

RED DEER
SYMPHONY
ORCHESTRA

Open Rehearsal Guide
“Mighty Maestros”

October 29, 2022

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We have created these notes to help you prepare for the dress rehearsal experience. Our audience for these dress rehearsals spans a very broad age range, so we encourage you to use the suggested resources on the last page to help supplement the material in these notes.

We have included an evaluation form at the end of the guide. Information collected from these forms helps us apply for grants so that we can continue to run our outreach & educational programs. Please help us by filling it out and handing it in to us today.



Look for this image throughout the guide to find out the questions (and answers!) we get asked all of the time!

ORCHESTRA ETIQUETTE

Rules of etiquette for attending a concert have been in place for hundreds of years, and exist to make the performance as enjoyable as possible for the audience and performers:

- ✓ Always be on time! It is very distracting if people are entering and exiting the theatre while the orchestra musicians and conductor are working.
- ✓ Please be quiet – no talking (even whispering carries to the stage), unwrapping candies or drumming along to the music. It is distracting to the musicians and other audience members.
- ✓ Unlike a movie theatre, you may not bring food, drinks, or gum into the performance theatre.
- ✓ No cameras or tape recorders are allowed.
- ✓ Make sure your cell phones are off. Even texting can be distracting to others!
- ✓ Avoid wearing heavy perfumes. Many people have allergies, and the theatre is an enclosed space.
- ✓ Finally, enjoy yourself! The orchestra responds to the atmosphere in the theatre and the more you enjoy yourself, the more they enjoy themselves too.

The orchestra also has etiquette to follow. The musicians are respectful to the conductor and follow whatever instructions he gives them. They show up on time for the rehearsal, with their parts completely learned and prepared. Most importantly, they try not to laugh if someone else makes a mistake (they may be next!).



Who has been in the orchestra the longest?

WHAT WE ARE REHEARSING

Unlike a dress rehearsal for theatre or opera, our dress rehearsal does not mean that we dress in our concert clothes. It does mean that we are putting the finishing touches on all the pieces we will be performing at the concert this evening.

The orchestra usually rehearses the music in the same order that it will be performed at the concert. It is important for the stage crew to have this trial run, especially if there are changes in the lighting or stage set-up that need to happen during the concert (such as numerous musicians, stands and chairs moving on and off stage). Also, performing can be very physically demanding, and the musicians sometimes need to pace themselves, in much the same way a long-distance runner would. A dress rehearsal gives them a practice run at this.

The pieces the orchestra is rehearsing today are:

Ludwig Van Beethoven: Symphony No. 6 in F Major, Op. 68, "Pastorale" (40')

- I. Allegro ma non troppo
- II. Allegro molto mosso
- III. Allegro
- IV. Allegro
- V. Allegretto

INTERMISSION

Robert Schumann: Piano Concerto in A Minor, Op. 54 (30')

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace



Did the RDSO hire the musicians that you see on stage?

OUR MUSIC DIRECTOR, CLAUDE LAPALME



Since his appointment as Music Director of the *Red Deer Symphony* in 1990, Claude Lapalme has made his mark as a superb conductor, an exceptional arranger and an outstanding Music Director. He has conducted orchestras around the world including the *Moscow Radio and Television Orchestra* as well as numerous ensembles in Hungary, the United States, Cuba, France and the Netherlands. His Canadian credits include the *Edmonton Symphony*, the *Calgary Philharmonic*, the *Winnipeg Symphony*, *l'Orchestre Symphonique de Laval*, the *Hamilton Philharmonic* and numerous others. His own *Red Deer Symphony* has been featured on several CBC broadcasts, and has collaborated – among others – with *Alberta Ballet*, Edmonton's *Pro Coro*, Calgary's *Early Music Voices* and Calgary's *Festival Chorus*. The orchestra has also toured the province of Alberta as far north as Fort McMurray.

Since the year 2001, Mr. Lapalme has become an eminent orchestrator and arranger, having composed orchestra charts for the likes of Ian Tyson and Marvin Hamlisch. His arrangements, noted for the precision of their composition as well as their expressive lushness, have been performed by top Canadian, American and Australian orchestras where they have been called “gorgeous” and “spine-chilling”. His orchestral arrangement of Ian Tyson's *Four Strong Winds*, an exclusive composition for the *Edmonton Symphony*, premiered to a standing ovation by an audience of over five thousand people. He also wrote five exclusive arrangements of Canadian popular songs for the Edmonton Symphony's “Great Canadian Songbook” project.

