academy. Over time, the company has grown in breadth, attracting artists who aspire to professional careers in dance.

This semi-professional company consists of 11 aspiring artists from around the nation. Since its inception, Dallas Black Dance Theatre II has grown in popularity and thrilled audiences with its fresh allure. Dallas Black Dance Theatre II provides an opportunity for young artists to develop their dance skills while serving the Dallas/Ft. Worth community and touring across the nation with dance performances of the highest artistic quality.

In its 11th season performing works by recognized and emerging artists, the dance company performs a diversified repertoire of modern, jazz, African, lyrical and spiritual works. The second company has performed works by emerging and internationally recognized choreographers including Christopher Huggins, Kevin Veiga, Chatel Marrow Adams, Edmond Giles, Nycole Ray and more.

Jamie Allen has over 25 years of experience as a composer, conductor, performer, and music educator. He received his bachelor's degree in music from the University of Chicago and his master's degree in composition from the University of Texas at Austin. In 1992, he was named "Composer of the Year" by the New Mexico Music Teachers Association and was hailed as "the most inventive young composer in the state" in 1997 by The Santa Fe Reporter. Allen has won awards from both ASCAP and the American Music Center for his work, as well as commissions from numerous ensembles and arts organizations, including The Tree (a major work for multiple Youth Orchestras and professional musicians) from the Cross Timbers Youth Orchestra, the premiere of which he conducted at the Eisemann Center in 2007.

His articles about music and cultural issues have appeared in many national and regional magazines and newspapers, including THE, Hemispheres, SOMA, High Performance, and Playbill. He has served on the music faculty of both the College of Santa Fe and Collin College. A passionate teacher and artist, he has been a frequent presenter, educational consultant, and conductor for many arts organizations, including The Santa Fe Opera, The Desert Chorale, Santa Fe New Music, The Santa Fe Chamber Music Festival, The Dallas Opera, Booker T. Washington High School for the Performing and Visual Arts, the Texas Commission on the Arts, and the New Mexico Arts Commission.

Since 2006, Jamie has been the Education Director for the Dallas Symphony Orchestra.
Meet the Composers

Sergei Prokofiev (1891-1953)

Russian composer Sergei Prokofiev demonstrated remarkable musical ability at the tender age of five. A budding pianist and talented chess player, young Prokofiev studied composition privately with composer Reinhold Glière. During his studies, Prokofiev composed his first symphony and learned various composition techniques. Later in life, Prokofiev was introduced to another composer, Alexander Glazunov, who later encouraged Prokofiev to study composition and piano at the St. Petersburg Conservatory.

In 1936, Prokofiev was commissioned by the Central Children’s Theatre in Moscow to write a symphony for children. The Theatre asked Prokofiev to create a symphony that would “cultivate musical tastes in children from the first years of school.” To satisfy their request, Prokofiev composed Peter and the Wolf - a meticulously crafted composition that introduces children to instruments through story telling.

Prokofiev completed the score and narration for Peter and the Wolf in four days. The composition was premiered on May 2, 1936. The premier was not well attended and Prokofiev stated that the piece “failed to attract much attention”- hardly the case today!

Peter and the Wolf is scored for flute, oboe, clarinet, bassoon, three horns, trumpet, trombone, timpani, triangle, tambourine, cymbals, castanets, snare drum, bass drum and strings. Each character in the story is represented by an instrument or group of instruments, and a musical theme.

John Lanchbery (1923-2003)

John Lanchbery was an English composer and conductor who was most famous for his ballet arrangements. At the age of eight, Lanchbery began composing music and studying violin. After his primary education, Lanchbery was awarded a scholarship to attend the Royal Academy of Music in London, England.

After 1948, Lanchbery was frequently commissioned to compose ballets and provide orchestral arrangements for ballet and dance companies around England. Lanchbery was also one of the first composers to transcribe operas such as The Merry Widow, and Die Fledermaus into ballets. Besides ballet, Lanchbery was commissioned to write music for British films and silent movies. His ballet, the Eve of St. Agnes, was one of the first commissioned ballets to be shown on BBC television.

In 1970, Lanchbery was asked by the Royal Ballet of London to arrange a musical score for The Tales of Beatrix Potter, to be performed by the Royal Ballet and Orchestra of the Royal Opera House. The Tale of Squirrel Nutkin is one of six tales featured in the ballet.
Resources for Teachers

Books
Visit Amazon.com or your local bookstore to find a large range of music related media, including:

Cutler, Jane. *The Cello of Mr. O. Dutton Children's Books, 1999*
Helsby, Genevieve. *Those Amazing Musical Instruments!*

Video
The Dallas Symphony Orchestra’s television series for children. *Amazing Music*, features Music Director Emeritus Andrew Litton as your guide to “Emotions in Music”, “Pictures in Music”, “Families of the Orchestra”, and “Jazz”. (See p.41 for order form)

*Peter and the Wolf Videos*
Prokofiev’s Peter & the Wolf (1997). Featuring the Royal Ballet School of London.
Peter & the Wolf: A Prokofiev Fantasy (1994). Featuring Sting

Classroom Materials
Sources for pictures of instruments, books, audio, and videotapes can be found at:
- DSO Symphony Store; call 214-871-4058 for information
- Friendship House; call 1-800-791-9876 for a free catalog
- Music Educator’s National Conference (MENC); call 1-800-828-0229 for a free catalog.
- Music in Motion; call 1-800-445-0649 for a free catalog.

