

thrive

FINANCIAL SERVICES

"Our success is not built on what we accomplish for ourselves,
rather its foundation lies in what we do for others."

COMPREHENSIVE RETIREMENT PLANNING SOLUTIONS

Social Security
Insurance Solutions
Retirement Planning
Tax Planning
Mortgage Planning

THRIVE FINANCIAL SERVICES

Contact Us

info@thrivefinancialservices.com

800-516-5861

www.ThriveFinancialServices.com

Thrive Financial Services | All Rights Reserved. All written content on this site is for information purposes only. Opinions expressed herein are solely those of Thrive Financial Services and our editorial staff. All information and ideas should be discussed in detail with your individual financial professional prior to implementation. Insurance products and services are offered through Thrive Financial Services.



Independence *Sinfonia*

Gary D. White,
Music Director & Conductor

presents

FABLES & FILMS

featuring

Grace Perkins, Narrator

Abington Choral Club
Peter Hilliard, Music Director

★

Sunday, May 1, 2016 - 3:00 PM
Upper Dublin Performing Arts Center

FABLES & FILMS

Sunday, May 1, 2016 - 3:00 PM
Upper Dublin Performing Arts Center

Performed by

THE INDEPENDENCE SINFONIA,
Gary D. White, Music Director and Conductor

&

THE ABINGTON CHORAL CLUB,
Peter Hilliard, Music Director

The Independence Sinfonia, a non-profit 501(c)(3) charity,
welcomes your donations in the furtherance of its artistic mission.
Our mailing address is 8403 Elliston Drive, Wyndmoor, PA 19038.

www.independence-sinfonia.org

Bravo

Morgan Stanley is proud to support
The Independence Sinfonia.

Joel R Freedman

Senior Investment Management Consultant

Senior Vice President

Financial Advisor

100 Front Street, Suite 600

West Conshohocken, PA 19428

610-260-7143

joel.freedman@ms.com

<http://www.morganstanleyfa.com/joel.freedman/>

Morgan Stanley

© 2014 Morgan Stanley Smith Barney LLC. Member SIPC.
SUPO20 CRC 978730 08/14

CS 7966071 08/14



APPLAUDS
OUR COMMUNITY
MUSICIANS!

The Cheltenham Center
for the Arts features:

Art classes for all ages

Summer camp
for children and teens

Jazz concerts and other
community events

Performances and space rentals
at Elkins Park Train Station

LEARN MORE AT
www.cheltenhamarts.org

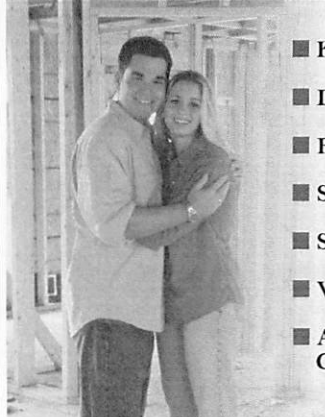
FIND BEAUTIFUL AND UNIQUE
GIFTS AT THE

Cheltenham Center
for the Arts Shop

located at 7600 High School Rd.
in the heart of Elkins Park.
Open Tues.-Fri: 12-5 pm
Sat.: 10-4 pm



Full-Service Home
Remodeling & Additions



- Kitchens & Baths
- Decks
- Finished Basements
- Siding
- Skylights
- Windows & Doors
- All Work & Materials
Guaranteed

Call for FREE Estimates & Consultation

609.654.8385

www.wehnercontracting.com

Fully Insured • License #13VH00112900



THE PROGRAM

Peter and the Wolf, Op. 67

Sergei Prokofiev (1891-1953)

Grace Perkins, narrator

Lisa Davis, flute (*bird*)

Forrest Rowland, oboe (*duck*)

Harriet Ranney, clarinet (*cat*)

Judy Frank, bassoon (*grandfather*)

Julie Rivers, Nathan Odhner, Michele Odhner, horns (*wolf*)

IS String Section (*Peter*)

David Lu, Aaron Trumbore, percussion (*rifle shots/hunters*)

INTERMISSION

The Marriage of Figaro Overture, K.492

Wolfgang Amadeus Mozart (1756-1791)

The Pirates of Penzance Overture

Arthur Sullivan (1842-1900)

Hymn to the Fallen from "Saving Private Ryan"

John Williams (b.1932)

"Frozen" Choral Highlights

Kristen Anderson-Lopez and Robert Lopez, composers; Arr. Mark Brymer

Robert Gajdos, piano

Peter Hilliard, conductor

Dry Your Tears, Afrika from "Amistad"

John Williams

Star Wars: Revenge of the Sith

John Williams

I. A New Hope

II. Star Wars (main title)

III. Princess Leia's Theme

IV. Battle of the Heros

V. Revenge of the Sith

VI. The Throne Room

Public performance of copyrighted works are by license with BMI and ASCAP.