For his achievements, Claude Lapalme has received recognition awards from both the City of Red Deer and the Government of Alberta. He resides in Red Deer with his wife, cellist Janet Kuschak.

WHO ARE THE PEOPLE IN BLACK?

The Red Deer Polytechnic Arts Centre Technical Staff!

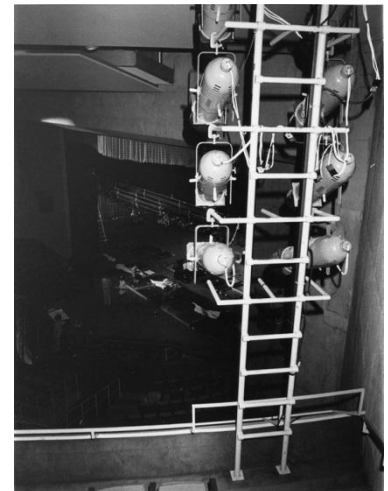
There are typically about four additional people involved in the preparation and presentation of the concert you are about to see. They are the backstage crew. They include a Stage Manager, an Assistant Stage Manager, an Audio or Sound Technician and a



Lighting Technician. Their tasks include setting up the stage ahead of time, taking care of any sound reinforcement needed, recording the concert, making sure the musicians and their music are well lit, and many other critical details. Every symphony concert has different needs, so their tasks may change each time a concert is presented.

An orchestra needs different lighting than a theatre group or dance company. An orchestra needs to be able to see their music clearly without any shadows on it, and without having any really bright lights shining into their eyes. The conductor must also be properly lit so that the musicians can see his facial expressions and movements.

An orchestra does not use microphones when playing symphonic music, as it would distort the sound. The natural sound of the musicians provides the best blend for this type of music. However, microphones are sometimes used for a pop or rock show, where the orchestra is accompanying someone.



During the rehearsal, you may see people in black clothes moving around the theatre, adjusting microphones or lighting instruments, moving a piano, or changing how things are set up on the stage. This happens more during a rehearsal than the actual concert presentation.

As the work of the technicians is so important to the musicians today, we ask you to sit only in specific seats so they can move freely around in the concert hall. During the performance, look around and above you to see if you can find them!

MEET THE ORCHESTRA

The **conductor** or **Maestro**, (which means master or teacher), knows the tens of thousands of notes that make up a musical score and keeps the music flowing correctly. The musicians know their parts but it is the conductor's job to indicate phrasing, tempo, rhythm, balance, tuning, volume and so on. A **musical score** is like a map, giving points of reference - the conductor must bring the music to life and inspire the musicians to play their best!

The **concertmaster** is the leader of the first violin section. If the orchestra music contains any violin solos, these would be played by the concertmaster. This person makes decisions about bowing and other technical details for all the first violins, and sometimes all the string players! The concertmaster walks onto stage at the start of a concert, takes a bow and receives applause from the audience on behalf of the orchestra, and leads the tuning.

There are **four sections** of the orchestra – strings, woodwinds, brass and percussion. The **string section** contains the 1st and 2nd violins, violas, cellos and double bass. The **woodwind section** is made up of flutes, oboes, clarinets and bassoons. The **brass section** has trumpets, horns, trombones and tuba. The **percussion section** includes the timpani, piano, and too many other instruments to name! (OK, we'll name a few: chimes, marimba, snare drum, triangle, bass drum, glockenspiel...)

All sections of the orchestra have **principals** (principal flute, principal cello, etc.). These principals play any solos that are written in the orchestra music for their instruments, and represent their section whenever questions arise in the music.

The size of the orchestra changes for every concert, as it depends on the pieces they are performing. Some composers wrote music with a large sound in mind, while others intended for their work to be performed by a smaller group. Composers also use different instrumentation for their work. Sometimes they choose not to use trombones, or will add an extra flute. There are many creative combinations of orchestral instruments that can be used!



How old was the current youngest member of RDSO when they joined?

BE A MUSIC GEOGRAPHER

Make a map of the orchestra – which instruments sit where, and how many of each instrument there are today. First you have to figure out which instrument is which! Here is a list:

1st Violin

2nd Violin

Viola (a bit larger than the violin)

Cello (much larger than the viola)

Bass (twice as large as the cello!)