Online
www.DSOkids.com The Dallas Symphony's website for teachers and students
www.playmusic.org A children’s website from the American Symphony Orchestra League
www.nyphilkids.org The New York Philharmonic’s website for teachers and students
www.artsalive.ca An education website sponsored by the National Arts Centre in Canada
www.sfskids.org The San Francisco Symphony’s educational website for children
Music in the Air

My Trip to the Dallas Symphony Orchestra

© 2001 Dallas Symphony Orchestra
I traveled with my class to the Morton H. Meyerson Symphony Center. We went to hear a concert of music played by many instruments.
I walked with my class up the steps to the place where we would sit.
Here we are sitting in our seats waiting for the concert to begin. Which seat is for you?
Out come the musicians.
They carry their instruments with them.
The musicians are all on stage now.
Look! Here comes the Concertmaster. His job is to make sure the orchestra is in tune. He plays a violin. We clap for him.
Now the musicians are ready. They wait for their conductor. Here he comes. We clap for him. We know the concert will now begin.
I hear such beautiful music. Here are some of the instruments I hear:

- FLUTE
- OBOE
- FRENCH HORN
- CLARINET
- BASSOON
- TIMPANI
My friends and I clap after each piece we hear.
(Draw yourself in the empty seat)
There is music all around us.
There is music in the air.
Peter and the Wolf

Story Line

One morning, a young boy named Peter opened his gate and walked out into the big green meadow that was beyond it. On a branch of a big tree in the meadow sat a little bird that was Peter's friend. "All is quiet!" the bird chirped. A duck came waddling around. She was glad that Peter had not closed the gate and, seeing that it was open, decided to take a nice swim in the deep pond in the meadow.

The little bird saw the duck and flew down upon the grass. The bird settled next to her and shrugged his shoulders. "What kind of bird are you if you can't fly?" said the bird. The duck replied, "What kind of bird are you if you can't swim?" and dove into the pond. The bird and the duck kept arguing, and the duck swam around the pond while the little bird hopped along the edge of the pond.

Suddenly, something caught Peter's attention. He looked around and noticed a sly cat crawling through the grass. The cat thought; "That little bird is busy arguing with the duck, I'll just grab him while he is busy!" Very carefully, on her little velvet paws, she crept towards him.

"Look out!" shouted Peter and the little bird flew up into the tree for safety, while the duck quacked as loud as he could at the cat, from the middle of the pond. The cat walked around the tree and thought, "Is it worth using up so much energy and climbing up so high into the tree? By the time I get there the bird will have flown away."

Just then, Peter's grandfather came out of their house. He was upset because Peter had gone in the meadow without his permission. "The meadow is a dangerous place! If a wolf should come out of the forest, then what would you do? You would be in great danger!" But Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves.

Grandfather took Peter by the hand, locked the gate and led him home. No sooner had Peter gone back into his house, than a big gray wolf came out of the forest. In a second, the cat climbed up the tree. The duck quacked, and leapt out of the pond. But no matter how hard the duck tried to run, she just couldn't outrun the wolf.

He was getting closer and closer and catching up with her! Then, he grabbed her with his teeth 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 the cat and the bird with very hungry eyes.

In the meantime, Peter, without the slightest fear, stood behind the closed gate and watched everything that was happening. He ran home, got a strong rope, and climbed up the high stone wall that divided his yard from the meadow. One of the branches of the tree around which the wolf was walking stretched out way beyond the stone wall. Grabbing hold of the branch, Peter carefully and quietly climbed onto the tree. Peter said to the bird: "Fly down and circle over the wolf's head. Try to distract him! But, be careful that he doesn't catch you."

The bird flew around the wolf and almost touched the wolf's head with his wings while the wolf snapped angrily at him with his jaws, from this side and that. Oh, how the bird annoyed the wolf — how he wanted to catch him! But the bird was clever and very quick, and the wolf simply couldn't do anything about it.

Meanwhile, Peter made a lasso with the rope and carefully let it down from the tree, catching the wolf by the tail. Peter pulled on the rope with all his might! Feeling himself caught by the rope, the wolf began to jump wildly trying to get loose. But Peter tied the other end of rope to the strong tree, and the wolf's jumping only made the rope round his tail tighter.