PHILADELPHIA
SINFONIA

Educating Musicians. Creating Artists.

GARY D. WHITE
Music Director and Conductor

Presenting Tchaikovsky *Symphony No. 6*, and *The Sorcerer's Apprentice*
with special guest Enchantment Theatre Company.

Wednesday May 25 - 8 PM • Verizon Hall, Kimmel Center

Tickets: kimmelcenter.org

Concert details & audition info: www.philadelphiasinfonia.com

INDEPENDENCE SINFONIA

Violin I

William Phillips
(concertmaster)
Margery Hesney
Steve Kadlecsek
Eden Kainer
Carl Hemmingsen
Laura Vidmar
Diane Makofka
Amy Miller
Emily Gugliemi

Violin II

Kim Dolan
Tom Boyer
Cindy Baum-Baicker
Ellen Hickman
Anita Schmukler
Lesley Katz
David Teplitsky

Viola

Kevin Aires
Margot Cohn
Richard Kaplan
Jeremy Spielman
Stephen Zebovitz

Cello

Julie Wiberg
Rachel Goldstein
Charles Thompson
Mary Felley
Bernard Henderson
Elizabeth Brown

Double Bass

Alex Ramirez
Michael Kelly
Christopher Horner

Flute

Lisa Davis
Kathy Brown

Oboe

Forrest Rowland
Cynthia Robinson
Cyndi Rekos

Clarinet

Harriett Ranney
William Fullard

Bassoon

Judy Frank
Jay Tinkleman

French Horn

Julie Rivers
Nathan Odhner
Michele Odhner
Sabrina Huber

Trumpet

Jim Edwards
Michael Bromberg
Mark Handler
Alan Rochlin

Trombone

Jim Wehner
Bruce Solomon
Susan Moxley

Tuba

David Benbow

Timpani

David Lu

Percussion

Jason Yoder
Aaron Trombore
Ryan Wood

Harp

Cheryl Cunningham

Eric's Rx Shoppe, LLC

YOUR NEIGHBORHOOD DRUG STORE

810 Welsh Road
Horsham, PA 19044
215-646-4800

Mon-Fri: 9am to 7pm
Sat: 9am to 1pm
www.ericrx.com



LEVERAGING FINANCIAL KNOWLEDGE, LLC

YOUR PATH TO A RICHER LIFE

Lesley F. Katz, CPA, CGMA, PMP
CPA Firm Specializing in Financial LifeSkills
Lower Gwynedd, PA

Office: 215-793-0155
Mobile: 215-593-6558

lfkatz1@lflkc.com
www.lflkc.com



Your vision.

Our care.

- Comprehensive Eye Care
- Eyeglasses and Contact Lenses
- Diabetic Eye Exams
- Glaucoma Testing
- Refractive and Cataract Surgery Consultation
- Most Insurances Accepted
- Evening and Saturday Hours



EYE ASSOCIATES OF ELKINS PARK

Lisa V. Davis, OD

(215) 376-0306 • www.elkinsparkeye.com

One Abington Plaza • 101 Old York Road • Suite 306 • Jenkintown, PA

Mary Felley

Home Organizing and Downsizing

Let me help you clear out
the stuff that doesn't
enhance your life
and make space to enjoy
the stuff that does.



(215) 886-1604

1650 Limekiln Pike
Dresher, Pa 19025
215-646-9440
215-646-0878

Tru Salon

"Rediscover your true self"

www.trusalonofdresher.com

Auch PRINTING, INC.

Veteran Owned Company

JIM AUCH
JIM@AUCHPRINTING.COM

DIGITAL - SHORT RUNS / ANALOG - LONG RUNS
(215) 886-9133 • AUCHPRINTING.COM
11 S. EASTON ROAD, GLENSIDE, PA 19038

Mid-Atlantic Benefit Consultants, Inc.

