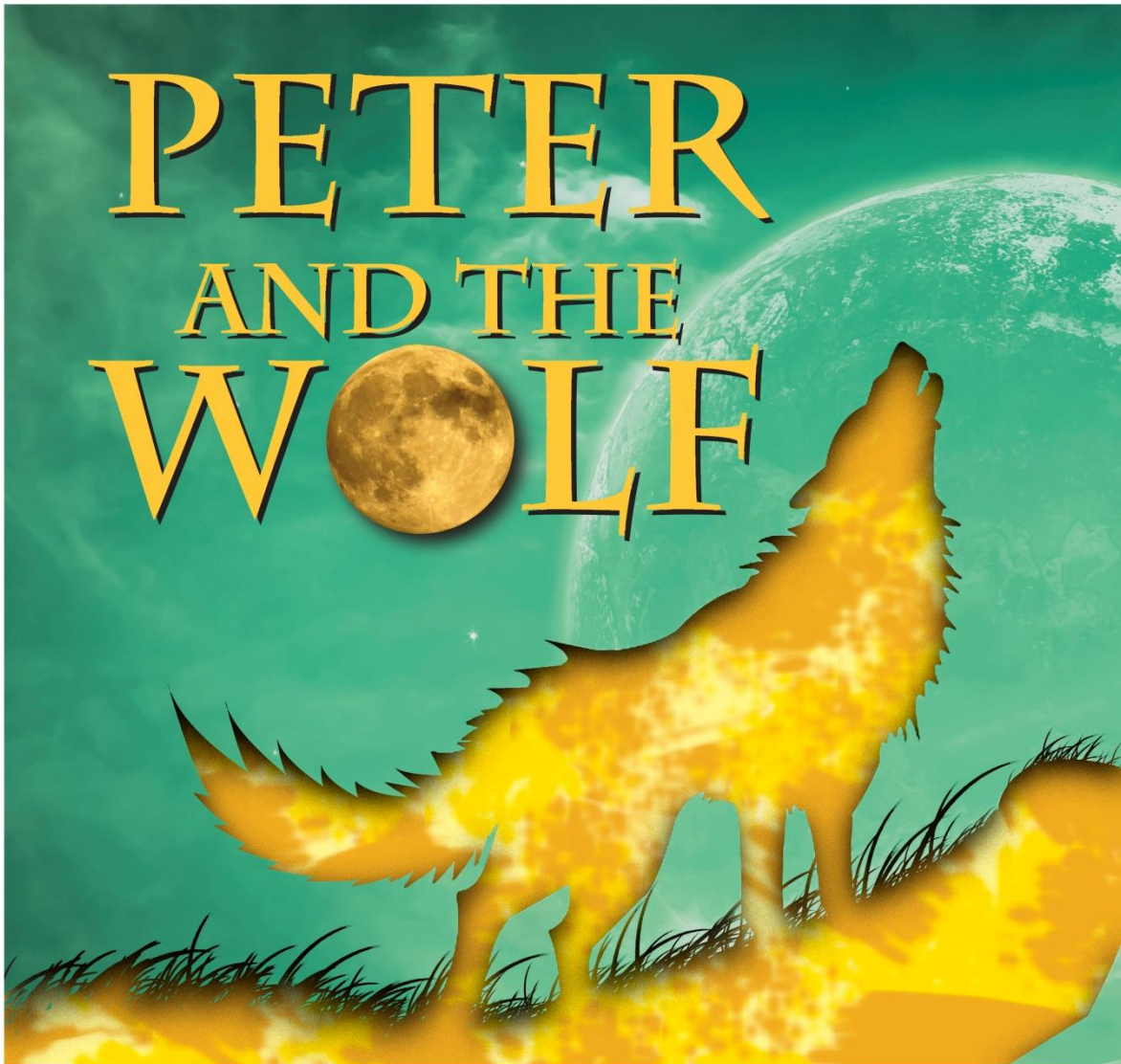


CALGARY PHILHARMONIC ORCHESTRA

EDUCATIONAL SERIES CONCERTS 2016/2017 SEASON

Taylor Centre for the Performing Arts, Bella Concert Hall | Mount Royal University Campus



November
16, 17 & 22, 2016
10:00 & 11:20 AM

CALGARYPHIL.COM/EDUCATION



Great-West Life
ASSURANCE COMPANY

STRONGER COMMUNITIES TOGETHER™

glasswaters
foundation



Canada Life



SpikeBee™



Nickle Family Foundation

FLUOR.



Canada Council
for the Arts

Conseil des Arts
du Canada



Concert Program.....	3
Concert Notes.....	4
Meet the Maestro.....	7
The Orchestra.....	8
Orchestra Set up.....	12
Tips for Being a Good Audience.....	13
Let's Communicate!	14
Activities.....	15

TEACHERS: This guide is a reference to help you bring Peter and the Wolf into your classroom. Please feel free to use the materials that fit into your program.