Just then, two hunters came out of the woods, following the wolf's trail and shooting their guns as they went. But Peter, sitting in the tree, said: "Don't shoot! Birdie and I have caught the wolf. Now help us take him to the zoo." Then came the triumphant procession. Peter was at the head. After him came the two hunters leading the wolf. And winding up the procession were Grandfather and the cat.

Grandfather shook his head discontentedly. "Well, what would have happened 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! A giant wolf!" And perhaps, if you listen very carefully, you will hear the duck quacking inside the wolf, because the wolf, in his hurry to eat her, had swallowed her alive.
The Tale of Squirrel Nutkin

Story Line

This is a Tale about a tail – a tail that belonged to a little red squirrel, and his name was Nutkin. He had a brother called Twinkleberry, and several cousins. They lived in a wood at the edge of a lake.

In the middle of the lake there is an island covered with trees and nut bushes. Amongst those trees stands a hollow oak-tree, which is the house of an owl know by the name of “Old Brown.” One autumn, when the nuts were ripe and the leaves on the hazel bushes were golden and green, Nutkin and Twinkleberry and all the cousins came out of the wood, and down to the edge of the lake. Each squirrel had a small sack with a gift for Old Brown, the owl. The squirrels made little rafts out of twigs, spread out their tails to use as sails, and floated away over the water to Old Brown’s island, dreaming of all the delicious nuts they would gather.

The squirrels all cheerfully made their way to Old Brown’s hollow oak-tree home. When they arrived, Twinkleberry and the other little squirrels each made a low bow and politely asked Old Brown for permission to gather nuts on his island. But Nutkin, who had no respect for his elders, bobbed up and down and tickled Old Brown’s chin with a nettle twig.

Squirrel Nutkin was excessively impertinent in his manners. While the other squirrels praised Old Brown for his wisdom and generosity, Nutkin laughed and sang silly songs. He even waggled his bushy tail in Old Brown’s face! The other squirrels tried in vain to get Nutkin to be more polite, but to no avail. Now Old Brown was very patient at first, but when Squirrel Nutkin would not stop his rude antics, Old Brown finally turned up his eyes in disgust, which was a very bad sign indeed.

Suddenly, the silly Nutkin made a whirring noise and took a running jump right at the head of Old Brown! All at once, there was a flutterment and a scufflement and a loud “Squeak!” which sent all the other squirrels scattering away into the bushes. Old Brown had carried Squirrel Nutkin into his hollow oak-tree house. Not a sound was heard. When Twinkleberry and the other squirrels came back, they peeked, very cautiously, all around the tree.

Suddenly Nutkin dashed out from the tree’s branches…but he was missing his tail! A moment later, all the squirrels saw Nutkin's tail come flying from out of the hollow oak-tree and land on the ground beside him. Very much ashamed, Nutkin picked up his poor tail and followed the rest of the squirrels, scurrying away as fast as they could off the island, across the lake, and back to their home in the woods. Which takes us to the very end of this tale about a tail.
Peter and the Wolf Character Faces

Peter

Grandfather
Peter and the Wolf

Character Faces

Wolf
Duck
Owl
Peters goes into the meadow and meets a bird.

A cat sneaks up and tries to eat the bird.

Peter and the bird meet a duck.

Peter’s grandfather gets angry with Peter and takes him home.

The wolf comes out of the forest and eats the duck.

Peter climbs the stone wall and onto a limb of the tree.

Peter catches the wolf by the tail with a rope.

Peter and the hunters take the wolf to the zoo.
Teaching Objective
Students will learn about the proper behavior for a concert environment.

Teaching Sequence
Lead a class discussion that touches on the following topics:

• Which rules of good citizenship apply to concert attendance?
• Why is good citizenship important?
• How can good conduct help others to enjoy the music?
• Should food, drink and chewing gum be brought to the concert hall?
• When does an audience applaud and when does it sit quietly during the concert?
• Does the Meyerson Symphony Center belong to all the citizens of Dallas?
• Do future concert-goers deserve to see the beauty of the Symphony Center?

Have students take turns playing “conductor”. The conductor should face away from the rest of the class, wave his or her arms, stop and start waving a few times, then stop waving and turn to face the class. At this time the class should applaud. The game should continue until everyone in the “audience” knows when to applaud. Discuss how applause signals the audience’s appreciation, and, with the class, make a list of other situations where applause is appropriate, (for example at sporting events, assemblies and award ceremonies).

Extension Activity
Review the following “applause rules.”

• Clap when the concertmaster enters at the beginning of the concert.
• Clap when the conductor enters at the beginning of the concert.
• Clap to welcome any soloists whenever they enter during the concert.
• During the performance, watch the conductor. Whenever the conductor puts his or her hands down and turns to face the audience, the music is completed and the audience should applaud.

