

## 2013 GISA All-Select Choir

November 2 & 3, 2013

Dr. Carol J. Krueger, conductor

Woodward Academy

College Park, Georgia

*Dance Today With Joy*.....Vijay Singh (b. 1965)

SATB, Piano, & Percussion

National Music Publishers, NMP-257

### Rehearsal Notes:

- Please observe articulation (especially accent marks), dynamic markings, etc.)
- Write vowel sounds in the score; Work for tall, forward, unified vowels.
  - Dance = sing vowel (same as cat) through the space of an “ah” vowel.
  - Heart = hawt (omit the ‘r’ sound)
  - Re-joice = first syllable is rih
  - Song = saw
  - World = wawld, (omit the “r”)
  - Strong = strawng
  - Love = lawv
  - Of = aw;
  - All = awl (flip the “l”)
  - Praise = flip or roll the “pr” combination, ‘eh’ vowel
  - For = faw, (omit the ‘r’ sound)
  - A-dore = uh daw (flip ‘r’ or omit it)
- Underline stressed syllables in score;
- Groups of 3 and 2 must be accurate; patsch using a down, up, up motion for groups of 3 and a down, up motion for groups of 2.
  - For example, mm 45-48.
- Phrasing: see marked score.
- Use crisp consonants to bring out the rhythm. Think forte consonants and pianissimo vowels.
- Keep it light and buoyant; dance-like;

*Hine Ma Tov*..... arr. Neil Ginsberg (b. 1969)

SATB, piano, flute

Santa Barbara Music Publishing, Inc. (SBMP 286)

*Hine ma tov* is a Jewish hymn traditionally sung at Shabbat feasts. Shabbat is the seventh day of the week and a day of rest in Judaism; it is considered a festive day, when a person is freed from the regular labors of everyday life, can contemplate the spiritual aspects of life, and can spend time with family. Traditionally, on that day three festive meals are eaten — on *Shabbat*-eve, at lunch, and as an end-of-*Shabbat* evening meal. The hymn is Syrian in origin and is inspired by Psalm 133, which reads, "Behold, how good and how pleasant it is for brethren to dwell together in unity!"

Neil Ginsberg is graduate of the Hartt School of Music, University of Hartford and the University of Southern California. He is currently composing for film, television and theater.

### Rehearsal Notes:

- Most of the phrases are four-measures. Work for arched phrases. See marked score for specifics.
  - Everyone: breathe at the end of mm. 15, 19, 23
  - Men and Sopranos: breathe at the end of mm. 34, 38,
  - Alto: breathe at the end of mm. 37, 42
  - Everyone: breathe at end of mm. 46, 50; at cesura in mm. 53.
- Repeated pitches must have forward motion; they cannot be static.
- Use a flipped “l” with the tip of the tongue on the “lai”

- Translation and pronunciation of Hebrew is given in the octavo and below. Work for tall, pure Italian vowels.

<b>Hebrew Pronunciation Guide</b>			
a = ah = [ɑ],    e = eh = [ɛ],    i = ee = [i],    o = oh = [o],    u = oo = [u]			
ch = German ch of nacht [ç]			
<u>Hee</u> -neh	<u>mah</u> - tohv	<u>oo</u> -mah	<u>nah</u> -yeem
Hi - ne	ma - tov	u - ma	na - im
[ˈhi nɛ	mɑ tov	ˈu mɑ	ˈnɑ im]
<u>Sheh</u> -veht	ah- <u>cheem</u>	gahm	<u>yah</u> -chahd.
She - vet	a - chim	gam	ya - chad.
[ˈʃɛ vɛt	ɑ ˈçim	ɡɑm	ˈjɑ çɑd]

“Gloria” from *Gloria*, SATB.....Antonio Vivaldi (1678-1741)  
 SATB, piano CPDL

The Italian composer and violinist Antonio Vivaldi was born in Venice in 1678 and after his ordination in 1703 embarked on an intermittent career in the service of the Ospedale della Pietà, an institution for the education of orphan, illegitimate or indigent girls, with a formidable reputation for the quality of its music instruction. The *Red Priest*, as he became known because of the color of his hair, composed many sacred works for the *Ospedale*, including his most famous choral piece, *Gloria in D*. Composed in 1713, the work presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939, in Siena in an edition by the composer Alfredo Casella (1883-1947). It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

**Rehearsal Notes:**

- Attached Public Domain Score may be reproduced.
- Please note and observe articulation, dynamic markings, breath marks, indicated voice part sharing, & syllabic stress;
- Breathe through the first vowel of each phrase, use crisp consonants; Do not stress final syllable of words.
- Write IPA or vowel sounds in the score;
- Keep it light and buoyant; dance-like;
- Check notes in mm. 41-48; accurate half and whole steps are imperative;
- mm. 57-59, Alto watch G natural to F#, E, F#;