CONCERT PROGRAM

Wolfgang Amadeus Mozart

Overture to Le nozze di Figaro, K.492

Ottorino Respighi

Gli uccelli (The Birds), P.154

3. La gallina (The Hen, after Jean-Phillipe Rameau)

Jean Sibelius

The Swan of Tuonela (Lemminkäinen Suite No.2)

featuring David Sussman on English horn

Serge Prokofiev

Peter and the Wolf (Petya i volk), op.67

featuring Duval Lang, narrator
Quest Theatre, puppeteers

TO HEAR THE MUSIC FROM THE CONCERT

Link: <http://www.naxosmusiclibrary.com>

User Name: CPOmm

Password: CPOmm

1. Click on Play lists in the gray menu bar.
2. Select the tab labeled Calgary Philharmonic Orchestra Play Lists
3. Click on the play button beside the play list entitled "Peter and the Wolf".
4. Or click on the name of the play list itself (i.e. Peter and the Wolf 2016) to see the entire play list, check the individual selections you would like to hear, and press the large play button

CONCERT NOTES

Wolfgang Amadeus Mozart (1756 – 1791)

Wolfgang Amadeus Mozart was an influential composer of the Classical era. By the age of five he was competent on the keyboard and violin and had already performed for European royalty. He composed over 600 works in his lifetime.

Overture to *Le nozze di Figaro*, K.492 (1786)

This is a comic opera in four acts. It tells of how the servants Figaro and Susanna succeed in marrying, foiling the attempts of their employer, the count, to seduce Susanna.



Ottorino Respighi (1879 – 1936)

Ottorino Respighi was an Italian violinist and composer. He is most well known for his tone poems *Fountains of Rome*, *Pines of Rome* and *Roman Festivals*.

Gli uccelli (The Birds), P.154 (1928)

This is a suite for small orchestra that is based on music from the 17th and 18th centuries. Respighi attempts to replicate birdsong into musical notation and illustrate bird actions such as beating wings or pecking.



Jean Sibelius (1865 – 1957)

Jean Sibelius was a Finnish composer and violinist of the late Romantic period. He is often credited with aiding the development of Finland's national identity during its struggle for independence from Russia.

His best known compositions are Finlandia, Violin Concerto in D minor, and The Swan of Tuonela. Throughout his career, he found inspiration in nature and Nordic mythology which are apparent in all of his compositions. Last year marked the 150th anniversary of his birth.



The Swan of Tuonela, from Lemminkäinen Suite No.2 (1895)

Sibelius composed this piece based on the Kalevala epic of Finnish mythology. It is a tone poem, meaning a one movement piece of orchestral music based on a descriptive or rhapsodic theme. As a listener, you are meant to see the story in your head as the music plays.

The story is about a young man who decides to leave his mother in search adventure and love. Since his mother is worried about his safety, he presents her with a clock that that will chime if he is ever in trouble.

After journeying north for some time, he meets and falls in love with the most beautiful woman in all of Finland who promises to marry him if he presents her with the fabled Swan of Tuonela. His judgement clouded by love, he hurries into the forest of Tuonela in search of the Swan

Now this is no ordinary Swan who is happy living in the forest on its own. To keep itself from being taken away from the forest, the Swan casts a spell on the young man to prevent him from ever leaving the forest again.

Sensing the young man is in trouble, the clock with his mother begins to chime. Worried, she travels north to find her son. She eventually finds him wandering lost in the forest and the Swan sees the love that she has for him, it chooses to lift the spell placed on the adventurer, allowing him to return home.

Sergei Prokofiev (1891 – 1953)

Sergei Prokofiev was a Russian composer, pianist, and conductor of the 20th Century. He was a composer of great masterpieces from many musical genres.

Prokofiev was first inspired upon hearing his mother practicing the piano and composed his first piano composition at the young age of five. At the age of eleven he began formal training in piano and composition.



Peter and the Wolf, op. 67 (1936)

In 1936 Prokofiev was commissioned by the Central Children's Theatre in Moscow to write a new musical symphony for children. He completed the composition in four days. The story was based on a Russian folktale. The composition *Peter and the Wolf* premiered on May 2, 1936.

Each character in the story is represented by a particular instrument and a musical theme:

Bird – flute

Cat – clarinet

Duck – oboe

Grandfather – bassoon

The story:

Peter, a young boy, lives at his grandfather's home in a forest. One day Peter goes out into the forest, leaving the garden gate open, and the duck that lives in the yard takes the opportunity to go swimming in a pond nearby. The duck starts arguing with a little bird ("What kind of bird are you if you can't fly?" – "What kind of bird are you if you can't swim?"). Peter's pet cat stalks them quietly, and the bird (warned by Peter) flies to safety in a tall tree, while the duck swims to safety in the middle of the pond.

Peter's grandfather scolds Peter for being outside the yard ("Suppose a wolf came out of the forest?"). When Peter defies him, saying, "Boys like me are not afraid of wolves", his grandfather takes him back into the house and locks the gate.

Soon afterwards a big, grey wolf does indeed come out of the forest. The cat quickly climbs into a tree, but the duck, who has excitedly jumped out of the pond, is chased, overtaken and swallowed by the wolf!