Evaluation
Do student responses in the discussion exhibit an understanding of the proper behavior at a concert? At the concert, do students demonstrate good citizenship?

TEKS Connections
Music: 117.12 3.6; 117.15 4.6; 117.18 5.6; 117.33 6.6
Teaching Objective
Students will identify the shared characteristics of the characters of *Peter and the Wolf* and the instruments that represent them.

Resources
- A recording of Prokofiev's *Peter and the Wolf* (found on the Youth Concert CD)
- *Peter and the Wolf* story line
- Pictures of the characters from *Peter and the Wolf*
- Pictures of the instruments that represent each character in *Peter and the Wolf*

Pre-Assessment
Ask students if they have ever pretended to be someone or something else. Have them talk about what they pretended, where they were, and what they did when they pretended.

Teaching Sequence
1. Using the character pictures, review the basic sequence of the story of *Peter and the Wolf*. As you identify each character, put the appropriate picture on the board.
2. Tell them that each character in the story is represented by a musical instrument. As you tell them each instrument name, put its picture on the board next to the matching character picture.
3. Have students imagine how each of the characters might move in terms of speed, quickness, shape, size and weight. Discuss how each character might behave. Have students compare how Peter might move differently than the grandfather. Your list will look similar to this one:
   - Peter: loose, carefree, light, playing, skipping, walking
   - Bird: quick, fast, light, small
   - Duck: slow, steady, broad movements, waddling, shaking itself
   - Cat: low, steady, smooth, pause to arch back
   - Grandfather: slow, stern, strict, heavy
   - Wolf: low, heavy, broad, licking lips, sniffing the air, mean looking
   - Hunters: alert, brave, quiet, slow, deliberate
4. Moving down your list one character at a time, have students practice imitating each of them. Invite students who are good at a certain character to show off their acting individually. Invite others to join in.
5. One at a time, listen to the opening themes of each of the characters from *Peter and the Wolf*, identifying the representative instrument of each one. Ask students to describe how each instrument sounds like its character in terms of speed, quickness, shape, size and weight. Ex: Does the bassoon’s heavy tones sound slow and old like the grandfather? Does the clarinet sound steady and smooth like the cat? Do the French horns sound low and heavy like the wolf? Do the strings sound loose and carefree like Peter?

Culminating Activity
As you play each character’s theme, have the students (or an individual or small group) move appropriately with the music.

Evaluation
Did student responses show an understanding of the shared characteristics of the characters of *Peter and the Wolf* and the instruments that represent them?

TEKS Connections
Social Studies: 113.2 3A,B, 9A,B, 11K, 15C,D,K, 16; 113.3 3A,B, 10A,B, 15B, 17C,D, 18; 113.4 2A,B, 13A, 17D,E, 18A
Physical Education: 116.2 1A,B,C, K6,7; 116.3 1A,C, 2A, 7A,B; 116.4 1A,E,F, 2A
Theater: 117.4 1,2,3; 117.7 1,2,3; 117.10 A,B,C,D, 2, 3, 5B,C
Teacher Objective
Students will engage in focused listening and respond creatively to what they hear.

Resources
- Track 1 of the accompanying Youth Concert CD.

Pre-Assessment
Ask students if they have ever listened to music. If so, has it ever made them think of a picture, a story or a feeling? Tell them that they will be listening to some new music and create a story together that they think fits with the music they hear.

Teaching Sequence
1. Prepare your students for some quiet listening time. Tell them that while they listen to some music, they should be thinking of words they use to describe the music they hear. Once they are ready, play track 1 on the accompanying Youth Concert CD. It is two and a half minutes long.
2. After listening to the music, collect a number of describing words for the music from the students and write them on the board.
3. Listen to the track a second time. This time collect ideas for characters inspired by the music. As a group, choose four of the characters to be in your story.
4. Listen to the track a third time. This time collect action ideas, inspired by the music, for the four characters in your story.
5. Now remind your students that a good story has a beginning, a middle, and an end. With this in mind, engage the class in creating a story that uses both the characters and some of the action items they came up with in step four.
6. Choose four students to act out the story silently while you tell it out loud (no music). Time permitting, you might want to try this more than once with different groups of students.

Culminating Activity
Have four students act out the story silently while the music is playing. Experiment with adding other students to the performance as background elements (such as clouds, trees, or mountains).

Questions for Reflection
Did having the music playing make it easier or harder to act out the story? After becoming more familiar with the music in this way would your students keep the same describing words from number 2 in the Teaching Sequence? Would they add any new ones?

Evaluation
Did the students engage in focused listening and respond creatively to what they heard?

Extension Activity
Many composers enjoy telling stories with their music, even if there is now accompanying narration. Find recordings of the following wonderful pieces and use them in the same way as you did the excerpt from Lanchbery’s Tale of Squirrel Nutkin; The Sorcerer’s Apprentice, by Paul Dukas; Don Quixote, by Richard Strauss; Petrushka, by Igor Stravinsky.