Flute

Oboe (hint: it tunes the orchestra)

Clarinet

Bassoon (hint: it's held at an angle)

Trumpet

Horn (hint: their hands are in their instruments)

Timpani

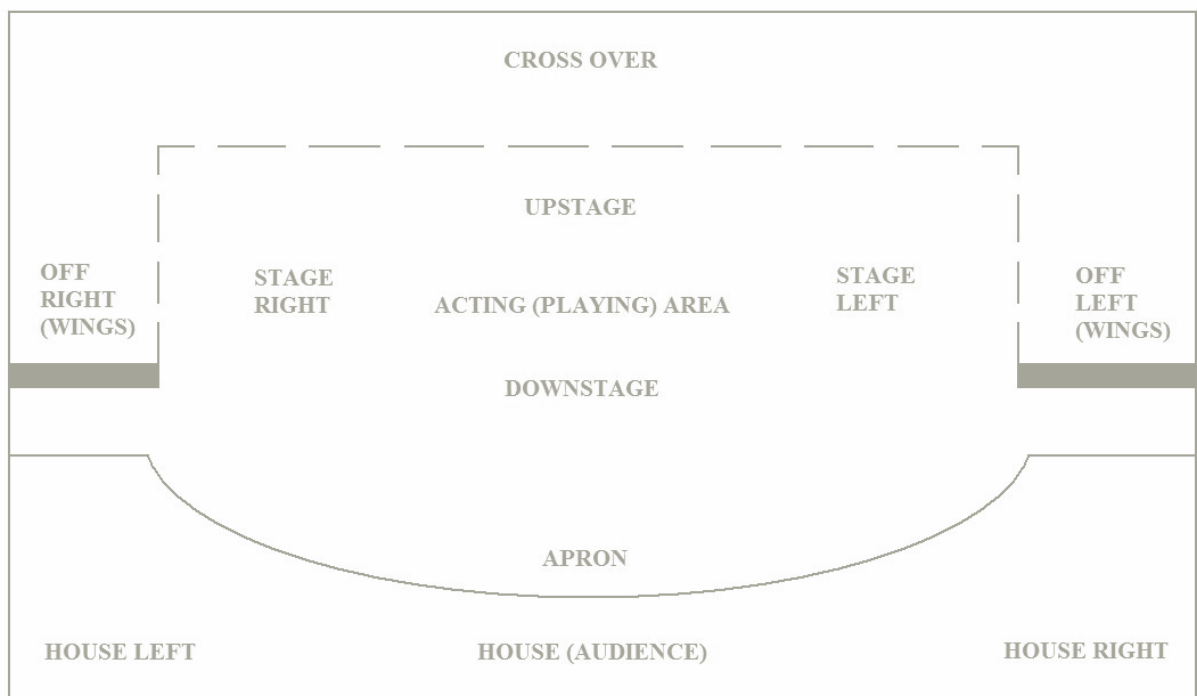
Then think about these questions:

Why do you think the trumpets and timpani are in the back?

How can you tell the first violins from the second violins?

What do you think would happen if all the musicians sat wherever they wanted to?

Map:



LEARN ABOUT THE MUSIC

If you have a Red Deer Public Library Card, you have free access to music online! It's a program called NAXOS – you can access it at the RDPL website www.rdpl.org/digital-content/music If you don't have a library card – you can easily get one – they're free!

Our goal is to stimulate the hearts and minds of central Alberta through symphonic music which is entirely based upon the notion that music is much more than something to simply listen to, it can be a transcendental experience. Here's a great article about the link between music and your mind's eye:

<http://www.bbc.com/culture/story/20140417-why-does-music-evoke-memories>

Program Notes

written and gathered from various sources by Claude Lapalme

Ludwig van Beethoven (1770-1827)

Symphony No. 6 in F Major, Op. 68, "Pastorale"

- I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (Awakening of cheerful feelings on arrival in the countryside) - Allegro ma non troppo
- II. Szene am Bach (Scene by the brook) - Andante molto mosso
- III. Lustiges Zusammensein der Landleute (Merry gathering of country folk) - Allegro
- IV. Gewitter, Sturm (Thunder, Storm) - Allegro
- V. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (Shepherd's song. Cheerful and thankful feelings after the storm) - Allegretto



Beethoven was in the midst of composing his 3rd symphony (nicknamed Eroica) in 1803, when he started jotting down the first thematic ideas of what was to become his 6th symphony, the "Pastoral" Symphony. In addition to the initial theme and that of the third movement's trio¹, his sketchbook contains two fragments prefiguring the future "Scene by the Stream". All were adorned with charming titles: "Murmeln der Bäche" (Whispers of the streams) and "Je grösser der Bach, je tiefer der Ton" (Bigger is the stream, the deeper the sound).