Peter decides he must save the duck no matter what his grandfather has said. He fetches a rope and climbs over the garden wall into the tree. He asks the bird to fly around the wolf's head to distract it, while he lowers a noose and catches the wolf by its tail. The wolf struggles to get free, but Peter ties the rope to the tree and the noose gets tighter as the wolf struggles.

Some hunters, who have been tracking the wolf, come out of the forest ready to shoot, but Peter gets them to help him take the wolf to the zoo in a victory parade that includes himself, the bird, the hunters (leading the wolf), the cat, and grumpy, grumbling Grandfather. In the story's ending, the listener is told that "if you listen very carefully, you'll hear the duck quacking inside the wolf's belly, because the wolf in his hurry had swallowed her alive."

MEET THE MAESTRO!

RESIDENT CONDUCTOR

KARL HIRZER



Originally from New Westminster, British Columbia, Karl Hirzer has performed across Canada, as well as in the United States, Germany, Austria, Italy, and Switzerland. He completed his graduate studies in 2015 at the McGill University Schulich School of Music, studying piano performance with Ilya Poletaev, and orchestral conducting with Alexis Hauser.

Beginning piano lessons at the age of six, Karl Hirzer played numerous instruments in various ensembles throughout his youth, eventually obtaining his ARCT diploma at the age of seventeen. He then relocated to Victoria, British Columbia to pursue undergraduate studies in music at the University of Victoria, where he studied piano with Bruce Vogt, and was introduced to the art of conducting by Ajtony Csaba. In 2011, he won the Johann Strauss Scholarship Competition, enabling him to travel to Salzburg, Austria and study with renowned Mozart scholar Robert Levin as part of the Mozarteum Sommerakademie. He has been the recipient of many scholarships and awards from McGill University and the University of Victoria, the latter of which he graduated from with distinction. He has played or conducted in masterclasses for Zsolt Nagy, Olivier Gardon, Eitan Globerson, Walter Prossnitz, and Colin Tilney.

Karl is thrilled to be here with the Calgary Philharmonic Orchestra as Resident Conductor and hopes that you enjoy our Education Series concerts this year.

QUEST THEATRE



Quest Theatre nurtures young people through exceptional adventures in theatre. We are a theatre for young audience company based in Calgary that has been performing all over Alberta since 1984. Historically a school touring company, Quest Theatre has expanded over the years to include Summer Camps, Artist in School Residencies and an International Touring repertoire. Since its inception the company has reached over 1.3 million young people, teachers and families. We have toured 100 productions for over 1.3 million young people. At Quest Theatre we believe that all children should experience the extraordinary benefits of theatre. Doing theatre FOR children and WITH children for nearly 30 years, we know we invigorate vital components of a child's development. Inspiring children to play, to create, to question, to explore, to discover, to understand and to dream are just a few of the high level outcomes achieved through the whimsy and magic of theatre.

THE ORCHESTRA

The symphony orchestra can be divided into four or five instrument families. Instruments are 'related' by the similar ways in which they produce sound. The four families in the orchestra are: the woodwinds, the string family, the brass family, the percussion family and in some concerts, the keyboard family.

WOODWIND FAMILY

Each of the three branches of the woodwind family has a different source of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed or across two reeds. The player makes different notes by changing the length of the tubing. Covering the holes in the instrument with the fingers or using 'keys' can accomplish this.

Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. The double reed is two reeds tied together. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

1 BASSOON

The Bassoon is a double reed instrument with a lower sound than the other woodwind instruments. Its double reed is attached to a small curved tube called a bocal which fits into the bassoon. When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.

2 CLARINET

The clarinet is made of wood and produces sound when air is blown between a single reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.

3 FLUTE

Originally made of wood, the flute is now made from silver or gold and is about two feet in length. It looks like a narrow tube with a row of holes covered by keys along one side. The player blows air across the small hole in the mouthpiece to produce sound.

4 OBOE

The oboe does not have a mouthpiece, but has two reeds tied together. By placing them between one's lips and blowing air through them, the reeds vibrate and produce a sound. The oboe is similar to the clarinet in that it is made of wood and has metal keys.

5 PICCOLO

The piccolo is exactly like the flute but much smaller and is usually made of silver or wood. The pitch of the piccolo is higher than that of a flute.



BRASS FAMILY

Early people buzzed their lips against animal horns or seashells to create sound. Brass instruments also need buzzing lips to make them sound but they have mouthpieces to make it easier on the lips. The mouthpiece is put in a long brass tube, which is wound around to make it easier to hold. The tube ends with a 'bell' – the longer the tube, the deeper the voice.

Many brass instruments have valves, however the trombone uses a slide to lengthen and shorten the brass tube to change the notes. All brass players must use their lips as well to control the pitches. Brass instruments have a very big sound so you will see them at the back of the orchestra. They are also popular instruments in school and marching bands.

1 TRUMPET

The trumpet is the highest sounding member of the brass family. The trumpet is made up of about 6 - ½ feet of tubing bent into an oblong shape. The player presses the three valves in various combinations with the fingers of the right hand to obtain various pitches.