Long-Term Care • Life & Disability Insurance
401(k)/Pension Consulting • Financial Planning

Mark Baum Baicker, JD, LLM, ChFC, President

85 Old Dublin Pike, P.O. Box 2047

Doylestown, PA 18901

Phone: 215-340-2700 Fax: 215-340-0770

www.mabci.com

ABINGTON CHORAL CLUB

Soprano 1

Gabrielle Bellita
Diane Dilks
Susan Dudley
Elva Fitzgerald
Kathy Haywood
Noel Kress
Therese Maher
Shawn McGinty-Rufo
Beth Myers
Lee Anne Natali
Edie Poirot
Amanda Robinson
Dara Scarborough
Carol Sweeney

Soprano 2

Rachael Buckley
Julia Haywood
Chris Hemsley
Ellen Herr
Myriam Hertzog
Eileen Jaffe
Ann Krill
Jane McCrabb
Suzy Moore
Gwen Rinaldi
Annie Scozzare
Konnie Stark
Jane Storck

Alto 1

Sandy Buckley
Mary Campana
Linda Craig
Loretta Fox
Debbie Freisheim
Karen Guy
Maurya Walsh Johnson
Kristen Kreamer
Janet Lech-Picado
Alyssa Maley
Celia Markham
Wendy McLaughlin
Jenna Myers
Tina Sirkin

Alto 2

Herta Clements
Vivian Descant
Sharon Dicker
Judi Dilworth
Reiko Finamore
Betty Hasiuk
Rachelle Leese
Emily Mall
Marcy Nadel
Laurie Pellicore
Sue Schmid
Chari Small
Marianna Sullivan

Tenor 1

Keith Beale
Dick Gustafson
Thomas Lackman
Michael Nahill
Tom Peff
Rick Tyson

Tenor 2

Mickey Maley
Randy McDowell
Eli Rosen
Linda Solo

Bass 1

Edward Arrington
Jeff Cline
Richard Dilworth
Wayne Geisser
Alan Harkinson
Ken Hunkins
David Perelman
Alan Wendell

Bass 2

Edwin Barnes
Ira Cooperman
Mark Edgar
Thomas Johnson
David Small
Warren Storck

THE MUSIC DIRECTORS & NARRATOR

Gary D. White

Independence Sinfonia



An experienced conductor, clinician, adjudicator and instrumentalist, Gary White trained at the prestigious Pierre Monteux School for Conductors and Orchestral

Musicians in Hancock, ME. Monteux alumni include legendary conductors Lorin Maazel, André Previn, and Sir Neville Marriner. He graduated from The New School of Music and has a Masters degree from Temple University's Esther Boyer College of Music, where he studied conducting with Maestro Luis Biava and Professor Arthur Chodoroff. In 2008 Mr. White was inducted into Temple University's "Gallery of Success". A professional French horn player, Mr. White has performed with the Fairmount Brass Quartet; The Chamber Orchestra of Philadelphia (Concerto Soloists); Lehigh Valley Chamber Orchestra; Pennsylvania Sinfonia; the Harrisburg, Reading and Pottstown symphonies; as a substitute with The Philadelphia Orchestra, and is heard on numerous recordings.

Past positions have included Music Director and Conductor of the Pottstown Symphony and cover conductor for the Delaware Symphony Orchestra. Mr. White is also in demand throughout the tri-state area as an adjudicator, clinician and guest conductor of multiple orchestras, including the Temple University Symphony and Sinfonia,

Delaware All-State Orchestra, Main Line Symphony Orchestra, Rose Tree Pops, All-Catholic Orchestra Festivals and many Pennsylvania Music Educators Association festivals and events.

In 1999 Mr. White was appointed Music Director and Conductor of Philadelphia Sinfonia Association, where he has inspired and shaped one of the Delaware Valley's finest youth orchestras. With a conducting philosophy that focuses on the process as much as the final product of the concert, Mr. White cultivates a creative partnership that empowers musicians to make passionate music.

He has conducted Philadelphia Sinfonia performances at the Liberty Medal ceremony for Secretary of State Colin Powell, the Lewis & Clark 200th Anniversary Conference, the Republican National Convention, the Kimmel Center, the Palazzo Vecchio in Florence, the Teatro Avenida in Buenos Aires, the Church of St. Simon and Juda in Prague and the Sheremetev Palace in St. Petersburg. He has collaborated with world-renowned composers, ensembles and soloists that have included John Harbison, soprano Julianne Baird, Philadelphia Orchestra Associate Principal Horn Jeffrey Lang, jazz violin virtuoso Christian Howes, jazz composer and pianist Stanley Cowell, Grammy nominated pianist Bill Cunliffe, celebrated cellist Jeffrey Solow, trumpeter Darin Kelly, Enchantment Theatre Company, Mendelssohn Club of Philadelphia, Philadelphia Boys Choir & Chorale and Commonwealth Youth Choirs.