¹ for three instruments or voices; often the middle section of a 'dance' movement.

However, Beethoven did not fully pursue the project until 1808. In December of that year, the "Pastoral" was presented to the Viennese public at a charity concert in working conditions that today seem very unworthy of the genius of the author. In addition to the length of the concert (the Fifth Symphony, the Fourth Piano Concerto, the Choral Fantasy op. 80 and excerpts from the Mass in C were also performed), the hall was not heated, and rehearsals had been quick to say the very least.

In the aftermath of this premiere, everyone scrambled to find out if Beethoven, given the descriptive nature of the work, should not have called it a fantasy² rather than a symphony. Musical descriptions were still rare in the concert hall. The composer, however, had taken care to anticipate such a debate. In addition to locating the discourse geographically by giving the work the subtitle "Errinerung an das Landleben" (Remembrance of Life in the Countryside), Beethoven sprinkles the sketches with annotations such as "Man überlaßt es dem Zuhörer sich selbst die Situation zu finden" (Let the listener discover the situation on his own). But above all, he had this revealing phrase inscribed on the concert program and in various instrumental parts of the orchestral material: "Mehr Ausdruck der Empfindung als Malerei" (Expression of feelings rather than painting).

It should be emphasized that the "Pastoral", despite the apparent originality and freedom of its structure and the picturesque and popular character of its sound imagery (bird calls, rural dances, yodels, etc.), has the same musical coherence and structural ingenuity as any Beethovenian symphony. The surprise comes instead from the unusually ample, slow, serene tone at a time when the composer usually wrote more "heroic" music. With the 6th symphony, music is no longer propelled by the conflict of ideas but rather opens up vast sound horizons. In places where the drama usually intensifies the "development" sections, there is less tension and the rare modulations are due more to what could be called "lighting changes" than to real work on the motifs³ and melodies. Only the "Storm" breaks this tranquility: the timpani, trombones and piccolo make a sudden entrance in a flurry of noise and drama. But this is short-lived, and the sun comes back to instill order once more in the idyllic landscape.

² a composition free in form, whereas a symphony is structured in large sections, called movements.

³ a short melodic or rhythmic theme

Robert Schumann (1810-1856)

Piano Concerto in A Minor, Op. 54

The premiere of Schumann's only piano concerto took place in Dresden on December 4th, 1845, in the auditorium of the Saxony Hotel. The composer's wife, Clara, was soloist (and dedicatee), and his friend, the pianist and conductor Ferdinand Hiller, took the podium.

In this gorgeous work, Schumann dodges the traditional orchestral introduction of the classical concerto. Instead, the entire orchestra starts with an abrupt hit followed by a cascade of piano chords. The mood changes suddenly with a melancholic and plaintive theme on the oboe, more tender, lyrical and poetic than all those written by Schumann, which the piano immediately copies. From the outset, this interaction establishes the close relationship between soloist and orchestra, which permeates the work - a work replete with woodwind solos.



Schumann's desire to create a totally unified and coherent work is manifested in the omnipresence of the first movement's theme, which will also serve as the basis for the two subsequent movements. The shy and playful pattern of four notes from the beginning of the Intermezzo is a fragment of the first movement's subject, cleverly disguised. One of the most delightful passages of the entire concerto is the central episode of the Intermezzo, where the cellos introduce a theme imbued with an exalted lyricism and a romantic passion. The return of the Intermezzo's opening material is followed by a short link that contains the embryo of the last movement's main pattern. This one, unsurprisingly, is also generated by the theme of the initial movement. This finale, a romantic romp, displays Schumann's creative originality with its extended hemiola sections (where the orchestra does not play in the meter shown by the conductor) and with a protracted coda⁴, where the composer pours out new ideas one after another.

Note: Images used in the concert notes above are public domain.

⁴ a passage that brings a piece or a movement to an end

LEARN ABOUT THE INSTRUMENT

Excerpt from "Hey Kids, It's a Piano" from Making Music Fun and "The Piano" from Music for Kids.