2 TROMBONE

The mouthpiece of the trombone is larger than that of a trumpet. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.

3 FRENCH HORN

The French horn is made up of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn by pressing valves with the left hand and by moving the right hand inside of the bell.

4 TUBA

The tuba is made of about 16 feet of tubing; the tuba is the lowest sounding member of the brass family. The tuba has three to five valves and is held upright in the player's lap.



STRING FAMILY

The String family is named for the gut, wire or nylon cords that are stretched over or attached to a hollow sound box. Striking, bowing, plucking or strumming the strings produces musical sounds that are amplified acoustically or electronically. In the orchestra, the string family is represented by the violin family, the harp and though not always in the orchestra, the guitar. The violin family is the largest section in the orchestra.

Instruments in the violin family – the violin, viola, cello and bass – have four strings, each tuned to a different note. The four pegs at the top of the instruments allow the player to loosen or tighten the strings to keep them in tune. The player's left hand is in charge of playing the correct notes. Because each string is only one note, the player must change the length of the string by pressing it to change the pitch. The right hand produces sound by pulling the bow across the strings or by plucking them.

1 VIOLIN

The violin is the soprano voice in the string family. It is held under the chin, resting on the shoulder.

2 VIOLA

The viola resembles a violin but is slightly larger and has a deeper sound. It is the middle voice of the string family, between the violin and cello.

3 CELLO

The cello is the tenor voice in the string family. Also shaped like a violin, the cello is much larger and is held between the player's knees.

4 DOUBLE BASS

The double bass, or string bass, is the largest and lowest instrument of the string family. The double bass has sloping shoulders, instead of rounded shoulders like the other string instruments. This allows the player to have more room to move his or her arms, hands, and fingers in front of the instrument. Because of its size, the player stands or sits on high stool to play the double bass.

5 HARP

The harp is not like any other member of the string family. It has about 45 strings stretched across its tall triangular frame. The strings are plucked by hand while pedals at the bottom of the harp adjust the length of the strings to produce additional notes.





PERCUSSION FAMILY

Percussion instruments developed thousands of years ago when early people struck objects together to bring out the rhythms of dancing and song. The name percussion means hitting one body against another. All instruments of the percussion family are played by being struck, shaken or scraped. In the orchestra, the percussion section provides a variety of rhythms, textures and tone colours.

Percussion instruments can be classified as pitched or non-pitched. Pitched percussion instruments can play specific notes and thus melodies and harmonies. They include instruments like marimbas (1), timpani (2), chimes, and glockenspiels. You might play some of these in school Orff orchestras. Non-pitched percussion can play different timbres but not specific notes. You might play instruments like these: sticks, drums, and tambourines (3), in your classroom rhythm band.

Percussion instruments are played by being struck, shaken or scraped. The player may use a mallet; his/her hand or strike two instruments together, like the crash symbols (4), to make either pitched or non-pitched sounds.

KEYBOARD FAMILY

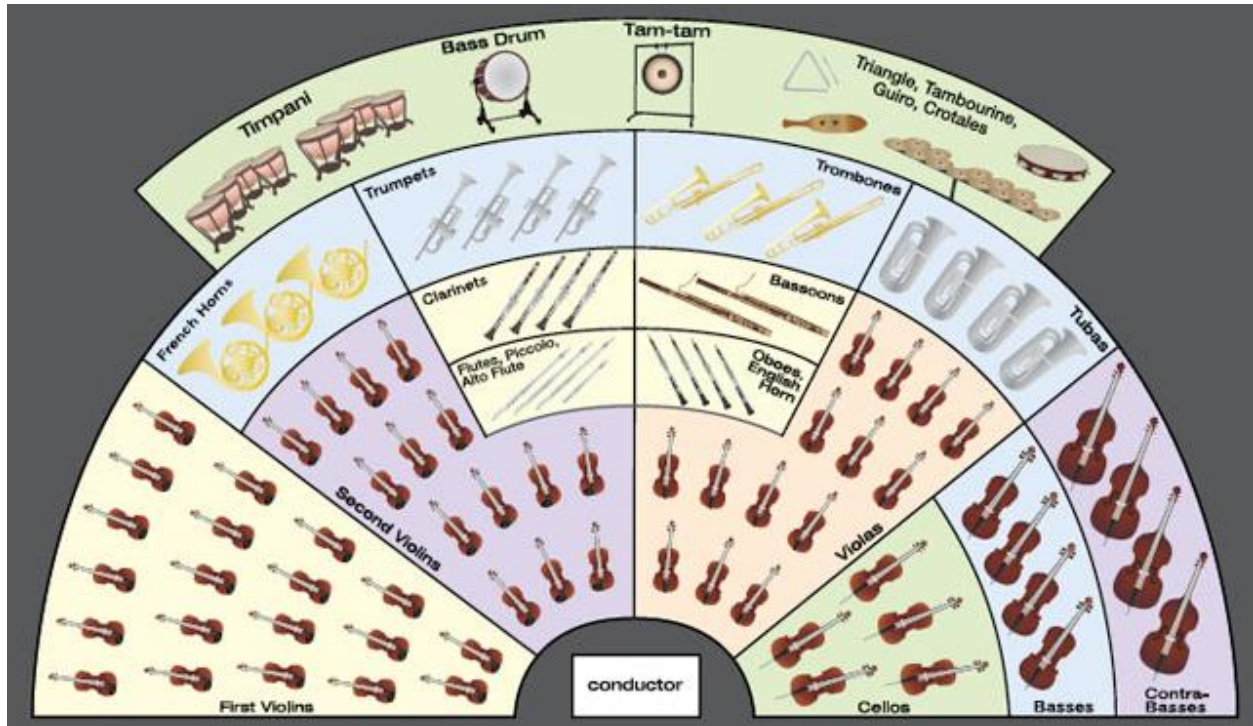
A family not always seen with the orchestra but used in some concerts is the keyboard family. Keyboard instruments are often classified as percussion instruments because many of them use percussive ways to make sound. However, not all keyboard instruments are true members of the percussion family.

