

BAND

Musicians,

Congratulations on earning a place in the 2018 WSMA Middle Level State Honors Band. You should be proud of all you have accomplished, and I hope you are looking forward to making music at a new level in October.

I absolutely love the music and hope you will find it both challenging and rewarding in technique and musical line. There is a lot of music, but I have confidence that you will come prepared so we can tackle SIX pieces in two days! Please listen to the links below to help you be prepared for a great Honors Band experience.

I am very excited to return to the great state of Wisconsin. We are going to create meaningful friendships and beautiful music together. I am looking forward to meeting you all in the fall.

Enjoy your summer as you learn your parts,

Dr. H

Dr. Peter Haberman

Associate Professor, Concordia College

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

Bernstein/Sweeney: <https://www.youtube.com/watch?v=cilu11QvgWM>
(There is no good recording of the version we are playing, but this will get you close)

Erickson/Grainger: https://www.youtube.com/watch?v=m6R_kB3iP_I
(We will only be performing the first and last movements of this work)

Theofanidis: <https://www.youtube.com/watch?v=GmOrdVQD1dI>

Giroux: <https://www.youtube.com/watch?v=j-leAPS5UU8>

Mackey: <https://www.youtube.com/watch?v=fIMTMimUS9E>

ORCHESTRA

Welcome! I am excited and honored to be making music with you in October!

Congratulations on being selected for the 2018 Middle Level Honors Orchestra! You have worked hard to get to this point! Playing in an honors orchestra is an amazing experience, something you will remember throughout your life.

The founder of the *El Sistema* program in Venezuela talks about the orchestra as the ideal society....in other words, everything you want to see in a community is ideally happening in an orchestra. Orchestral musicians know when to lead, when to follow, when their voice is the most important and when it is important to listen and let other voices come to the forefront.

One of the most important things about being a good member of any community you are a part of is to know your **responsibility** to everyone else in the group....this is where practicing comes in! The expectation in an orchestra is not that you will learn your music during rehearsals, but that you will come to rehearsals with your part learned, ready to put it together. The rehearsals are about how to play together with this particular group of people with this particular set of pieces.

What does that look like?:

- **Practice the music!** Are there any parts that will take extra time to work on? Do you have good fingerings? If you are having trouble in a spot, either slow it down (your metronome is your friend...we'll talk more about that in October) or make it smaller (i.e work on a smaller chunk...even if that is one or two notes) After you have done some work, take it to your teacher for help. Try to have specific questions for them. And say "thank you" after they help! Most importantly, think of yourself as a "practice detective" what is really the "culprit" as to why you are having trouble in a spot? Sometimes the answer will surprise you....then figure out how to address that specific issue.
- **Listen to the music!** You are so fortunate to have options like YouTube. That was not available when I was your age (we had to listen to music uphill in the snow...no, wait....) Please do some "active listening", that is, listening with your part in your hand.
- **Find out about the music!** You can easily find information by doing a Google search (also not there when I was your age...in the snow both ways....). Do you know what all of the foreign terms mean in your music? Is there a story behind it? Why is it called what it is called? When was it written? What can you find out about the composer? What other pieces did that composer write? Listen to a few more pieces by the same composer. Can you add any to your "wish list" of pieces you hope to play in the future?

Now, a little bit about each piece:

Pomp and Circumstance March #4

If you think you know this one already, listen again! #3 is the famous graduation one....this is different. Where did Elgar get the title? This one is the "real thing" just the way Elgar wrote it. Elgar was a master orchestrator...but he wasn't revolutionary. If you can, listen to some pieces

by “revolutionary” orchestrators (examples: Berlioz- Symphonie Fantastique; Stravinsky- Rite of Spring) What does it mean to use an orchestra well? And what will we need to do as an orchestra to make sure Elgar’s intentions shine through?

“Thunder and Lightning” by Johann Strauss, Jr. arr. Isaac

What is a polka? Anybody want to demonstrate? Who was Johann Strauss? Or should I say who were the Strauss family? (This is by Johann JUNIOR). What musical elements create the thunder and the lightning? Is it articulation? Is it instrumentation? Is it dynamics? What does that mean for how you play the piece?

