

Dear PMEA All-State Chorus Member,

Congratulations on being selected to perform in the 2023 PMEA All-State Chorus in the Poconos. This is a tremendous honor, and I look forward to working with you! My name is Dr. Amanda Quist, and I am the Director of Choral Activities at the Frost School of Music at the University of Miami. Before this position, I was the Chair of Conducting at Westminster Choir College for several years. I work with professional, collegiate, high school, church, and community ensembles, but working with honor choirs is one of my favorite things to do. For more information about me, you can visit our website: <https://people.miami.edu/profile/axq105@miami.edu>. You can also hear my choir, Kantorei, on our CD titled "Lumina." Here is a link to our recording: <https://soundcloud.com/user-256191018/sets/lumina-1>. I look forward to meeting each of you, and to working with you to create a life-changing performance experience in a few months.

In preparation for our time together, I've written some notes for you to put in your music. Please be sure to have the markings in your score, along with translations. I would like us to deliver the program from memory, so commit as much to memory before we get together as you can. It is expected that you know every pitch on the page before we begin our rehearsals. Please have your music in a black folder, with a pencil for our first rehearsal. Best wishes in your preparation, and I can't wait to see you in April!

### **Concert Program and Notes**

**Our concert theme is *Threads of Joy*.**

**You'll notice with each piece, there is an aspect of joy or sadness, grief or light.**

#### **Awake The Trumpet's Lofty Sound, G.F. Handel**

This is an amazing Baroque piece from the oratorio "Samson". An oratorio is similar to an opera, but has a sacred text or story. Many of you are likely familiar with the Hallelujah Chorus from Handel's *Messiah*, which is also an oratorio.

The most important aspect of this piece is the Baroque style, which is rhythmic, and dance-like. The text is very important, we will use a British pronunciation. On page 7, when you have the sixteenth notes, we will perform them very short and cleanly. Here is a good recording for you to practice:

<https://www.youtube.com/watch?v=l23BFOZ6WTw>

### **Lacrimosa, W.A. Mozart**

This is the very famous movement from the Mozart Requiem. The translation is in the front of the score, please put this into your music above your part. The shaping of the text is highly important. In m. 10, basses please add an eighth rest so your part looks like the tenor part above in terms of rhythm. M. 11-12, basses please carry. M. 12-13, altos carry, basses cross out the dot and put an eighth rest at the end of the bar. M. 13-14, tenors please carry, basses cross out the dot and put an eighth rest at the end of the bar. M. 17-18, all carry. Here is a recording of this piece:

[https://www.youtube.com/watch?v=k1-TrAvp\\_xs](https://www.youtube.com/watch?v=k1-TrAvp_xs)

### **\*Threads of Joy- Brent/Quist-**

My husband and I wrote this piece together for the Westminster Vocal Institute chorus. We were inspired by the poem by Laura Foley, and put this piece together. There is a soprano solo in the beginning (Soprano I and II may audition), and also a descant for a few first sopranos on p. 7; the solo comes back at the end. Look at the end of this document for audition criteria and instructions.

Here are the breaths:

Breathe at the fermatas

m. 5, after "too"

m. 12, S + A, after "pain"

m. 14, S, make the dotted half a half note with quarter rest.

m. 24, after "through"

m. 27, after "darkness"

m. 29, after "too"

m. 39-40, tenors breathe after "silence" - eighth rest.

m. 47-51, sopranos breathe for a quarter rest before each "it presses through"

m. 59, all breathe after beat 1

Here is a recording:

[https://www.youtube.com/watch?v=KgrYFhLef\\_w](https://www.youtube.com/watch?v=KgrYFhLef_w)

### **Tuba- arr. Barrett/Nahmla Kudibene Michael J. Barrett**

Tuba is a traditional Xitsonga (South Africa) song. The translation of the piece is:

Tuba emurini tuba: Look at the dove on that tree! "Tuba" means "dove". This is a call and response piece, with baritone solo, and group response. We will have a group of baritones perform the solo along with some tenors. (The top 4 Tenor II and Bass I's based on the All-State seat ranking will be assigned the Baritone Solo). The work gives reference to the dove that brought Noah an olive branch during the great flood- representing that the worst is over.

We will hear soloists audition early on, and a smaller group for Dr. Quist.

Here is a recording/video that shows how we will move from Tuba directly into Namhla Kudibene- please see score for notes. We will also incorporate movement, similar to this video:

<https://www.youtube.com/watch?v=JTUVnWYScP8>

### **There Was a Time- Elaine Hagenberg**

This beautiful piece was written in memory of a young girl who was taken from the earth far too soon. Elaine Hagenberg was asked to write something in her memory; the young girl's favorite song was Somewhere Over the Rainbow- if you listen throughout the piece, you will hear little quotes from the first few pitches of Somewhere Over the Rainbow.

Here is a recording by the Frost Chorale, my ensemble at the University of Miami, that we recorded for Elaine's website:

<https://www.youtube.com/watch?v=b0CVaoSSTek>

### **\*Witness- Stacey Gibbs**

This is a traditional spiritual, so in general the vowels should be darker and with very little diphthong. There are several solos. If you are interested in auditioning, please learn m. 1-67 and/or m. 170-end. The beginning solo can be a treble voice or a tenor/baritone voice. M. 170-end should be a soprano. Look at the end of this document for audition criteria and instructions.

Here is a recording of *Witness* using a tenor voice for the solo part. There are also recording examples on YOU TUBE which use treble voices.

<https://www.youtube.com/watch?v=-ljOShc4MEU>

We'll work on breaths and phrasing together. Notice m. 22 should be a split between soprano 1 and soprano 2 on "My soul's", all altos should sing "soul" on the Eb. M. 56 should be an even split between the men. Any time there are 3 pitches in the SSA parts, split Sop. 1 and 2, altos take the bottom pitch.

**Only All-State Chorus students who have submitted an application via SUBMITTABLE for chair placement will be considered for a SOLO or the DESCANT part.**

**\*Students meeting this criteria and are interested in applying for the SOLO Auditions in *Threads of Joy* and/or *Witness* and Soprano I's ONLY for the DESCANT part in *Threads of Joy* must apply via SUBMITTABLE. The "Window of Opportunity" to audition begins *Monday, March 13* and closes at *Noon Thursday, March 16*.**