Sound is produced on the piano by small hammers striking strings. The hammers are controlled mechanically and strike the strings when the player's hands press the piano keys. On the harpsichord the sound is produced when quills pluck the strings as the player presses the keys. In the organ, air is pushed through different length pipes to make the notes. Electronic keyboards are similar to organs but have loudspeakers instead of pipes.

The members of the keyboard family all use a keyboard to make sound in different ways. When the keys are pressed on the piano (1), levers cause hammers to hit the strings. On the harpsichord (2) the strings are plucked. On the organ (3), air is forced through different sized pipes. The electronic keyboard uses electricity.



ORCHESTRA SET-UP



YOUR CALGARY PHILHARMONIC ORCHESTRA!

TIPS FOR BEING A GOOD AUDIENCE

Audience manners are important at a concert. They help everyone enjoy the music to the fullest! Here are a few suggestions:

1. **No talking.** It's tempting to tell your neighbour about something you just heard that you thought was great! Try and wait until the end of the concert to share. Park some ideas in your mind for when you get back to school and the teacher asks for your input!
2. **Applaud** when the concertmaster comes on stage. The concertmaster is the head violinist (sort of like the captain of the hockey team) and is the last player to come on stage – unless there is a soloist. He/She will tune up the orchestra and then sit down to await the conductor.
3. **Applaud** when the conductor comes on stage.
4. **Make pictures** in your head as you listen to the music. Most music will suggest things to you, remind you of things, or make your imagination run wild. What is the music telling you? Park those ideas for later!
5. The **final applause** comes when the conductor's hands go down to his/her side and he/she turns and bows. If there is a break in the music and the conductor has not turned around, you do not clap. That just signals that the one movement (part) of the music has ended and another is beginning. The two sections are part of the same piece.
6. And of course the most important of all – **Enjoy!**

LET'S COMMUNICATE!

INTERDISCIPLINARY IDEAS TO LINK THE CONCERT TO THE CLASSROOM

This concert offers curriculum links to:

MUSIC

Concepts: Melody, Harmony, Form and Expression.

- A melody is made up of sounds organized in patterns.
- A whole piece of music may be comprised of a number of sections.
- Music may express feelings.
- Musical instruments have different tonal qualities.

Skills: Listening and Creating

- Distinguish among the sounds of common musical instruments.
- Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion.
- Follow a story told by music.

LANGUAGE ARTS

Language Arts curriculum links:

- Listening and speaking
- Reading and writing
- Viewing and representing

ACTIVITIES

HOW CAN MUSIC BE DESCRIPTIVE?

ACTIVITY 1

Objective: To develop critical listening.

Talk to your students about the field trip to see the Calgary Philharmonic Orchestra. Explain that they will be hearing a piece called Peter and the Wolf, in which the music describes several different animals. Play an excerpt from the piece and see whether students can guess what animal is represented in the music.

Discussion items:

- What is it in the music that suggests the animal they guessed?
- What did they heard in the music to make them think of the animal they guessed?

ACTIVITY 2

Objective: Students will research, listen to music, and present information to the class about a bird from Gli ucceli (The Birds) and The Swan of Tuonela, as well as evaluate whether or not the music portrayed its characteristics.

- Have students choose a bird from the following list: dove, hen, nightingale, cuckoo, and swan.
- Using classroom, library, or internet resources, have students research their bird, listing at least five facts, and including something they previously did not know. Example: how big? How does it move? Where does it live? What does it eat?
- Draw a picture of the bird.
- Listen to Gli ucceli (The Birds), have the students tell why they think the music portray or does not portray the characteristics of their bird.

HOW DO WE TELL A STORY THROUGH MUSIC?

Programme and Absolute music:

There are basically two kinds of instrumental music – Absolute and Programme. Absolute music has no association with anything outside itself. It is music written for music's sake. The great majority of instrumental music comes into this category. In Programme music, the composer paints a picture or tells a story with music.