Rey’s Theme by John Williams arr. Lavender

I hope the string and percussion players enjoy this one as much as I do! Look up the German word “Leitmotiv.” Which composer is this word most associated with and what type of music did he mostly write? (hint...it is definitely not John Williams who is an American film composer!) What does this music say about the character of Rey? Watch the movies. Does this music appear in exactly this way in The Force Awakens? When and how else do you hear this? Is it related to any other themes? (listen to the theme when people talk about the force)

New World Symphony first movement by Antonin Dvorak arr. Isaac

Everybody wants to play Dvorak’s New World Symphony! Dvorak actually wrote this Symphony while living in the “new” world not so far away in Spillville, Iowa. In what ways does this piece sound like it comes from the “new” world and how much does it sound like the same “old” world of all of Dvorak’s pieces? Try to find a YouTube recording of this actual arrangement and then make sure you listen to a recording of the full unarranged Dvorak Symphony #9....you’ll love it, I promise. While you are at it...why don’t you try listening to Dvorak’s “American” quartet (#12, op. 96) Everybody wants to play this too!!!!

I’m looking forward to working with you in October!

Aviva Segall, conductor
2018 Wisconsin State Middle Level Honors Orchestra

CHOIR

Dear Singers of the Wisconsin School Music Association Middle Level State Honors Choir;

First of all, congratulations on your selection to the Honors Choir! Believe it or not, I have been looking forward to the time we will share together since December 2016, which is when planning for this upcoming event first began.

Music does so many things in our shared life and culture. With music, we can celebrate, lament, worship, and laugh together. As choral musicians, we are privileged to have the largest repertoire of any other ensemble. I have spent many months sifting through many rich choral traditions to select these seven pieces for you. I am so pleased that we will get to share these varied and worthwhile pieces with one another and with our audience.

Please note that in all of these pieces, we will need to match our vowels, placing consonants so that vowels can arrive precisely on the beginning of the note. This means that long consonants (like f) will need to start early, and long voiced consonants (like m, n, z, v, and so on) will need to be early, *and* placed on the pitch of the note to follow. For example, the first word we sing in this program is “Gloria!”. The g and l will have to be on the pitch of the note to follow, and pronounced early enough that the “o” of “Gloria” will arrive exactly on the beat. In addition, in order to make every part of the first syllable clear to the audience, we will put a shadow vowel between the “g” and the “l”, so it sounds a bit like “guh-lo-ri-a”)

We will do some stagger breathing in this program. If this is a new term to you, it simply means achieving long choral phrases by encouraging every singer to breathe at a different and unexpected point in the phrase.

For foreign languages, please write in the translation above every line, so we will know what we are singing.

Lastly, let’s all make up our minds now to really “own” this music. Each of these pieces is in a different style, so we will have the opportunity to take our audience to some very special places. As choral artists, it is our job to commit to the pieces so that we can master them completely. Then we will be prepared to offer compelling performances to our audience.

Vivaldi: Gloria #1 (RV 589) Gloria in excelsis Deo

“Glory to God in the highest!”

Vivaldi had an unusual job. He was a priest who lived three hundred years ago in Venice Italy, but he didn’t work in a church. Instead, he was a schoolteacher at an orphanage for girls. His students became so renowned that their school concerts were attended by the rich and famous. Imagine if instead of going with your friends to line up to see a famous Hollywood actor on the red carpet, there was a lineup of Hollywood actors outside *your* next school concert, hoping to get a seat!

This first movement of Vivaldi’s best-known choral work is originally for choir and orchestra (though we will be performing with piano). All voices, including the soaring sopranos, resonate fully in painting a jubilant and exalted picture of the glory of God. Within the Christian tradition, “glory” refers to God’s supreme beauty, which is understood to be the source and fullness of all beauty we see in the created world around us, including in one another. Vivaldi believed that humans are made in the image of God (the ultimate creator), and that therefore when we create (for instance, by singing beautiful music), we are doing what we were meant to do.

W.A. Mozart: Two Nocturnes

No.1 Ecco quel fiero istante, K 436

No.3 Luci care, K 346

Mozart originally wrote these pieces for his friends to sing and play. In Mozart’s day, if you wanted music in your home, you had to make it yourself! Even today, it is true that if you can make music, you never need to be bored, especially if

you are with friends who can do so too. These short poems use hyperbole (a poetic device which simply means “exaggeration”). Why? Because they’re about love, of course!

Ecco quel fiero istante

*Ecco quel fiero istante;
Nice, mia Nice, addio.
Come vivrò ben mio,
così lontan da te.*

*Io vivrò sempre in pene,
io non avrò più bene;
e tu, chi sa se mai ti soverai di me!*

Luci care, luci belle

*Luci care, luci belle,
cari lumi, amate stelle
date calma a questo core!*

*Se per voi sospiro e moro,
idol mio, mio bel tesoro,
forza e sol del Dio d’amore.*

Here is the dreaded moment

Here is the dreaded moment
Nice, my Nice, farewell.
How shall I live, my love,
so far from you?