IPA for Latin Text Glo - ri - a    in    ex - cel - sis    De - o [ɡlɔ ri ɑ    in    ɛk ʃɛl sis    dɛ ɔ] [klaw - ree - ah    een    ehk - shehl - sees    deh - aw Glory to God in the highest.	<i>Key to IPA</i> [ɛ] = <u>bet</u> [ɑ] = dark ah      [ʃ] = fission [i] = <u>beet</u> (father)      (unvoiced “esh”) [ɔ] = <u>law</u> [r] = flipped or rolled
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*Things That Never Die*.....Lee Dengler (b. 1949)  
SATB, piano Shawnee Music Press (A 1961)

### Rehearsal Notes:

- Observe phrasing indicated in marked score; work for arched phrases; Keep the breath moving, especially in long notes.
- Observe dynamics, tempo markings, etc.
- Mark syllabic stress, vowels and final consonants in score. (See marked score for details)
  - mm 4: Youth-th on downbeat of 3;
  - mm 10: lost-t on downbeat of 3;
  - mm 13, hopes-s on downbeat of 3;
  - mm 20: need-d on downbeat of 2;
  - mm 23: indeed-d on downbeat of 1;
  - mm 26: heart-t on downbeat of 2;
  - mm 38: love-v on downbeat of 3;
- Work for tall, vertical vowels with appropriate syllabic stress.
  - Short second vowel on diphthongs: I, die, cry, bright our, high, etc.
- Use a double 't', mm 3, bright the (no breath)
- Use a voiced 'th' on 'the', 'these', etc.; especially when used as an anacrusis (pick-up);
- Flip 'l' on 'let', 'lose', 'love', etc.
- Omit 'r' on our, nev-er, pray-er, broth-er, for, heart, forth, af-ter, bet-ter,
- Roll 'br' on bright, mm 3
- Page 11, SII should sing the second soprano note on 'these', mm45, and then sing the tenor note on 'die', mm. 46, and then go to the alto part on 'these things can never die'.
- Page 11, Altos should sing the tenor part, mm 45, 'things can never die'. AI should then sing the alto line 'these things can never die.' Alto IIs should stay on tenor line until mm48 when they join the alto line on 'die'.

*Saints Bound For Heaven*.....Southern Harmony, 1835, arr. Mack Wilberg (b. 1955)  
SATB, 4 hand piano Oxford, 94.256

In its early history, the folk hymn existed solely in oral tradition and consisted largely of folk melodies derived from secular folk songs brought by early settlers. The written or printed history of the folk hymn began when singing-school teachers notated them from oral tradition, took a printed hymn text and adapted a folksong melody to it or composed a melody themselves. Set in three or four voice parts in open score with the melody in the staff immediately above the bass, the hymns were published early in the 19<sup>th</sup> century in shape-note tune books. *Saints Bound for Heaven* is a 19<sup>th</sup> century shape-note hymn which can be found in William Walker's, *Southern Harmony* (1835), a collection of tunes, hymns, odes, and anthems.

*The Sacred Harp* was just one of more than 100 oblong hymn books published in the America. This repertoire is part of the foundation of the Sacred Harp 'Singings,' a uniquely American tradition in which communities gather together to sing four-part hymns and anthems. Sacred Harp 'singings' are not performances. There are no rehearsals and no separate seats for an audience. Every singing is a unique and self-sufficient event with a different group of assembled participants. The singers sit in a hollow square formation with one voice part on each side, all facing inwards so they can see and hear each other.

Shape-note hymn singing placed far more emphasis on the exuberant expression of religious zeal rather than on the purity of *bel canto* singing. To capture the raw fever of this early American choral style Mack Wilberg, a well-known choral composer and arranger, intentionally used an unsophisticated approach. Wilberg cautions "If you make it sound too artsy, too pretty, too "purdy" as I say, it loses its character."

Mack Wilberg is Director of the Mormon Tabernacle Choir. In addition to his conducting responsibilities, he is active as a pianist, chamber musician, clinician, composer, arranger, and guest conductor throughout the United States and abroad. A former director of the BYU Men's Chorus and the BYU Concert Choir, Wilberg is a graduate of BYU and holds graduate degrees from the University of Southern California. Wilberg's arrangements and compositions, with their grandeur, energy, and charm, inspire performers and audiences everywhere.

***Rehearsal Notes:*** See marked score for details.

- Observe all dynamics, articulation (*poco marcato*), breath marks, etc. indicated in marked score.
- Use crisp consonants and tall, vertical vowel throughout. Please mark the appropriate vowels and consonants in your score.
  - Vowels
    - ‘aw’ vowel: by, our (omit the ‘r’), from, glorious, glory, come, floods, are (omit the ‘r’), tide, shout, all, throng, shouting, of, vaults,
    - ‘ih’: re-turn, de-liv-‘rer, di-vide, re-joice,
    - ‘eh’: day, when, then, heaven,
    - schwa: wa-ters = waw- tuhs
  - Consonants
    - Roll or flip the ‘fr’: from, free
    - Roll or flip the ‘cr’: crown
    - Roll or flip ‘r’ = ran-som’d, ring,
    - ‘hwh’: when
    - Voiced ‘th’: then
- Phrasing: Observe dynamics, *cresc.* and *deces.* indicated in the marked score.
  - Breathe through the first vowel of each phrase;
  - Anacrusis (pick-up) must move to the next downbeat; see marked score—anacrusis is indicated by arrows.