Many composers over the centuries have written Programme music – music written to depict a particular story or image. Some examples are Peter and the Wolf by Prokofiev, the Storm (from the fourth movement of Beethoven's Pastoral Symphony) and Vivaldi's Four Seasons.

- Can you think of any others?

Sergei Prokofiev composed the music for Peter and the Wolf for flute, oboe, clarinet, bassoon, horns, trumpet, trombone, timpani, triangle, tambourine, cymbals, castanets, snare drum, bass drum and strings. The woodwinds, the brass, the percussion and the string sections all have specific parts. Each character in the story has a particular instrument and a musical theme.

- The bird is a flute.
- The duck is an oboe.
- The cat is a clarinet.
- Grandfather is the bassoon.
- The wolf is the French horns.
- The hunters are a woodwind theme with gunshots on the timpani and bass drum.
- Our hero, Peter, is the string section.

When we hear a particular instrument or theme, we know exactly who is in that part of the story.

ACTIVITY 3

Create a listening map!

In preparation for this activity, make sure that your students are familiar with the different instruments used in Peter and the Wolf by using sound examples. You can also use excerpts from the recording of Peter and the Wolf to aurally identify the different instruments.

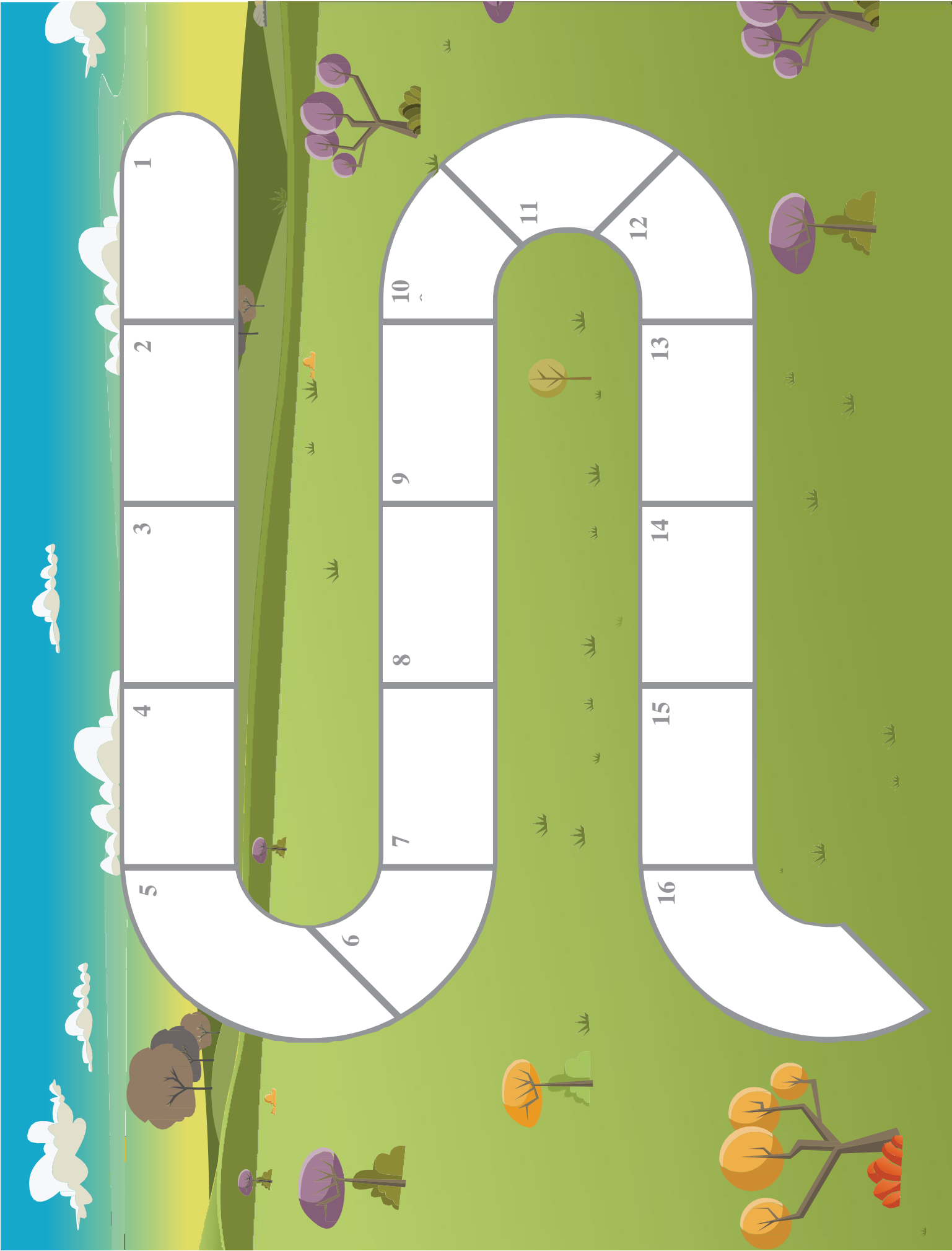
Here is the story of Peter & the Wolf as it will be recited during the concert. As you listen to the composition have students create a map on the following template. In each numbered space have students draw pictures of what character or characters are represented, as well as the instrument(s) that they hear. You will want to stop the recording as needed or listen to sections more than once and discuss as a class what is heard.

