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Peter the Wolf

Serge Prokofiev

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Serge Prokofiev : Peter the Wolf before purchasing it in order to gauge whether or not it would be worth my time, and all praised Peter the Wolf:

3 of 3 people found the following review helpful. Fabulous! By Lynnster The best! Had this years ago for my daughter misplaced it so bought replacement here last week. Our 6 yr old grandson LOVED it had a ball learning which instrument went with which character. Then we got another audio book version googled YouTubes went to the library for the DVD that won an award a couple of years ago. We are now obsessed! What a fun way to expose children to the orchestra! It helps that my grandson already has a nice appreciation for classical music! Never thought I'd see the day, but playing classical at times during his visits as a baby toddler must have done something right! 0 of 0 people found the following review helpful. Don't Waste Time or Money! By Lark Song The ebook is totally useless and a waste of money. The pages are out of order and sideways. I'm not even sure all the pages are included, since I can't attempt to read the story in any kind of order! I probably should have guessed that this edition would be troubled, since they couldn't even spell the author/composer's name correctly, but I hoped I could use it for introducing my students to "Peter and the Wolf" prior to showing them the Disney version. I'd give it zero stars if the interface allowed me to! 1 of 1 people found the following review helpful. Peter The Wolf - Amazing Combo By Troglodyte237 I grew up on this version of Peter and the Wolf. The music is so amazing and wonderful but in combination with the hard cover book it is fantastical! It teaches children about musical instruments and tells a great story at the same time. Genius. I recently helped my Mom purchase a new version of the book and a CD separately but it is not the same caliber that this one was. I only wish they would redo this so that it was the same book with a CD or mp3 files instead. I know I would

purchase several copies! What makes this combo is the fact that they were made for one another. The book lines up with the cassette perfectly. The pages are soft and smooth and the colors of the illustrations are so vivid. The illustrations themselves are wonderful and detailed. The music is perfect - no volume mishaps with not being able to hear the dialogue as I've read with some of the newer versions. The combo comes in a thick box-like sheath with a pocket for the cassette on the side and another bigger pocket for the book as well just below it. This helps keep both in pristine condition. I still have my copy from when I was a child and I look forward to sharing the enchanting experience with my children in the future. Conclusion: The idea of teaching children about classical music and the classical instruments is wonderful enough without having a wonderful, colorful book to help feed their imagination. This is a wonderful combo and is well worth the small price. Even if you don't have a cassette player, the book alone would be well worth the purchase.

A retelling of the orchestral fairy tale in which Peter ignores his grandfather's warnings and proceeds to capture a wolf.

.com European comics artist Miguelanxo Prado describes his two life passions as "listening to and inventing stories, as well as painting." In this adaptation of the classic folk tale by Sergei Prokofiev, Prado combines these passions into a glorious work of art. The soft, shadowy colors give this rendition of Peter and the Wolf the look of something from another time and place. The book begins with two full-page paintings. The first is Peter, the duck, the cat, and the bird staring into the dark woods; the point of view is from behind them, with the reader staring into the woods with them. Turn the page and you'll see the same scene from the opposite point of view, from within the woods, looking out at them. The depiction is powerfully stirring, and as Prado himself says in his introduction: "While folk tales are usually meant for children, they nonetheless possess a fascinating, evocative power for adults." Whether Peter and the Wolf is for you or your child, Prado's version is a great addition to your bookshelf. From Publishers Weekly This presentation of Prokofiev's symphonic fairy tale loses its melody in a wordy adaptation of the narrative. In the opening scene, instead of simply meeting Peter as he opens the garden gate early one morning, readers weave their way through "the great forest... just outside town" to an "apple tree on the bank of a pond [where] one of the tree's sturdy branches hung above the fence and over a garden." Here, Peter and his friend, the little bird, finally meet. Though the characters remain true to form and the story line of a brave young boy capturing a wild and ravenous wolf remains intact, the essence of Prokofiev's masterpiece, a study in simplicity, is obscured by labyrinthine details. Gukova's (The Blind Fairy) mixed-media illustrations, alive with color and texture, allow for intimate encounters with each of the animals. In one of the most enchanting, as the cat stealthily approaches his potential feathered prey, the duck exits the lower right-hand corner of the spread in a great splash of water while only the reflection of the fleeing bird is visible in the pond. Yet some of the images here may be more menacing than they would be in a listener's imagination. And fans of the original tale will miss the closing sounds of the duck's quacking from inside the wolf's stomach (she's been swallowed whole), which goes unmentioned here. Ages 5-8 (Sept.) Copyright 1999 Reed Business Information, Inc. From School Library Journal Kindergarten-Grade 3 The creators of this retelling of Prokofiev's work have tried their best to bring stage and orchestra into the book (a cassette is available separately). The title page is framed by the proscenium arch; individual musicians and their instruments are introduced; and only after the curtain has risen on Peter's stage-set hut does the scene expand naturalistically to take in meadow, pond, and forest. Large-type captions and speech-balloons accompany copious illustrations (mostly vignettes, from three to nine per page), their pace and direction set by the narrative and musical tempo. The lively comic-book layout counterpoints the well-made paintings. The tone of the text is pragmatic but not moralistic: Grandfather is not allowed to preach at the end, and the appetites of cat and wolf are not glossed over. The wolf is rather frighteningly painted, but becomes abject in captivity and is returned to the forest instead of being sentenced to the zoo. Characterization is fuller than in other versions, and an effective visual comparison of their views of the forest contrasts Peter's youthful optimism with the Grandfather's elderly caution. The book ends in the theatre again, and the duck reassuringly takes her bow with the others, before the applauding audience in the gloriously baroque hall. The book's oversized square format is its only drawback: it is awkward and requires a capacious lap when it is read. This version is richer and more developed than Erna Voigt's (Godine, 1980), and on a different scale altogether from Warren Chappell's (Knopf, 1940; o.p.). Patricia Dooley, formerly at Drexel University, Philadelphia Copyright 1986 Reed Business Information, Inc.