Abington

You're invited! **Choral Club**

Come and enjoy great music at our upcoming concerts!

Saturday, December 5 at 7:30pm
ACC Winter Concert 2015: Magnificent Sounds of the Season
Abington Senior High School

Sunday, May 1, 2016 at 3pm
ACC joins Independence Sinfonia: Fables and Film
Upper Dublin High School Performing Arts Center

Saturday, May 7 at 7:30pm
ACC Spring Concert 2016: At The Movies
Abington Senior High School

www.abingtonchoralclub.org  Like us  Follow us



**SUPPORT
YOUR FAVORITE
NON-PROFIT
ORGANIZATION!**

**LIFE INSURANCE
BY
CANTRILL CLARK inc.**

T. 610-527-6650
www.cantrillclark.com



Independence Sinfonia

Help us keep playing!

Make a tax-deductible
contribution to support
the orchestra today.

www.independence-sinfonia.org

*Details About Our Upcoming Season
Will Be Available Soon On Our Website!*

Michael Purcell

Sales of Instruments of the Violin Family
Fine Repairs, Restoration and Adjustment

www.purcellstrings.com

942 N. 5th Street · Philadelphia, PA 19123
t: 215.923.3996 c: 215.694.0277 Purcell942@aol.com

STEVE SALCHOW
BOWMAKER

Frederick W. Oster Fine Violins
507 South Broad Street, Philadelphia, PA 19147
Phone: (917) 993-0743
s_salchow@yahoo.com

Fine hand-crafted bows • repairs • restorations

Settlement Music School
Willow Grove Branch

Summer Chamber Festival Weekend

Friday, July 8 - Sunday, July 10 • 9 AM to 4 PM Daily



Spend an unforgettable three-day weekend exploring chamber repertoire for string, piano and/or woodwind ensembles. Daily schedule includes two self-directed chamber rehearsals, two 60-minute coached sessions, and special interest sessions for chamber musicians. The weekend also includes a free concert on Saturday night by the Fairmount String Quartet, featuring works by Dvorak and Schumann.

Faculty coaches for the festival include members of the Danoff String Quartet, The Elysian Camerata, and other professional chamber musicians.

For questions and tuition information:

Contact Mary Felley:
215.320.2698

mary.felley@smsmusic.org

smsmusic.org

Peter Hillard Abington Choral Club



Peter Hillard holds a Bachelor's Degree in music composition from the San Francisco Conservatory and an MFA in Musical Theatre Writing from NYU. He studied Composition with David Conte, orchestration with Conrad Susa, Piano with Ellen Southard, Horn with Richard Allen Fiske, and voice with Edward Sayegh and John Shirley Quirk. He is Music Director of the Abington Choral Club, the Savoy Company, and Villanova's Graduate Theatre Program, where he teaches. Peter has written award winning operas and musicals, including *The Filthy Habit*,

a finalist in the National Opera Association's Chamber Opera competition. A new production will be mounted this fall in Chicago's Fringe Festival. His music has been sung by Christianne Noll, Marla Schaffel, Stephanie Gibson, Alicia Olatuja, The Mendelssohn Club, Vox Musica, Vocalessence, and many others. He orchestrated Michael Hollinger and Vance Lehmkuhl's musical *A Wonderful Noise* for its Villanova production earlier this year. With Glen Clugston, Hilliard restored a new performing edition of Victor Herbert's lost 1911 operatic Masterpiece *Natoma* for a New York reading in 2014. His opera *Blue Viola* has its second production this fall in Duluth, Minnesota. He is currently working on a new opera for Urban Arias in Washington D.C.

Grace Perkins Narrator



Grace Perkins is a storyteller who focuses on midlife and elder fairytales and wisdom stories from all over the world. She has developed programs for the Philadelphia Museum of Art and Life Spectrums, as well as libraries, book stores and many other venues. Grace is also an actress, whose favorite roles include Desdemona (*Othello*) and Miss Jean Brodie (*The Prime of...*), and she has directed over 40 plays. She holds a Master of Fine Arts Degree in theater from Mason Gross School of the Arts of Rutgers University. "I am delighted to be performing Peter and the Wolf with Independence Sinfonia. The orchestra and the piece are both personal favorites of mine." Grace lives and teaches yoga in Philadelphia and is grateful for the continuing lessons brought to her by her children and granddaughters.