The Piano



The Piano can be a member of the orchestra or a solo instrument. It is one of the favourite solo instruments of all the instruments in the orchestra with works by Beethoven, Brahms, Gershwin, Mozart, Ravel, Tchaikovsky, and many more. Stravinsky's *Petrouchka* and Aaron Copland's *Appalachian Spring* are excellent examples of compositions where the piano plays a role as an orchestra member. The piano player is referred to as a pianist.

Is the piano a string or percussion instrument?

The piano has the qualities of both a string instrument and a percussion instrument. When the keys are pressed they cause a hammer to strike (like a percussion instrument) a string inside the piano. The sounds and notes that the piano makes comes from the vibration of these strings (like a string instrument).

Keyboard Instrument

The piano is generally called a keyboard instrument. This is because it is played the same as many other keyboard instruments such as the organ, harpsichord, electronic keyboards, and synthesizers.

History of the Piano

The first keyboard instrument was the organ in the 3rd century. However, it wasn't until later that the organ started to use keys. In the 14th century, the harpsichord was invented and became popular in Europe. The harpsichord plucked a string and looked somewhat like the pianos we have today. However, plucking the string did not allow for different volumes and expressions to be played.

Around the year 1700 Bartolomeo Cristofori, an Italian harpsichord maker, invented the piano. The piano combined the expression of the clavichord with the volume of the harpsichord. Now musicians could control the volume and the length of notes played giving them much greater expression than with the harpsichord.

The name piano comes from the Italian word *pianoforte* which means "loud and soft". This is because you could now control the volume of notes when playing the keys.

Types of Pianos

While there have been many kinds of pianos over the centuries; today there are two main types of pianos: the grand piano and the upright piano.

Grand piano - in a grand piano the strings and the main frame of the piano sit horizontally. This allows for long strings and also can help with the mechanics of the piano. However, grand pianos can take up a lot of space.



Upright piano - This type of piano was designed to be more compact, especially for a home. The strings and the mainframe sit vertically.

There are also electric pianos that produce music with electronics. The keyboard and playing method can be the same as a regular piano, but often the sound can be very different.



How It's Played

Playing the piano often involves the use of all ten fingers and sometimes both of your feet. To make a sound, simply press a key down. The softer or harder and slower or faster the pianist presses a key will determine the sound quality of the note. The three pedals, controlled by the pianist's feet, also change the tone of the piano. They include the damper pedal, the soft pedal, and the sostenuto pedal. The damper pedal is the most used pedal by far, serving to sustain the notes that have been played. The soft pedal, which may be locked in place during a performance, serves to lighten the intensity of the notes. The last pedal, the sostenuto pedal, makes it possible to sustain some notes while allowing the player to play detached sounds on another part of the keyboard.

How It's Made

Grand piano builders begin by coating thin sheets of maple or beech with glue and then layering these sheets until they have enough to form the outer rim of the piano. The layers are then taken to a rim press to give the wood its proper shape.

After 24 hours in the press, the glue is dry enough to remove the rim from the press. The contoured rim is then taken to a conditioning room for 30 days to allow additional time for the glue to dry.

Next, piano builders add a system of braces and tension rods to make the piano very sturdy. The piano is now ready for the sound board which is the amplifier of the piano. This is the part of the piano where choosing the right wood matters the most. In quality pianos, the sound board is made of solid

spruce because of its strength and weight. The sound board and two bridges are placed above the brace system.

The piano builder then adds ribs to the sound board, glueing them in place, clamping them tightly, and leaving them to dry. The glue will dry for about an hour. Next, the bridges and cast iron plate are added. Good craftsmanship is very important here. If the sound plate is not correctly assembled, the piano will never work well.

The piano then goes through a finishing process where it is sanded and given its final look. In the next step, piano builders add the pin block, pins and steel piano strings. Dampers are then added to stop the strings from vibrating after a note is played. The keys and hammers are added next, carefully checking the action of the keys to insure that they will respond perfectly for the player. Add three legs and three pedals and there you have it... a piano.

Fun Facts about the Piano

- The piano is often used by composers when writing music.
- The shape of the grand piano has been around since the piano was first invented. It is long on one side for the lower sounding bass strings and gets shorter on the other side for the higher sounding treble strings.
- Because of its versatility, the piano is sometimes called the King of Instruments.
- When you add up all the tension from a typical piano's strings, it totals around 18 tons. A large grand piano can total as much as 30 tons!
- A piano needs to be tuned around twice a year.
- Even though the keys are often called the "ivories" piano keys have not been made from ivory in the last 60 or so years. Today they are made from plastic.
- The greatest pianos are considered to be ones made by Steinway.

