

Chamber Singers Rehearsal  
8:30-10:30p  
Tuesday, 1/22/2019

### 3-Row Bach Sections

1. 8:30—Vocal Prep [5]
2. 8:35—JS Bach: *Singet dem Herrn ein neues Lied* [30]
  - a. Please study pronunciation with Pronunciation Guide for JS Bach: *Singet dem Herrn*
  - b. Please Learn your notes with the Practice Tracks
  - c. Principles for articulation of baroque music:
    - i. release before sixteenth notes:
      1. on dot (eighth rest)
      2. on eighth & tied eighth (eighth rest)
    - ii. quasi staccato in general (except when specified otherwise)
    - iii. use of “d” consonant with sixteenth notes (melisma) when necessary.  
Only the most trained voices will be able to articulate sixteenths at performance tempos, so I strongly recommend that you train yourself to habitually use the “d” consonant.
  - d. 8:35--Mvt I: m1-75 [25] Sing text except when instructed to sing Pah
    - i. Work backward:
      1. m50, tutti on Choir II, then split
      2. m42, tutti on Choir I, then split
      3. m35, tutti on Choir II, then split
      4. m28, tutti on Choir I, then split
      5. m1—both choirs.....
  - e. 9:00--Mvt II: [30]
    - i. 9:00--Fugue Subject: m75-150 [correction of text error: Reihen, NOT Reigen] [15]
      1. m75: Tutti subject: PAH first, then Sing text
        - a. articulation explained
      2. m82: Tutti subject, Sing text
      3. m89: Tutti subject
      4. m96: Tutti subject—basses in unison
      5. m103: Tutti subject—tenors in unison
      6. m113: Tutti subject—altos in unison
      7. m122: Tutti subject—sopranos in unison
      8. m137: Tutti subject—basses in unison, Score is in FIVE PARTS
      9. m146: coda: basses in unison with homophonic writing for other voices, Score is in SEVEN PARTS
    - ii. 9:15--Fugue Counter Subject: (very brief use of countersubject) [5]
      1. m129: S2
      2. m132: T2

- iii. 9:20--Pauken articulation: staccato [5]
      - 1. m90-91 S1
      - 2. m97-98 A1
      - 3. m113-114 B1 & 2
      - 4. m122-124 T1 & 2
    - iv. 9:25—READ M75-150, CONNECTED as time allows [5]
  - f. Note for a future rehearsal: Mvt III (m151-220). Assignments are reversed, that is, Choir II sings the Aria (top choir) and Choir I sings the Chorale (bottom choir). This follows Bach's explicit instructions (not found in the score)
- 3. 9:30—Break [5]
- 4. 9:35—Herbert Howells: *Requiem* [25]
  - a. Note: This work is to be performed unaccompanied
  - b. Movements: with piano support until a cappella can be maintained
    - i. III. Requiem aeternam (1)
    - ii. II. Psalm 23
    - iii. I. Salvator mundi

### 3-Row Sections

- 1. 10:00—Jaakko Mäntyjärvi: 4 Shakespeare Songs [30]
  - a. 1. Come Away, Death [10]
    - i. all 6/8 conducted in eighths, all 2/4, ¾, 4/4 in quarters
  - b. 2. Lullaby [10]
    - i. read with piano support
  - c. 3. Double, Double Toil and Trouble [10]
    - i. Assume that while the composer's time signatures organize the music, the time signatures are of little value (even misleading) to the performer and conductor.
    - ii. Most measures have unequal beat lengths (2 or 3 eighths), hence the use of X as the bottom number in the time signatures which I conduct. Many measures which are in 5/4 will be conducted in 4/X
    - iii. Note to Basses: While I will conduct the bass rhythm in m1-4 & 10-12, for example, in most measures I will conduct the "meter" of the upper parts, for example, in measures 13, 15, 17.
    - iv. Please mark the measures as follows:
      - 1. **4/X**: Ms 1-5, 10-13, 15, 17, 19, 23, 25, 27, 45, 47, 49, 51, 53, 54-56, 58, 60, 62, 72-74, 80, 82, 84, 86, 88, 98
      - 2. **3/dotted quarter note**: M21
      - 3. **2/dotted quarter note**: M 76, 78
- 2. 10:25: closing
- 3. 10:30--Dismiss