PROGRAM NOTES

Peter and the Wolf

In 1936, Sergei Prokofiev was commissioned by the Central Children's Theatre in Moscow to write a new musical symphony for children. The intent was to cultivate "musical tastes in children from the first years of school." Intrigued by the invitation, Prokofiev completed *Peter and the Wolf* in just four days. Both the music and the story are his. The text and music interweave with one another to introduce young audiences to the distinctive sounds of the symphonic orchestra.

Each character in the story has a musical theme played by different instruments in the orchestra as noted on the Program page.

The work's debut on 2 May 1936 was, in the composer's words, inauspicious at best: "... [attendance] was poor and failed to attract much attention." Today, *Peter and the Wolf* is one of Prokofiev's best-known compositions. It has been recorded numerous times by leading professional orchestras and has been adapted for the stage and screen.

John Williams

John Towner Williams (born February 8, 1932) is an American composer, conductor, and pianist. In a career spanning over six decades, Williams has composed some of the most popular and recognizable film scores in cinematic history, including *Jaws*, the *Star Wars* series, *Superman*, the *Indiana Jones* series, *E.T. the Extra-Terrestrial*, *Jurassic Park*, and the first three Harry Potter films. Williams has been associated with director Steven Spielberg since 1974, composing music for the majority of his feature films.

In the score to the movie *Saving Private Ryan*, Williams chose to use different families and types of instruments to convey and evoke a certain tone. String instruments were chosen to provide a warm sound, brass instruments were utilized for "solemn" sections of the pieces, and horn instruments were used to give off a pensive tone. You can hear these effects throughout "Hymn to the Fallen," along with military drums that start the work. The chorus for "Hymn to the Fallen" is a wordless memory to those who have fallen in combat. Director Spielberg chose to place "Hymn to the Fallen" on the closing credits because it will "stand the test of time and honor forever the fallen of this war and possibly all wars."

Williams wrote the music to "Dry Your Tears, Afrika" for the movie *Amistad*, a 1997 American historical drama film directed by Steven Spielberg and based on the true story of the 1839 mutiny aboard the slave ship *La Amistad*, during which Mende tribesmen abducted for the slave trade managed to gain control of their captors' ship off the coast of Cuba. The text of the song comes from a poem by Bernard Binlin Dadié, a prolific Ivorian novelist, playwright and poet. Published in 1967, this poem is about Africa and her sons and daughters returning home. It focuses on healing the wounds of slavery, colonialism, and neo-colonialism. This poem was translated from its original French into Mende, a language spoken by about 46% of Sierra Leone, for the song.

The music for the *Star Wars* film franchise by Williams was released between 1977 and 2015, and, in the case of the first two trilogies, performed by the London Symphony Orchestra. Williams' scores for the two existing trilogies count among the most widely known and popular contributions to modern film music.

The scores utilize an eclectic variety of musical styles, many culled from the Late Romantic idiom of Richard Strauss and his contemporaries that itself was incorporated into the Golden Age Hollywood scores of Erich Korngold and Max Steiner. While several obvious nods to Gustav Holst, William Walton, Serge Prokofiev and Igor Stravinsky exist in the score to *Star Wars*, Williams relied less and less on classical references in the latter five scores, incorporating more strains of modernist orchestral writing with each progressive score.

Star Wars often is credited as heralding the beginning of a revival of grand symphonic scores in the late 1970s. One technique in particular is an influence: Williams's revival of a technique called leitmotif, which is most famously associated with the operas of Richard Wagner and, in film scores, with Steiner. A leitmotif is a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of the film. It is commonly used in modern film scoring as a device for mentally anchoring certain parts of a film to the soundtrack. Of chief importance for a leitmotif is that it must be strong enough for a listener to latch onto while being flexible enough to undergo variation and development.

The text of these program notes are derived from the Wikipedia entries entitled "Peter and the Wolf," "John Williams," "Saving Private Ryan," "Amistad," "Bernard Binlin Dadié," and "Music of Star Wars," retrieved on April 21, 2016.

incorporated elements (e.g., “strong and terrifying effects,” reproducing the “sounds of nature”) that would become characteristic in his later music. Note the appearance of the wolf and his theme (scary!) and the bird’s songs together with the “voice” and waddle of the duck in *Peter*.