I will live always in pain,
I will enjoy nothing anymore;
and you, who knows if you will
remember me?

Beloved eyes, beautiful eyes

Beloved eyes, beautiful eyes,
dear lights, beloved stars,
grant tranquility to this heart

If for you I sigh and die,
my idol, my beautiful treasure,
it is only the strength
of the God of love.

In your preparation, please know that both the Vivaldi (written in Latin) and the Mozart (written in Italian) will call upon us to sing pure, consistent vowels with no diphthongs. A diphthong is a vowel that changes shape as it goes along, like when you hold your nose and say “EWWWW!”. When singing in choir, it is essential that we match our vowels across the entire choir. Latin and Italian vowels resonate particularly well in choral music because they are so consistent. Italian is sometimes known as “the singer’s language” for this reason.

George Shearing: *Who is Silvia?*

This is one of those pieces that feels so *right* it is almost as though we have always known it. The text is by Shakespeare. Consider this: four hundred years *after* he died, Shakespeare is now the *most popular playwright* on earth. That is some serious staying power. As choral artists, we will carefully shape each one of these long, beautiful phrases. I will also challenge you to be able to perform this piece without a conductor!

Ernst Toch: *Geographical Fugue*

While you may not learn a lot about geography in the course of this piece, you will certainly learn a lot about the fugue. Fugue is a musical form which involves trading a particular theme among different voices, and then playing around with it (making it shorter, longer, higher, lower, overlapping it with itself, et cetera). This piece is a *lot* of fun, and it will really help improve our rhythmic skills at the same time. Clarity of text (every consonant and every vowel), as well as dynamic control, will be essential to the success of this piece.

Brian Tate: *Hold me, rock me*

Music can do many powerful and necessary things in our world, including offering comfort, which is what this piece does best. It is easy to memorize, so you can take it with you wherever you go in life.

Bob Chicott (arr.): *En la macarenita*

This piece is seriously groovy, and seriously fun. It's written in an easy Latin jazz musical style. "Latin jazz" doesn't refer to the Latin language (which we will sing in the Vivaldi). Instead, it refers to a style of jazz which originated in some of the Spanish- and Portuguese-speaking countries of Central and South America.

En la Macarenita me dieron agua, En la Macarenita me dieron agua, más fría que la nieve en una talla.	Down in the Macarena I caught his glances, Down in the Macarena I caught his glances. I like the way he woos me, the way he dances.
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La Macarena Buena capa, buen sombrero, buena moña "pa un" torero.	The Macarena. Got a good coat; got a good hat; It's a good life for a torero.
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Yo no se aquella agüita lo que tenía, Yo no se aquella agüita lo que tenía, que me abrasaba el alma estando fría.	Down in the Macarena I saw her glancing, Down in the Macarena I saw her glancing. I like to see her moving, to see her dancing.
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La Macarena...	The Macarena...
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Me la dio una mocita de filigrana, Me la dio una mocita de filigrana, la más fina y "pulía" de "toa" Triana.	Down in the Macarena we live together, Down in the Macarena we live together. I like the way we're dancing through life together.
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La Macarena...	The Macarena...
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English: Bob Chilcott

If you would like to listen to some performances of these pieces, here are some LINKS. Of course, we will not be copying these tempi or interpretations exactly, but these performances will provide you with a good starting point in terms of style.

Vivaldi, Gloria (first movement only):

https://www.youtube.com/watch?v=BFYkYw1Palg&tab_channel=harpsichordVal

Mozart, Ecco quel fiero istante:

https://www.youtube.com/watch?v=kNZN_o1sGuQ&tab_channel=moltoallegro19

Mozart, Luci Care:

https://www.youtube.com/watch?v=Saoedygx8SI&tab_channel=moltoallegro19

Shearing, Who is Sylvia? (starts at 9 minutes):

https://www.youtube.com/watch?v=NL5gfa4cjdA&tab_channel=UniversityofNorthTexasCollegeofMusic

Geographical Fugue:

https://www.youtube.com/watch?v=uZfSolxrlWo&tab_channel=CenturySingersTAMU

Hold me, rock me:

https://www.youtube.com/watch?v=yIV7cpbnU3E&tab_channel=RichardJanzen

En la macarenita:

https://www.youtube.com/watch?v=AQ7A87a2a_s&tab_channel=NigelShort-Topic