

Chamber Singers Rehearsal
8:30-10:30p
Tuesday, 1/15/2019
Good Shepherd Presbyterian Church

3-Row Sections—Shift Kari Dick to A2 on new rep (except Bach)

1. 8:30—vocal prep [5]
2. 8:35—Ralph Vaughan Williams: *Three Shakespeare Songs* [25]
 - a. Diction: British (flip the R: especially intervocalically, initial, after consonant)
 - b. Movements
 - i. 1. Full Fathom Five [10]
 1. General
 - a. check divisi in Soprano: section leaders make determination, Leanna A1-5
 - b. straight tone, non-vibrato vocal production, in general
 - c. general phrasing at commas
 - d. close ng smoothly on second beat
 2. m20-26: asymmetrical conducting
 - ii. 2. The Cloud-Capp'd Towers [5]
 - iii. 3. Over Hill, Over Dale [10]
 1. Allegro vivace: goal is dotted quarter = 132
3. 9:00—Jaakko Mäntyjärvi: 4 Shakespeare Songs [30]
 - a. 1. Come Away, Death [10]
 - i. all 6/8 conducted in eighths, all 2/4, 3/4, 4/4 in quarters
 - b. 3. Double, Double Toil and Trouble [20]
 - i. I have restudied this piece and revised my conducting so that I may be of best assistance to the maximum number of parts/singers. So, some of my conducting will be changed from what I showed last night.
 - ii. 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.
 - iii. 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
 - iv. Note to Bases: 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. This requires you to keep the eighth notes steady (and in correct rhythm) even though what I am conducting is contrary to your part. Good luck!
 - v. 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 (erroneously—dotted half)

3. **2/dotted quarter note:** M 76, 78 (erroneously dotted half)
4. 9:30—Break [5]

3-Row Bach Sections

5. 9:35—JS Bach: *Singet dem Herrn ein neues Lied* [30]
 - a. With Pronunciation Guide for JS Bach: *Singet dem Herrn*, begin your study of German diction. Note that three different “versions” are provided: alternating, slow, poetic.
 - b. Articulation principles for baroque music:
 - i. release before sixteenth notes:
 1. on dot (eighth rest)
 2. on eighth & tied eight (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.
 - iv. **Unison articulation practice--Choir II part: m5 SAT(B)**
 - c. Mvt I: m1-75 [15] Always sing text except when instructed to sing Pah
 - i. Work backward:
 1. m59, tutti on each choir alone, then combine
 2. m50, tutti on Choir II, then split
 3. m42, tutti on Choir I, then split
 4. m35, tutti on Choir II, then split
 5. m28, tutti on Choir I, then split
 6. m1—both choirs.....
 - d. Mvt II: [15]
 - i. Fugue Subject: m75-150 [correction of text error: Reihen, NOT Reigen]
 1. m75: Tutti subject: PAH first, then Sing text
 - a. articulation
 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. Fugue Counter Subject: (very brief use of countersubject)
 1. m129: S2
 2. m132: T2

- iii. Pauken articulation:
 - 1. m90-91 S1
 - 2. m97-98 A1
 - 3. m113-114 B1 & 2
 - 4. m122-124 T1 & 2
- iv. READ M75-150, CONNECTED as time allows
- e. Note for next 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)
- 6. 10:05—Herbert Howells: *Requiem* [20]
 - 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
- 7. 10:25: closing
 - a. Roger has created track for the Bach which are posted.
 - b. Mark: music?
 - c. Rachel: membership?
- 8. 10:30--Dismiss