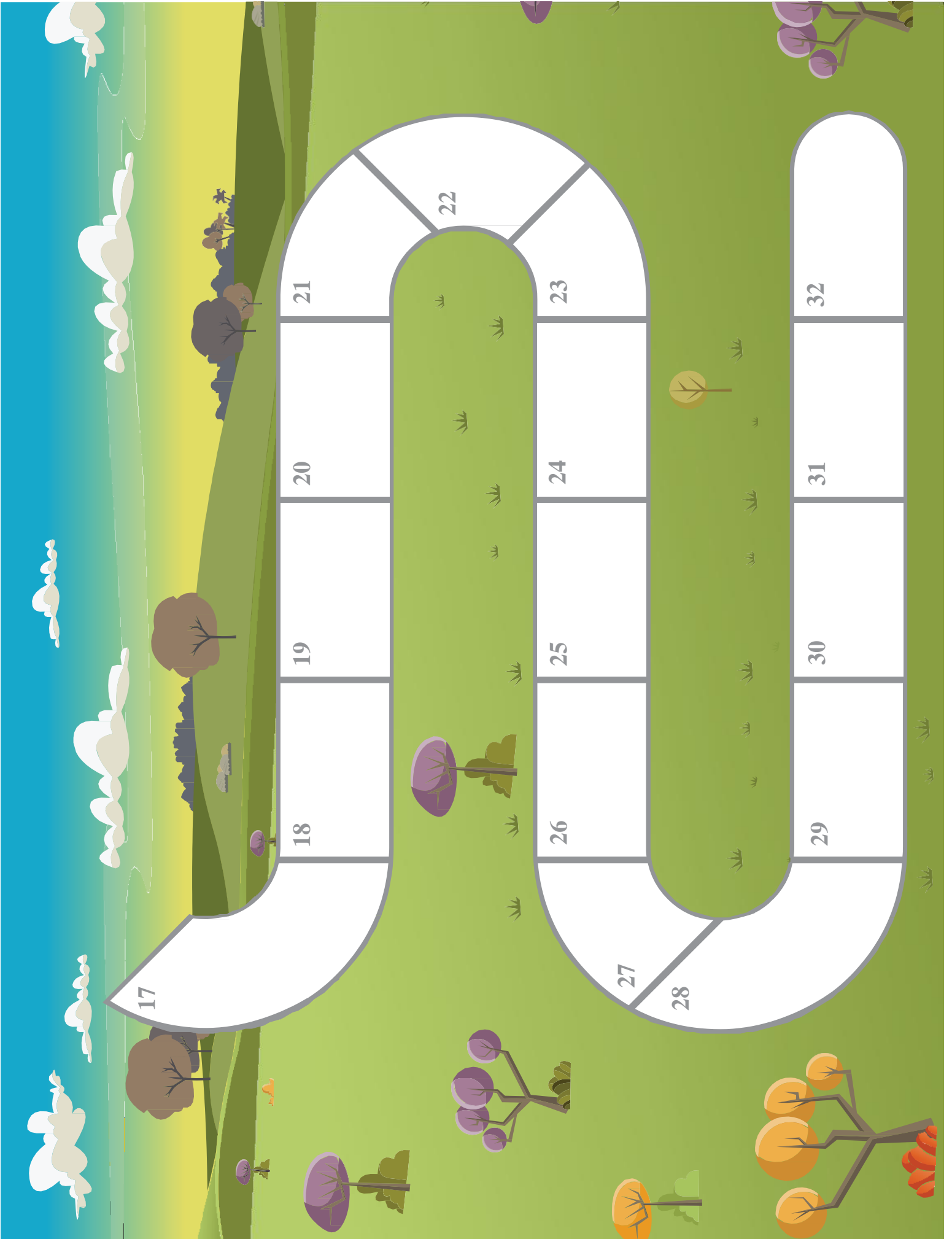
1. Early one morning, Peter opened the gate and went out into a big green meadow.
2. On the branch of a big tree sat a little bird, Peter's friend... "All is quiet" chirped the bird happily.
3. Soon a duck came waddling around. She was glad that Peter had not closed the gate. She decided to take a nice swim in the deep pond in the meadow.

