

Dear Musicians,

I am so honored to work with each of you. What a thrill it will be to share this experience!

Before selecting the repertoire for this program, I spent a bit of time speaking with a conductor friend from Colorado. I asked, “Tell me about the women of your state.” She promptly replied, “They are real.” Her words, coupled with the natural beauty of your state, inspired me to investigate the elements. They – earth, water, fire, wind, aether (life and light), nether (death and dark) – comprise the ethos of this program. For you, I have chosen one piece of music for each element. I hope that you will find the opportunity to study this repertoire inspiring and rewarding. It will demand your imagination, strength, vulnerability, and courage. I am so excited to hear you bring this special program to life.

Please carefully review the notes provided below. There will be a few solo opportunities in “Truth”. If you are interested, prepare these for our first day of rehearsal, as we will audition you as soon as possible. See notes for specific passages. All measures should be numbered.

Thank you for the investment of independent preparation, and thank you to your wonderful and committed educators. As the great Beverly Sills says, “There are no shortcuts to any place worth going.” Congratulations, artists!

Looking forward to our time together,

Kristina Caswell MacMullen

HAGEN

Joy

This piece demands your heightened knowledge of the accompaniment as well as the choral parts. We must all internalize the passages preceding the major choral entrances, and determine our relationship to the chords involved. These unexpected shifts reflect the spontaneity of joy!

1. M. 3 Use a shadow consonant to articulate the final “d” on the downbeat of m. 4. Continue the pattern of adding shadow consonants in the following measures: 4, 8, 11, 16, 23, 26, 27, 30, 32, and 35
2. M. 10 No breath before final beat
3. M. 16 Here, it will be important for you to consider this gesture’s enharmonic equivalents. For example, know that B-flat = A sharp, etc.
4. Each appearance of a duple figure should be pronounced and rhythmic (for example, m. 7.3)
5. M. 25 Add an eighth rest at the end of the bar

SCHUMANN

Meersey

Here, the poet describes mermaids... These are *not* the friendly sort! Schumann uses several rhythmic devices throughout this setting to depict the peril of the sailors entrapped by these sirens.

1. The sixteenth note figure – found first in the A1 of m. 1, this figure motors the entire movement. While the rhythmic division remains consistent, the melodic construction of each is unique. Generally speaking, emphasize changes of direction and breaking of patterns within each idea. This figure is immune to the breath marks indicated below.
2. Priority of beat two – found first in S of m. 2. Never underestimate the power of beat two! Bring these moments forth when you encounter them.
3. Dotted eighths – leave space between the dot and the following sixteenth note
4. Eighth note pairs – most often, emphasize the first of each pair, reiterating the persistent pulse of the quarter, which does not waver
5. M. 2 Change downbeat quarters to eighth followed by eighth rest
6. M. 4 Carry
7. M. 6 A2 change beat two to an eighth note followed by eighth rest
8. M. 10 Change beat two to an eighth note followed by eighth rest
9. M. 14 S change beat one to an eighth note followed by eighth rest
10. M. 14 A2 change beat three to an eighth note followed by eighth rest
11. M. 16 A carry to m. 17
12. M. 18 A2 change beat three to an eighth note followed by eighth rest
13. M. 22 Change beat two to an eighth note followed by eighth rest
14. M. 26 S1/2 change beat three to an eighth note followed by eighth rest
15. M. 27 S3 change beat two to an eighth note followed by eighth rest
16. M. 30 S1/2 change beat three to an eighth note followed by eighth rest
17. M. 32 S1/2 change beat two to an eighth note followed by eighth rest
18. M. 34 S2/3 lift before final eighth note

STROOPE

Psalm 23

1. Be sure to drop the “r” of *Lord* and *Shepherd*
2. Carefully handle the diphthong of *Lauda*. Often the pitch changes, and you will be inclined to shift from the [a] to the [u] too early. This should always occur just prior to the final syllable.
3. The opening melodic idea will receive the same treatment throughout (m. 5, 10, 28). Place a tenuto on the leading tone (m. 5.1), and diminuendo on the final pitch of the bar. In the case of m. 5, the second syllable of shepherd should recede.
4. Please observe the breath directive as indicated in the score – no breath when a dotted line is present.
5. M. 15 S1/A diminuendo on beats 2-3
6. M. 17 diminuendo on beats 2-3
7. M. 18 Do not emphasize the final syllable of *lauda*
8. M. 34 The words *restores/renews* should be pronounced *r[I]stores-(rihstores) / r[I]news- rihnews*
9. M. 45 Meno vibrato

10. M. 53 – end Carefully pace the momentum of the dynamic. Treat m. 54 as a *mf*+ to leave room for the development of the following page.

COZZOLANI

Ave Regina Caelorum

Strictly adhere to the rules of syllabic stress. In Latin, the second to last syllable most often receives the stress. In addition, fade the stressed syllable to prepare the unstressed syllable. Swell the unstressed syllable to lead to the stressed. All final syllables at major cadences are unstressed. Quarter notes are *always* significant. Be sure to shape the dynamically! Also, ties that occur over the barline indicate movement of dynamic.

1. M. 4 S2/A quarter note lift at end of bar
2. M. 5 S1 quarter note lift at end of bar
3. M. 7 A quarter note lift at end of bar
4. M. 8 S1/2 quarter note lift at end of bar
5. M. 10 S1/2 quarter note lift on the second half of beat two
6. M. 14 S2/A quarter note lift at end of bar
7. M. 15 No breath leading to next bar
8. M. 20 S1 quarter note lift at end of bar/repeat the pattern m. 23, 31, 34
9. M. 21 S2 quarter note lift at end of bar/repeat the pattern m. 24, 32, 35
10. M. 30 A quarter note lift at end of bar/repeat the pattern m. 33
11. M. 53 Space after bar, preceding the next section
12. Pages 9-12, pay close attention to the pitches that receive a half note, particularly when this occurs with rhythmic displacement. These are significant moments, and should receive added dynamic (for example, m. 71).
13. M. 83 quarter note lift at end of bar
14. M. 90 S2 quarter note lift at end of bar
15. M. 97 Detach these halves
16. M. 99 S2 detach these halves

RAMSEY

Truth

I plan for us to use creative formation/movement on this selection. Each musician should ***also learn the drum ostinato*** that is repeated (m.1), preparing to both sing and drum (body percussion).

We will audition the solo on our first day of rehearsals. These solos/trio will occur between m. 1-25, m. 45-48, m. 74-81.

ADAMS

Mik-maq Honour Song

Please prepare your best animal/nature sound effects. We must have a wolf and a loon ☺! We will audition the various effects on our first day of rehearsals. I encourage every voice type to audition.

Although this is an SATB recording, use this as a model for sound/effect:

<https://www.youtube.com/watch?v=PahrPFz-sPU>