Web Connection
Take photos of your class engaged in this Musical Story Time activity and send them to j.allen@dalsym.com. We may post them on the DSO Kids web site!

TEKS Connections
Fine Arts: 117.3, 117.6, 117.8 (a) 1 & 2; (b) 4
Language Arts: 110.11, 110.12, 110.13 (b) 4, 5, 6, 12, 14, 16, 21, & 23
Peter and the Wolf (and a Squirrel) Activity 3
Sequencing a Story

Teaching Objectives
Students will listen to the story of Peter and the Wolf and/or The Tale of Squirrel Nutkin. Students will use sequencing skills to aid in comprehension of the story.

Resources
- Peter and the Wolf story and/or The Tale of Squirrel Nutkin found on p.17. Note to teacher: The story of Peter and the Wolf can be found in many venues: Check with your school’s music teacher, the district’s video streaming libraries, and/or You Tube.
- Peter and the Wolf video- there are many versions of this much loved tale. See Teacher Resources on p. 7 for more specific information.
- The Tale of Squirrel Nutkin can be found in the book, The Tales of Beatrix Potter
- Storyboard Illustrator Master, p. 30
- Youth Concert CD
- Colored pencils, crayons, or markers

Pre-Assessment
Can the students name any musical composition that tells a story? (such as The Nutcracker, The Sorcerer’s Apprentice, etc.)

Teaching Sequence
1. The teacher will read either the Peter and the Wolf story or The Tale of Squirrel Nutkin to the students.
2. The teacher will ask questions to aid in the comprehension of the story by asking who, what, when where, why and how.
3. Students will verbalize the beginning, middle, and end of the story. The teacher may choose to use the master copy of the Story Board Illustrator to make a transparency for the class to use during discussion.

Culminating Activity
1. The students will then individually illustrate each part of the story sequence in a three-section storyboard. Students may use pencil, colored pencils, markers, and/or crayons. Play the music selection of the chosen piece for the class as they complete this assignment.
2. The students will attend the DSO concert The Tale of Squirrel Nutkin and Peter and the Wolf to see and hear a live musical performance demonstrating how the story can be portrayed through music.

Evaluation
Can the students explain the who, what, when, where, why and how of one of the program stories? Were the students able to illustrate the beginning, middle, and end of one of the stories?

TEKS Connections
English Language Arts : 110.11 6 A, 8A B, 10B; 110.12 9 A B, 14 A B C; 110.13 14 B C
Title of Story

Beginning

Middle

Ending
Teacher Objective
Students will demonstrate an understanding of the story of *Peter and the Wolf* and/or *The Tale of Squirrel Nutkin* by using puppets to act out the story line while the story is being played or read.

Resources
- Story lines for *Peter and the Wolf* story and/or *The Tale of Squirrel Nutkin* found on pp.17 and 18.
- Youth Concert CD
- Drawings of the main characters, pp.19-24
- Craft sticks, scissors, glue, markers, crayons, lunch bags

Pre-Assessment
Can the students tell the story of *Peter and the Wolf* and/or *The Tale of Squirrel Nutkin*?

Teaching Sequence
1. The teacher will read either the *Peter and the Wolf* story or *The Tale of Squirrel Nutkin* to the students.
2. The teacher will ask students to name the main characters (list on the board) and describe that character by personality trait and by what actions that character does within the story.
3. Students will make their puppets by coloring, cutting out, and gluing the character faces given within this guide to a large craft stick or onto a lunch bag.

Culminating Activity
1. The students will perform one of the stories from the upcoming DSO concert, *Peter and the Wolf* and/or *The Tale of Squirrel Nutkin*. You may choose to divide the class into character groups or you may choose to have some of the children portraying the character with their puppets with the other half of the class acting as the audience. Play the music for the story in the background.
2. Share the puppet show with another class. You may choose to have one class perform the *Peter and the Wolf* story with their puppets and another class perform *The Tale of Squirrel Nutkin*.

Evaluation
Did the students’ movements with their puppets demonstrate an understanding of their character’s role within the story?

TEKS Connections
Music: 117.1 K.1A, K.2B D, K.3 C, D, K.5 A; 117.7 1.2B, 1.3 B C D, 1.5 A; 117.10 2.2C, 2.3 B D 2.5 A

Web Connection:
Send photos of a student puppet performance to j.allen@dalsym.com. You may just see them on DSOkids.com!
Teacher Objective
Students will silently act out portions of the story of Peter and the Wolf.

Note: A suggested pre-requisite to this lesson is the sequencing lesson on p.29 of this guide. If you do not do the sequencing lesson, be sure the kids are familiar with the story of Peter and the Wolf.