4. Seeing the duck, the little bird flew down upon the grass, settled next to the duck and shrugged her shoulders. "What kind of bird are you if you can't fly?" said she. To this, the duck replied "What kind of bird are you if you can't swim?" and dived into the pond.
5. They argued and argued - the duck swimming in the pond, the bird hopping on the shore.
6. Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass.
7. The cat thought, "The bird is busy arguing...I'll just grab her." Stealthily, she crept toward the bird on her velvet paws.
8. "Look out!" shouted Peter, and the bird immediately flew up into the tree.
9. The duck quacked angrily from the middle of the pond.
10. The cat stalked around the tree and thought, "is it worth climbing up so high? By the time i get there, the bird will have flown away."
11. Grandpa came out. He was angry because Peter had gone to the meadow. "It is a dangerous place...if a wolf should come out of the forest, then what would you do?"
12. Peter paid no attention to Grandfather's words. Boys like him are not afraid of wolves.
13. But Grandfather took Peter by the hand, led him home, and locked the gate.
14. No sooner had Peter gone when a big, grey wolf came out of the forest.
15. The cat climbed quickly up the tree.
16. The duck quacked, and in her excitement jumped out of the pond.
17. 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...and then...he got her. With one big gulp, he swallowed her.
18. And this is how things stood: the cat was sitting on one branch, the bird on another, not too close to the cat.
19. The wolf walked around and around the tree looking at them with greedy eyes.
20. In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.
21. Peter ran home, took 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.
22. Grabbing a hold of the branch, Peter lightly climbed over onto the tree. Peter said to the bird, "Fly down and circle around the wolf's head. Take care that he doesn't catch you."
23. The bird almost touched the wolf's head with her wings while the wolf snapped angrily at her from this side and that. Surprise!

24. Gosh, the bird really worried the wolf. He wanted to catch her. The bird was clever and the wolf couldn't do anything about it. Meanwhile, Peter made a lasso and carefully lowered it down. He caught the wolf by its tail and pulled with all his might.
25. Feeling himself get caught, the wolf began to jump wildly trying to get loose.
26. Peter tied the other end of the rope to the tree. The wolf's jumping only made the rope around his tail tighter.
27. Just then, the hunters came out of the woods following the wolf's trail and shooting as they went.
28. 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."
29. Imagine the triumph and parade with Peter at the head.
30. After Peter, the hunters are leading the wolf and winding up the parade is Grandfather and the cat. The Grandfather shook his head and said, "Well! And if Peter hadn't caught the wolf, what then?"
31. Above them, birdie flew chirping merrily "My, what fine ones, Peter and I! Look what we have caught!"
32. And if one would listen very carefully, he could hear the duck quacking in the wolf's belly because in his hurry, he had swallowed her alive.

Now that you have created your Listening Map, discuss with the students the characters of the story and their qualities. How are these characters similar to the instruments that are used to represent them in the music?





ACTIVITY 4

Word Search – find the characters and corresponding instruments from *Peter and the Wolf*. Words can be found horizontally or vertically, forwards or backwards.

O	K	D	E	Y	G	P	Z	Z	R	R	E	T	U	L	F	L
I	I	A	O	M	C	O	N	D	U	C	T	O	R	G	J	D
Z	Y	C	L	A	R	I	N	E	T	B	N	D	T	A	C	F
L	X	I	C	W	A	P	O	K	G	Q	B	F	L	O	W	L
I	N	A	P	M	I	T	D	M	G	G	D	R	I	B	A	O
Z	W	T	T	W	P	Z	W	R	L	S	S	F	B	R	G	I
M	I	P	N	J	J	T	L	V	E	I	F	O	K	O	R	P
O	N	P	L	P	C	E	E	Q	B	A	S	S	O	O	N	N
Z	D	J	F	R	E	N	C	H	H	O	R	N	H	B	E	R
V	S	O	R	C	H	E	S	T	R	A	T	U	H	B	S	P
R	S	E	K	I	Y	E	K	O	V	J	O	U	M	B	E	U
E	A	O	V	P	E	R	C	U	S	S	I	O	N	I	R	E
T	R	B	M	R	E	P	H	G	V	F	C	Y	E	I	G	V
E	B	O	X	Q	S	R	C	S	R	E	T	N	U	H	E	B
P	R	E	H	T	A	F	D	N	A	R	G	I	F	Q	I	F
V	H	D	U	C	K	R	T	B	K	H	V	A	Z	K	H	R
T	X	H	V	S	T	R	I	N	G	S	H	Z	V	C	L	I

BASSOON
BIRD
BRASS
CAT
CLARINET
CONDUCTOR
DUCK

FLUTE
FRENCH HORN
GRANDFATHER
HUNTERS
OBOE
ORCHESTRA
PERCUSSION

PETER
PROKOFIEV
SERGEI
STRINGS
TIMPANI
WINDS
WOLF

ACTIVITY 4

Word Search – Answer Key

											E	T	U	L	F		
					C	O	N	D	U	C	T	O	R				
		C	L	A	R	I	N	E	T				T	A	C		
												F	L	O	W		
I	N	A	P	M	I	T					D	R	I	B			
	W																
	I								V	E	I	F	O	K	O	R	P
	N									B	A	S	S	O	O	N	
	D		F	R	E	N	C	H	H	O	R	N					
	S	O	R	C	H	E	S	T	R	A						S	
R																E	
E	S	O		P	E	R	C	U	S	S	I	O	N			R	
T	S	B														G	
E	A	O							S	R	E	T	N	U	H	E	
P	R	E	H	T	A	F	D	N	A	R	G					I	
	B	D	U	C	K												
				S	T	R	I	N	G	S							