References

The Piano. (n.d.) Music for Kids. In *Ducksters Education Site*. Retrieved from <https://www.ducksters.com/musicforkids/piano.php>

Hey Kids, It's a Piano. (n.d.) In *Making Music Fun*. Retrieved from https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-its-a-piano.php

LEARN ABOUT THE SOLOIST

Mikolaj Warszynski, Pianist



Mikolaj Warszynski (D.Mus) has performed in recitals across North America, Europe, and Asia and enjoys a versatile career as a pianist, lecturer, and pedagogue. A Canadian pianist of Polish origin, Mikolaj Warszynski performs extensively as a soloist and chamber musician and is equally comfortable playing baroque, classical, and contemporary repertoire. Invitations to many prominent music festivals and societies have led to recent performances across the world, including South Korea, Poland, France, Czech Republic, and Austria. In Canada, Warszynski has made recital appearances in Montreal, Toronto, Edmonton, Banff and Calgary.

During the Chopin bicentennial, Warszynski performed the Chopin's Concerto in F Minor across Canada with the Mazurka String Quintet and has appeared as a soloist with the Edmonton Symphony Orchestra, the Red Deer Symphony Orchestra, the Chamber Orchestre of Edmonton, and in Poland at the Kielce Philharmonic. He is also a founding member of the Warszynski Trio, dedicated to the promotion of contemporary Canadian composers; their album *Devil's Dance* was released on Clef Records. As part of the ZUMI piano duo, together with his wife, pianist Zuzana Simurdova, Mikolaj gave the Canadian premiere of *Disintegration* by Claude Vivier, for the Société de musique contemporaine du Québec. The Duo has gone on to perform recitals on tour across Canada, Europe, and two national tours of China in 2015 and 2017. Most recently, the ZUMI duo has been awarded a grant from the Canada Council for the Arts for their upcoming recording of contemporary works by Canadian and international composers.

Mikolaj Warszynski is a recipient of numerous scholarships, grants, and awards from Canada and abroad and was a gold medalist in the Festival de Musique du Royaume du Québec. He completed his bachelor's degree in piano performance at the University of Alberta and participated in masterclasses at the Aspen School of Music in Colorado and at the Mozarteum in Salzburg, Austria. In Europe, he furthered his graduate studies "cum laude" at the Rotterdam Conservatory in the Netherlands, where he was awarded a Sauter grand piano on loan from the National Instrument Foundation in Amsterdam. Upon returning to Canada, Mikolaj Warszynski became artist-in-residence at the Banff Centre for the Arts before completing both his master's and doctorate degrees at the University of Montreal. He is a recipient of a doctorate scholarship from the Fonds de recherche sur la

société et la culture du Quebec in support of his dissertation entitled "Exoticism and intercultural influences in the piano cycle Metopes (1915) by Karol Szymanowski". Mikolaj Warszynski has worked with many renowned professors, including Janet Scott-Hoyt, Marek Jablonski, Anton Nel, Sergio Perticaroli, Bernard Ringeissen, Krzysztof Jablonski, Jean-Paul Sevilla, Gilbert Kalish, Marc Durand, Paul Stewart, and Aquiles Delle Vigne.

In addition to an active performing career, Dr. Warszynski has been invited as a professor to present lectures and masterclasses in Canada, Poland, and the United States for the College of Music Society. He has taught piano in Canada at the Université de Montréal and the Cégep de Drummondville, in France at the Flaine Opus74 Academy in the French Alps, and in South Korea, where he held a two-year teaching position as Assistant Professor in Piano at the Catholic University of Daegu. In addition to being the Music Liaison for the Wirth Institute for Austrian and Central European Studies at the University of Alberta, he is also the Artistic Director of Mazurka Music and Art Society of Alberta & co-founder of the Chopin Piano Studio in Edmonton.

Warszynski has been heard on radio and television broadcasts across Canada on CBC, CKUA, CJSR, and OMNI TV, in Czech Republic (Radio Vltava), and the USA (WPRB). His solo CD, with music by Haydn, Liszt, Szymanowski, and Chopin, was released on the French label Anima Records in 2015 and has received excellent reviews from Fanfare Magazine (New York), Saisons de Culture (Paris), and the WholeNote (Toronto). His subsequent album, Lisztomania, on the Wirth Institute Label, is based on a live piano recital at the University of Alberta in 2018. For more information on the artist, reviews, videos & upcoming concerts, please visit www.mikolajwarszynski.net.