Prokofiev also used folk tales from Russia in other works and was well aware of the strong attraction these tales held for children. *Peter and the Wolf* contains a number of the classic elements of fairy tales including the revolt of the young against adult authority, the use of “grandfather” (or stepmother as in “Cinderella”) substituting for that of the idealized mother or father, animals who could communicate with one another as well as with humans and an ending which emphasizes the frailty of life rather than the “lived happily ever after” fantasy too often learned from our *Golden Book* days.

In the original draft titled “How Pioneer Peter Caught the Wolf,” Peter is identified as a member of the Communist children’s organization. This is supposed to inject an element of mild subversion as the real Peter has no respect for (grand)paternal authority (the pioneers’ Six Commandments (!) say that “the pioneer respects his parents and teachers”). In spite of his insubordination, he still wins the day thanks to his resourcefulness and courage...

distinct features of the new Soviet man. In 1936, Prokofiev returned to the Soviet Union from years of living abroad despite some not-so-subtle warnings from friends about the repressive nature of the Soviet Regime. He had direct experiences of their consequences as friends and colleagues alike were “criticized,” dismissed from their positions, “disappeared” or were simply killed because their beliefs were seen as anti-Soviet by the authorities. In hindsight, his return to Moscow from the safety of Paris remains somewhat of a puzzle as he, too, would be subject to denouncement. One wonders if the fate of the duck parallels Prokofiev’s later life or is simply an element of the Russian mindset just a bit foreign to our Western, Disneyfied ears. Ironically, both Prokofiev and Stalin died on the same day (March 5, 1953). The national hysteria in response to Stalin’s demise resulted in little notice being paid to that of a “discredited” composer. Nice to know that Prokofiev’s reputation and performances of his works are ever increasing while Stalin is now the “discredited” figure.

Full disclosure: I first heard a 78rpm recording of *Peter* when I was nine and started the clarinet the next year. I still get an atavistic thrill when I hear the cat’s theme after almost 70 years (and still play the clarinet!).

—William Fullard, Ph.D.

ADDITIONAL PROGRAM NOTES FOR *PETER AND THE WOLF*

Many of us were introduced to “serious” music by listening to the *Carnival of the Animals* composed by Saint-Saëns “for fun” (1886) (even better with the slightly subversive poems by Ogden Nash), *Tubby the Tuba* with lyrics by Tripp and music by Kleinsinger (1945) inspired by a tuba player who remarked after a rehearsal “You know, tubas can sing, too” and, of course, *Peter and the Wolf* (1936) by Sergei Prokofiev.

Prokofiev (1891-1953) was already an internationally-famous Russian composer (*Classical Symphony*, *Lt. Kije*, *Romeo and Juliet* and much else) and pianist when he was approached, in the summer of 1936, by the director of the Moscow Children’s Theater for a “symphonic fairy tale.” In the space of one month, Prokofiev proceeded to invent a new dramatic form. This interweaves narration of a fairy tale together with music using distinct musical themes (leitmotifs) for each character which, in turn, is represented by a specific instrument or group of instruments. He both composed the music and provided the text (in Russian and English!).

The plot in brief: Set in a seemingly idyllic summer-in-the country setting, Peter and his animal friends (the bird, the duck and the cat who can talk to one-another) set out for a stroll in the meadow...a place especially forbidden by Peter’s grandfather as being “a dangerous place.” While the bird and the duck argue over their respective merits, the cat makes a grab for

the bird. The bird, warned by Peter, escapes. Grumbling Grandfather appears to drag Peter back to the safety of the cottage. Suddenly a wolf does come out of the forest! While the bird and cat escape to the safety of a tree, the duck is caught by the wolf. With the help of the bird, Peter then contrives to capture the wolf and convinces the hunters, who appear after the capture, to take the wolf to the zoo. The finale is centered on the grand procession of all the characters toward the zoo but contains the ineffably sad ending: “And if one would listen very carefully, he could hear the duck quacking inside the wolf; because the wolf in his hurry, had swallowed her alive.”

Prokofiev had composed music for children earlier in his career but how does one explain the universal appeal of *Peter* almost from its first performance? Prokofiev’s childhood experiences provide some clues. He was brought up in a tiny village in the Ukrainian steppes where the peasants lived as they had for centuries and where his father managed a large estate. His contact with peasant children included experiencing their folk music and dances. One can imagine the old grandmother’s stories about evil spirits and mythic heroes told to children during the hard winters as they were gathered around the fire and could actually hear the howls of real wolves in the nearby forest. These experiences were reflected in his composition of an opera at the age of nine(!). *The Giant*