

Monday 14 March, 2016

Big thanks to all of you for Saturday evening's performance! When you were good, you were really wonderful! - just a few things we need to tighten up for April 2. Please get your pencil and your copy out and go through this, putting a few markings in your score.

### **Kyrie**

- I still hear this start "eerie" – please explode the "K" a bit more (but without increasing the vowel dynamic)
- Sopranos – there are a few people still being taken by surprise by the jump at 20/24 – try to plan ahead, stress the bottom note a little bit more and plan your technique for approaching the upper note
- Christe – this was better, but I don't feel safe leaving it unaccompanied for the April concert. EVERYONE needs to take responsibility for staying on top of the notes – though it's still mostly in the sopranos that I hear the flattening (especially at 53/54). Use your ears!
- No crescendo in 76 and 79; the tessitura rises, but don't let that make you sing louder; if you blow it there, you can't make the musical shape at 77/80

### **Gloria**

- Sopranos, please model the double dot rhythm at 9 for everyone else – the "ri" is coming a little too soon.
- My bad at 78 – I waited too late – but you waited with me; thank you for that! Nice catch, Tom & Barry!
- "Cum Sancto" at p.53 on... Nice light articulate singing (and commented on by the soloists!). I know we had about 7 NSC altos missing, but the altos were our weakest section in terms of bite to the main entries; more weight on the bottom note and lots of explode to the "C" of "Cum..."
- Page 61, bar 135 onwards was technically correct, and fairly quiet, but lacked the energy of the louder sections. I know it's hard, but singing quietly needs MORE energy, not less! Articulate clearly – don't let your legato be muddy.

### **Credo**

- p.71 – please be careful with the double dotted rhythm – "om" needs to be late and very tight
- p.75 – there's still someone in the tenors at 63/64 wavering from the unison F#
- p.77 and onwards – basses, I love you! – great energy and communication on all those entries
- during the Crucifixus, don't even twitch! I know it's hard to stand totally still, but you mustn't distract from Catherine by your movement
- p.85 – big disappointment – lack of energy and drive through the entries; sopranos, it felt like you didn't know where you were going. Plan ahead!
- p.94 – basses at 113, please model the double-dotted rhythm for everyone else – leave the "te" syllable late and tight! S/A/T at 114: note that the bass 8<sup>th</sup> notes are not supposed to line up with your 16<sup>th</sup> notes – same at 119 & 124
- "Et Vitam" fugue – much as the earlier one – lots of bite needed on primary themes. Please be careful about which version you're singing: does it begin with a descending second or a third?
- p.103 – same issues about the energy needed for quiet singing
- p.104 – altos in 274 and basses at 282 – be careful that you're going down a third...

### **Sanctus**

- Better tuning – but it really takes work! Listen like crazy and place all your notes on the top side of your tuning.

- Make sure your first entry has you volume button dialed right down – know what it’s going to feel like to sing *pp / mf / f*
- Sopranos at 10/11 – make sure your repeated notes are the same, and that you don’t let them drop. Same issue 23-24 – “in no-“ goes from a bright vowel to a slightly hooded one, and it’s very easy to let the second one flat a bit. Same issue at 40-41 – make sure all your Cs are the same!
- Sopranos at 18 – plan ahead from Catherine’s lovely floating E, so that the one you sing matches it!
- Sopranos – plan your page turn 117-118 – almost everyone nailed the E flat on Saturday, but there are just a couple of voices that I can hear are still taken by surprise
- p.119 – bar 47, and then again at 54 – lovely floating entries; thanks to all the people who are breathing early!
- I need just a bit more awareness at 59/60 for my tempo-change – there are a few folks who have their heads down and aren’t watching for the pickups

### **Agnus Dei**

- Some lovely singing here. Don’t be afraid to be strong at 52 and 58 – Jennifer can deal with anything you throw at her!

I think we’re going to play it safe on April 2 and make it a slightly earlier call – **5:30pm**, not 6pm, please. I’d rather be able to finish rehearsal early than feel that I’ve run out of time. I need to get into Highlands United beforehand, but I suspect that there’s not space to put seating for everyone, which will mean that we’ll need to practice having people standing on the steps move to somewhere they can sit through the solos. We will stay standing through the “Crucifixus”, as we did, but I may ask you to do so though the “O Salutaris” solo as well. Anyone who is not able to do so will need to arrange to be in a space with a seat.

Thank you again for a great evening on Saturday – let’s really nail it on April 2!

### **Brigid**

PS – I should take this opportunity to alert you to BCCF’s CHORFEST conference at the end of May. We’ve called it PacifiChor, and it will feature music of the Pacific Rim, under the direction of Adam Con. If you know Adam, you’ll know you’re in for a treat; if you’ve never worked with him, grab this opportunity!

When you register, you order your music packet, and it comes with a part-predominant rehearsal CD so that you can come with your music learned. The final concert will be at the Pacific Ballroom of the Fairmont Hotel Vancouver on the afternoon of Sunday 29 May.

More information at [www.bcchoralfed.com/events/chorfest](http://www.bcchoralfed.com/events/chorfest)

We’ll be joined by Graeme Langager and the BC Youth Choir, and by Elise Bradley (conductor of the Toronto Children’s Choir) who will lead the children’s stream and teach us all to do a New Zealand haka! It’s going to be a great weekend!