QUESTIONS YOU'VE ALWAYS WANTED TO ASK...

Did the RDSO hire the musicians?

Yes, we did. All of our musicians are professionals, and we gladly pay all of them – they're definitely worth it! Some of our musicians have combination careers – they are exceptional teachers, and perform as often as they can.



Who was RDSO's longest-playing musician?

RDSO Principal Horn, Daryl Caswell, was with RDSO the longest – he was here even before Claude Lapalme, our Music Director! Daryl played Principal Horn at the very first RDSO concert ever – 36 years ago. Daryl retired at the end of the 2021-22 season.

How old was the current youngest member when they joined?

We recently hired someone who was 16! It's unusual for someone this young to be advanced enough to win an orchestra audition. The majority of our musicians have a Bachelor's or Master's Degree in Music Performance – a few even have Doctorates! Professional orchestra auditions happen behind a screen – we hire based on talent, not on how old or young a person is.



MUSIC BOOK RESOURCES

Recommended by Samantha Whelan Kotkas, 2nd Trumpet RDSO

1. **The Kodaly Method**

Author: Lois Choksy

Publisher: Prentice-Hall, Inc.

ISBN # 0-13-516873-2 01 Paper; ISBN # 0-13-516899-6 01 Case

This book includes 187 songs in the back. They start from very simple and accessible for your Grade 1 students to more complex for the older Grades.

2. **120 Singing Games and Dances for Elementary Schools**

Author: Lois Choksy, David Brummitt

Publisher: Prentice-Hall, Inc.

ISBN # 0-13-635038-0 01

This book contains singing games, children's dances and educational games from North America. It is very well put together and easy to follow.

3. **Music Today and Every Day**

Author: Tod F. Kline

Publisher: Parker Publishing Company

ISBN # 0-13-031481-1

www.phdirect.com 1-800-947-7700

This book is full of fantastic black line masters that incorporate all the curricular areas. It was just published and I highly recommend it.

4. **Sing, Silverbirch, Sing – a collection of Canadian folksongs**

With Analysis by Ilona Bartalus

Edited by Jeffrey L. Stokes

Publisher Boosey and Hawkes

This is a beautiful book of Canadian Folk songs with interesting commentaries about each song. Each song is followed by an analysis which includes the Scale, Range, Cadences, Rhythm, Syllables, Podia, Form, Performing Style and Unique Features of each song.

5. ***The Penguin Book of Canadian Folk Songs**

Selected and Edited by Edith Fowke

Publisher: Penguin Books

ISBN # 0-14-070842-1

*This book is a "must have" for every music educator. It includes 82 Canadian folk songs and notes about them.

6. **Vivaldi and the Four Seasons – Teachers Resource Kit**

<http://www.artsalive.ca/musicresources/>

This kit includes very useful and practical information about Classical music. It is very well put together and extremely user friendly. There are other kits also available on line dealing with different composers and time periods.

Can I ask a question? Please! Email info@rdso.ca.

REHEARSAL PROGRAM EVALUATION FORM

Our goal is to provide a quality program where you can listen, learn and enjoy. Please take the time to complete this form and return it at the end of the program or afterwards, you can send it to the RDSO Office by: info@rdso.ca or mail at PO Box 1116, Red Deer AB, T4N 6S5 .

Summary and aggregate information may be sent to our granting agencies and will be used by the RDSO to improve the Open Rehearsal experience. Thank-you for your participation!

Date: _____

Name(s): _____

School/Organization: _____ Grade/Age: _____

YES NO

- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Was the content in the Study Guide sufficient for your level of study? |
| <input type="checkbox"/> | <input type="checkbox"/> | Did the Study Guide relate well to the music presented? |
| <input type="checkbox"/> | <input type="checkbox"/> | Would you be interested in attending another Open Rehearsal? |
| <input type="checkbox"/> | <input type="checkbox"/> | Now that you have attended a dress rehearsal, would you be likely to attend an evening concert? |

How did you hear about the Rehearsal Program?

Is this the first time you've attended an RDSO program or concert? If no, what other programs or concerts have you attended?

What do you like about Open Rehearsal?

What was the most useful part of the Study Guide?

Please describe the value of this experience to you:

Do you have any suggestions on how we can improve the Open Rehearsal experience or the Study Guide?

Other Comments:_____