Resources
- Peter and the Wolf story line, p.17
- CD player
- Optional video camera or regular camera

Pre-Assessment
Ask students if they have ever had the experience of reading or hearing a story from a book and then seeing it later as a movie. Use a specific example. What did they think of their experience? Was the book better, or was it better when the music and story combined on the big movie screen? Point out to students that much of the time, skill, and ability actors demonstrate in a movie can make the biggest difference in whether or not it is successful. Tell students that soon they will be going to hear a concert where music will tell the story of a boy named Peter and his adventures with some animal friends and a wolf.

Teaching Sequence
1. If you have not done the sequencing lesson with the students, be sure that they are familiar with the story before beginning.
2. Using the track descriptions found on p.3, choose a section of the story and ask the students to retell it in their own words. Challenge the students to put the excerpt into “real life” context by conveying what happened before and/or after. For example, in the excerpt “Grandfather Takes Peter Home”, ask the students why Grandfather didn’t want Peter out in the woods alone and why he had to go home? Have they ever had a time when mom or dad told them not to do something and they didn’t understand why?
3. Organize your class in a way the suits you and your students (small groups, whole class, one demonstration group, etc.) and assign them an excerpt to silently act out. Consider telling them specific ways to act out their portion of the story: where to be, what to do, specific actions, etc. When they are comfortable with their sequence and it is the appropriate length (some are as short as 20 or 30 seconds), add the matching musical track to the drama. Have the students think reflectively about how the music changed the feeling of the drama. Follow the same process with as many students and as many excerpts as will work for your class.

Culminating Activity
Organize a formal performance which includes all the sequences that your kids have prepared. Consider making a movie by recording a video of the various performances or taking pictures of key spots in each performance and making a slideshow. Play the slideshow with the appropriate Youth Concert CD track.

Evaluation
Did students act out portions of the story of Peter and the Wolf?

TEKS Connections
Music: 117.12 3.6; 117.15 4.6; 117.18 5.6; 117.33 6.6
Theater: 117.4 1,2,3; 117.7 1,2,3; 117.10 A,B,C,D, 2, 3, 5B,C
Peter and the Wolf (and a Squirrel) Activity 6

*Peter and the Wolf* Diorama

**Teaching Objectives**
Students will demonstrate an understanding that orchestral instruments can be used to tell a story by creating dioramas that visually represent a scene from *Peter and the Wolf*.

**Vocabulary**
- Scene- a stage setting
- Diorama- A life-like scenic representation of a story, usually depicted in a miniature
- Character- A person or animal in a play, poem, story or book

**Resources**
- Overhead projector and transparency sheets or document projector and blank paper
- Vis-à-vis pen
- Eraser or sponge
- *Peter and the Wolf* recording (found on Youth Concert CD)
- *Peter and the Wolf* story, p.17
- Pictures of *Peter and the Wolf* orchestral instruments, p.15
- Pictures of *Peter and the Wolf* characters, p.19
- Other pictures that could represent *Peter and the Wolf* characters from National Geographic magazines, newspapers and/or advertisement fliers, etc.
- Scissors
- Glue
- Card stock cut into 1” x 6” strips
- Shoe boxes, cereal boxes, etc.
- Green twigs, dirt, gravel various sized rocks and other items that can be used to create a wooded scene
- *Peter and the Wolf* story strips, p.25

**Pre-Assessment**
1. Working with students, list the *Peter and the Wolf* characters on a transparency or document camera.
2. Review the story sequence with the students.

**Teaching Sequence**

*Day 1:*
- Familiarize students with the story of *Peter and the Wolf* by reading the synopsis and listening to the music.
- Tell students that each character in the story is represented by an instrument of the orchestra: (Peter=strings; bird=flute; duck= oboe; cat= clarinet; Grandfather =bassoon; wolf= French horn; hunters= bass drum and timpani).  
- Ask the students why they think the composer used particular instruments to represent the characters.

*Day 2:*
- Display and review the list of characters and their matching instruments.
- Divide the class into pairs of students.
- Assign each pair a specific character. Have students find and cut out several pictures of one character and the instrument that represents the character. Ex: Grandfather and bassoon.
- Have students glue the characters to the card stock strips.
Day 3:
- Keeping the groups and assignments as before, facilitate the building of a one-scene diorama around their character, using a box as the stage, the prepared character pieces, and other materials assembled for this purpose.
- The students should attach a picture of the appropriate instrument to the diorama characters.

Culminating Activity
Have students present and explain their diorama.

Evaluation
Did students learn that orchestra instruments can be used to tell a story and create dioramas that visually represent a scene from the story of Peter and the Wolf?

Extension Activity
1. Have the student pairs dramatize their own diorama scene.
2. Involve parents by using this activity as a homework project or a Parent Night activity.

