

Chamber Singers Rehearsal

9/1/26, 2026

8:15-10:00p: Initial rehearsal

Grace Episcopal Church

- Rehearsals will run 1h45m without a break.
 - Section Formation. Please check [Membership](#), column D for your assignment. #1 is located on the center aisle, #6 on the outside. Order is alpha with SL placed #3 or #4 so that they are close to center their section. SLs are encouraged to reposition singers for best effect (then text me the new order for revision of column D).
 - Make sure to have your scores ready for rehearsal.... which means: all paper users have scores printed and annotated. All digital/iPad users have imported all scores.
 - [Video](#) recordings are made of all rehearsals and posted on our site the day following.
1. 8:00—seating. Section Leaders please greet & seat your members. [15]
 2. 8:15—Vocal Preparation with Roger Hale. [5]
 3. 8:20—Rutter: *Mvt 1 O, All Ye Works of the Lord* [10]
 4. 8:30—William Harris: *Bring us, O Lord God* [20]
 - a. Chat: For a choir, the deepest interpretive arc is not grief but **serene arrival**. The text begins as a humble petition—"Bring us"—then gradually sheds every human anxiety until it rests in eternity. In William Harris's setting, the two choirs can sound like distinct human voices being gathered into that "one equal music." The closing **Amen** should feel less like an ending than an arrival beyond endings.
 5. 8:50—Adam Scott: *David & Goliath* [20]
 - a. Read slower than marked tempo but fast enough to get the drift....
 6. 9:10—Josef Gabriel Rheinberger: *Cantus Missae* (Mass in Eb) [20]
 - a. Chat: One of the great unaccompanied Masses of the nineteenth century. Written in 1878, it is scored for two independent SATB choirs. Rheinberger (Liechtenstein) looks backward to the antiphonal tradition of Renaissance Venice, but the harmonic language is unmistakably Romantic: warm, chromatic and sensuous without becoming theatrical. Its essential quality is

devotional grandeur. The music seems to inhabit a sacred architectural space—one choir answers the other, phrases overlap, and both choirs unite at moments of greatest theological importance.

b. Gloria (Mvt 2) [20]

7. 9:30—Joanna Marsh: *Evening Prayer* [15]

8. 9:45—Paul Mealor: *Blessing* [15]

a. Read—conducted in 4, tricky triplets, etc.

9. 10:00—Announcements and Dismissal