

Friends:

Congratulations on being accepted into the 2018 Middle Tennessee Vocal Association Midstate Honor Choir! This is a huge accomplishment for which you should be very proud and excited. I am certainly looking forward to being with you soon, and am hopeful that we can have a great time making music together. As with any honor choir, we will only be able to create a polished a final performance if each singer comes prepared. THANK YOU in advance for coming prepared with all of your pitches and rhythms learned. With the notes below and some helpful tips I have posted for you, we should be able to make some “magical musical moments” happen early and often in rehearsal. This should result in a memorable and beautiful performance.

Specifically, please keep in mind the following items:

- I would love to perform as many of the pieces **from memory** as possible, so be prepared to the point of near-memorization, and allow our time together to finalize these;
- Have a pencil and filled water bottle with you in rehearsal;
- Have the items written **in red** below marked into your score prior to arrival;
- Please use the web site below to find pronunciation guides to the Latin, Estonian, and Swahili texts, as well as some performance clips that might aid you in your preparation and memorization:

<https://vincentstuff.weebly.com/mtva-2018.html>

Looking forward to seeing you soon!



Vincent Oakes

Crucifixus

by Antonio Lotti / cpdl.org

As a gem of choral literature, this piece has been performed for centuries and is noted for its phrasing, rising and falling lines, and varied musical textures which provide incredible musical intensity. As this was your audition piece, I have no doubt that it will be expertly prepared. I look forward to taking a journey with you to make it as musical and as moving as possible.

The recording from which you learned your part had a metronome marking of somewhere around quarter note = 86. We will prepare and perform this piece at a slightly slower tempo, somewhere closer to **quarter note = 72-74**. Please consider this as you continue your preparations.

Please write in the translation of the piece above your Latin text before you arrive to rehearsals. You need only to write each bit of translation in the first time you sing it:

Crucifixus etiam pro nobis; sub Pontio Pilato / passus et sepultus est.

Crucified also for us under Pontius Pilate / he suffered and was buried.

Music, When Soft Voices Die

by Eric Nelson / Colla Voce 40-96770

Percy Byce Shelley’s famous words are given beautiful life in this composition by Eric Nelson from Atlanta GA. Most notably, the somber idea of “And so thy thoughts, when thou art gone...Love itself, shall slumber on” will take tons of air and warm, supported singing. Please prepare this piece diligently so that you can anticipate lush harmonies and impressive dynamics with both powerful and sensitive singing.

- Throughout the piece, **breathe only at rests**.
- Sopranos - **please circle** the notes in the right hand of the piano accompaniment in ms. 3-5 and 99-101, as these are your pitches when you enter both times
- TB - write in **mf** in ms. 35
- SA - write in **mf** in ms. 52
- T - **circle the quarter rest** in ms. 61
- TB - **delay the decrescendo** in ms. 74 until beat two of the measure
- SATB - slight **crescendo** in ms. 78 to *p*
- SA - write in **mf** in ms. 109
- SATB - take note of where your syllable “-ber” occurs in ms. 116 and 120 (**circle** it to be certain)

Muusika

by Pärt Uusberg / GIA-Walton WW1598

Muusika is a stunningly beautiful setting of Juhan Liiv's ode to the simple but profound presence of music in our lives. While each individual voice part is not too difficult, the complexity – and great reward – is how the individual voices come together to create a soundscape fitting for this text.

- Please take note of the pronunciation guide for the Estonian in the inside cover of your music. A spoken pronunciation guide (MP3) is also made available for you on the web site referenced above.
- Please note – **and write in** – the breath mark instructions below:
 - o TB - **breath** after measures 3 and 5
 - o SA - **no breath** between “laotuses” and “tähe” in ms. 7 (S1 breathe at rest); stagger to end of ms. 9
 - o TB - **breath** after measures 11, 13, and 15 (the last one is very short, however)
 - o SATB – we will perform ms. 16-23 with **no audible, corporate breaths**...be prepared to stagger! ☺
 - o SATB – **no breath** through measures 24-27 and again through measures 28-30
- Please note the incredible measures-long crescendo and decrescendo which take place over ms. 16-23, However, we will **delay the start of the poco a poco dim.** found in ms. 20 until beat three of ms. 21
- Add a **fermata** on the last note of measure 27; we will “re-strike” at the start of page 8
- **Please consider preparing an introduction for the piece, which can be derived from the information about the composer printed given on the front inside cover. Be sure to include a bit of background about the poet (Juhan Liiv), the provided text translation, and your impression of the work.**

Kuimba Nafsi Yangu

by Jacob Narverud / Carl Fischer CM9505

This is an exciting piece utilizing Swahili expressions of joy. The up tempo nature of the piece, buoyed by driving piano and percussion accompaniment, will be a fun way to close our program. The call-and-response style initiated by different voice parts give everyone a chance to lead out in celebration!

- Please take note of the pronunciation guide for the Swahili in the inside cover of your music. A spoken pronunciation guide (MP3) is also made available for you on the web site referenced above.
- Think of yourselves as members of a percussion ensemble in this one – rhythmic accuracy and confidence will be key to the choir achieving success.
- Likewise, holding out and supporting long pitches after other sections have entered (SA in measure 14, for example) will give the piece fullness and will build strong harmonies across sections (vertical) alongside the exciting rhythmic phrases (horizontal) in each voice part.
- Beginning on page 7 and through the end of the piece, be prepared with the correct part you should sing in the soprano and bass splits.
- We will do the “stomp” at the end of the piece as described at the bottom of page 12 (stomp with right foot, left arm fist punch towards the ground)...be prepared! ☺
- **Wherever you first sing the following phrases, write in the corresponding translation:**

Kuimba nafsi yangu	Sing my soul
Kuimba moyo yangu	Sing my heart
Kuimba kwa amani	Sing for peace
Kuimba kwa furaha	Sing for joy
- **Please consider preparing an introduction for the piece, which can be derived from the information given on the front inside cover. Be sure to include a bit of background about the piece, the provided text translation, and your impression of the work.**