TEKS Connections
Visual Art: 117.2 1A,B, 2A,B,C, 3A,B,C, 4A,B; 117.5 1A,B, 2A,B,C, 3A,C, 4A,B; 117.8 1A,B, 2A,B,C, 3A,B 4A,B
Music: 117.3 1B, 3B; 117.6 1A,B, 6B; 117.9 1A,B, 6B
Theater: 117.4 1A,B,C,D, 2A,B,C,D, 3A,C,D, 5A,B,C; 117.7 1A,B,C,D, 2A,B,C,3A,B,D,C, 5A,B,C; 117.10 1A,B,C,D, 2A,B,C, 3A,B,C,D, 5A,B,C

Web Connection
Send photos of a Peter and the Wolf or Tale of Squirrel Nutkin diorama to j.allen@dalsym.com. You may just see it on DSOkids.com!
Dallas Symphony Orchestra
Concert News
Featuring Reviews Written by Students

*~Student Review~*

Student: __________________________ Age: __________
School: __________________________ Grade: __________
Concert Attended: __________________________ Date: __________

Describe your concert experience. (What happened first, second, next, etc.)
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Name one of the musical pieces you heard at the concert and describe it.
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Choose two musical instruments you heard at the concert and compare their appearance and their sound.
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

What did you enjoy the most and what did you enjoy least at this concert?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Please have your teacher send your review to:
Kristin Carpenter
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201

Or Fax to: 214.953.1218
E-mail to: k.carpenter@dalsym.com
Concert Guidelines for Teachers

Before the Concert
- Please prepare your students using the DSO Teacher’s Guide and related materials on www.DSOkids.com
- Students should be briefed on concert etiquette in advance.
- Please contact Kristin Carpenter at 214.871.4006 at least 48 hours before the concert if your group includes any students or teachers with special needs, including wheelchairs or hearing impaired students requiring infra-red headsets.
- Changes to a reservation must be made at least two days before your Youth Concert experience.

Day of the Concert
- Before leaving school, please allow time for students to visit the restroom.
- Learn your bus driver’s name and be sure you can recognize her/him.
- Plan to arrive at the Meyerson at least 30 minutes before concert time.
- Write down your bus driver’s cell phone number in case of an emergency.
- All students should be in their seats at least ten minutes before concert time.
- An organ demonstration starts seven minutes before the concert-you won’t want to miss that. It’s always a favorite with the students!
- No food or drink, including chewing gum, is permitted in the concert hall.

Upon Arrival at the Meyerson
- **DO NOT UNLOAD YOUR BUS UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.**
- Upon your arrival, you will be greeted by a DSO Staff Member who will give you a DSO bus number. This DSO bus number is given to help ease the bus pick-up process after Youth Concerts. Memorize your DSO bus number.
- After unloading your bus, you will be greeted by a volunteer in the main lobby; a volunteer will guide your group to your seating area. Seating sections are assigned on the basis of group size.
- All students should be in their seats at least ten minutes before concert time.

During the Concert
- The use of cameras and recorders is prohibited.
- Students and teachers should remain in their seats for the entire concert.
- Restrooms are located on all levels and should be used for urgent needs only. If students must visit the restroom, please have an adult accompany them.
- Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school’s future attendance at DSO events.

After the Concert
- Dismissal instructions will be given from the stage.
- Please remain in your seats until your school is dismissed.
- Upon dismissal, listen carefully and follow instructions for departing the building.
- Make sure you know your DSO bus number.
- **Note to large school groups:** Please do not allow entire classes a trip to the bathroom. Doing so slows the dismissal and bus loading process down considerably.

Back at School
- Refer to www.DSOkids.com for follow-up cocurricular activities.
- Student letters/artwork expressing reactions to the concert are appreciated.

Please send letters or artwork to:
Dallas Symphony Orchestra
Attn: Youth Concerts
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201
Fax Number: 214.953.1218
E-mail Address: k.carpenter@dalsym.com
Arriving and Departing the Meyerson Symphony Center

Buses
- **DO NOT UNLOAD YOUR BUS UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.**
- Arrivals: Buses unload in the front of the Meyerson Symphony Center on westbound Flora Street.
- After students disembark, buses should proceed to their designated parking area. All bus drivers will be given directions where to park. Please follow directions from Symphony personnel.
- After unloading your bus, you will be greeted by a volunteer in the main lobby; a volunteer will guide your group to your seating area. Seating sections are assigned on the basis of group size.
- All students should be in their seats at least ten minutes before concert time.
- Departures: Students are dismissed by school and directed to their buses. Please follow directions from Symphony personnel.

Cars and Vans
- Schools coming by cars and vans should park in the Hall Arts Center Parking Garage which is entered from Ross Avenue between Leonard and Pearl Streets. The parking fee for Youth Concert events is $6.00.
- When you arrive at the garage, take ticket and proceed to levels 4 through 7. The Hall Arts Center Garage has an overhead clearance of 7 feet. On level 3 of the parking garage, there is a walk-through into the lower level of the Symphony Center. After parking, take the Symphony Center elevators to the Lower Lobby. **Assemble your group in the Lower Lobby.** A volunteer will guide you to the Main Lobby. Please do not come upstairs until your entire group has assembled. An elevator is available for the physically challenged.

**A note to schools arriving in carpools:** Please provide all of your drivers with a map and clear instructions on where to park (Hall Arts Center Parking Garage). Following identical routes is recommended so that your group arrives at the Meyerson at approximately the same time. Be sure all drivers and chaperones know to meet in the Lower Lobby. Please do not come upstairs until your entire group has assembled.

Bus Directions to the Meyerson Symphony Center

**From Southbound I-35E Stemmons,** east on Woodall Rodgers Freeway (exit marked “to Houston, I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

**From Northbound I-35 Stemmons,** east on Woodall Rodgers Freeway (exit marked “to Sherman I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

**From Central (US-75), I-30 or I-45,** west on Woodall Rodgers (366), take the Pearl Street exit and stay in the far left lane. U-turn onto Woodall Rodgers Access Road going east. Turn right on Routh, turn right on Flora and pull up in front of the Meyerson to unload.

**From downtown or East Dallas,** north on Pearl Street, turn right onto Ross Avenue. Then turn left on Routh, and left on Flora. Pull up in front of the Meyerson to unload.

**From the Dallas North Tollway,** south on the Tollway, after the main toll plaza, stay in the left lane and take the Hines Blvd. exit on the left towards downtown. Continue to follow signs downtown, Pearl Street and the Arts District. Turn slightly left to access Pearl Street, then stay on Pearl to Ross Ave. Turn left on Ross to Routh. Turn left on Routh, turn left on Flora and pull up in front of the Meyerson to unload.

**Cars:** Access the Hall Arts Center Garage from Ross Avenue, near the corner of Ross and Crockett.
About the Morton H. Meyerson Center

One of the world’s greatest concert halls, the Meyerson Symphony Center was made possible through the efforts of the citizens of Dallas. Over ten years were spent in the planning and construction of the Meyerson, which opened on September 6, 1989.

World-renown architect and major arts supporter I.M. Pei was chosen to design the building, working closely with acoustician Russell Johnson. Pei’s design combines basic geometric shapes, with a rectangle (the concert hall) set at an angle within a square (the outer walls.) Segments of circles also enclose the building.

In the concert hall, every detail was designed to make the sound or acoustics as perfect as possible for orchestral music. For example, the heating and air conditioning system is located in a different building so that no vibrations from the machinery can be felt in the concert hall. Acoustical features include:

- Double sets of doors at all entrances
- Terrazzo and concrete floors
- Mohair fabric on the seats
- Walls covered with African cherrywood
- Sound-absorbing curtains which can be drawn over the walls
- A reverberation chamber with 72 acoustical doors used to “tune” the hall
- The canopy over the stage, which can be raised and lowered to enhance the sound

Fun Facts about the Meyerson!

The Meyerson Symphony Center has:

- 2,056 seats
- 30,000 sq. ft. of Italian travertine marble
- 22,000 limestone blocks from Indiana
- 35,130 cubic yards of concrete
- 918 panels of African cherrywood around the concert hall
- 216 panels of American cherrywood around the stage
- 62 acoustical curtains
- 4 canopies with a combined weight of 42 tons
- 72 concrete acoustical doors, each weighing up to 2.5 tons
- 50 bathrooms
- An 85 foot high ceiling in the concert hall
- A 40 foot hollow area under the stage to increase resonance
- An organ with 4 keyboards, 61 keys, 32 pedals, 84 ranks, 65 stops and 4,535 pipes
Amazing Music Videos!

The Dallas Symphony Orchestra’s Amazing Music concerts are the perfect introduction to the orchestra, featuring fast-paced explorations led by Music Director Emeritus Andrew Litton. Litton, who was inspired to become a conductor by Leonard Bernstein’s Young People’s Concerts, is a strong advocate for music education as well as a charming host for the concerts.

Designed to be educational as well as entertaining, Amazing Music programs are a natural for the classroom, especially in the light of current research that validates music as an effective teaching tool. Therefore, the Dallas Symphony Orchestra has developed Classroom Editions of Amazing Music for the educational market, supplementing a special time-coded version of each video with a booklet containing lesson plans developed by educators. The activities support in-school use of the programs with curriculum that integrates music with other classroom subjects. The Dallas Symphony Orchestra’s Amazing Music programs have been broadcast on A&E and PBS.

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Mail form to Dallas Symphony Orchestra Store, 2301 Flora St., Suite 300, Dallas, TX 75201.
Fax to: 214.871.4505 Attn: Symphony Store
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A big round of applause to the Dallas Symphony Orchestra League Volunteers who so graciously serve as ushers for Youth Concerts.