

September 12, 2014 Executive Board Meeting

Honors Choir supplemental materials \*Please allow 1 hour on the agenda for approval of 2016 Honors Choir Repertoire.

Angel Gippert – Executive Board, Director of Honors Choirs

## **MSVMA HONORS CHOIR proposed MUSIC 2015-16**

### **HIGH SCHOOL HONORS CHOIR REPERTOIRE 2015-16**

**Kimberly Adams**

**HS – SATB**

**The Heavens are Telling**

**Joseph Haydn/Shaw-Parker**

**Lawson-Gould LG51147**

**AUDITION**

**Unclouded Day**

**arr. Shawn Kirchner**

**Boosey & Hawkes 48021256**

**REGIONAL**

*Uti vår hage*

Alfvén, Hugo

Gehrmans GE 11544

Sing Me To Heaven

Daniel Gawthrop

Dunstan House DH9101

O My Luve's Like a Red, Red Rose

Rene Clausen

Mark Foster Music MF3065

Past Life Melodies

Sarah Hopkins

Morton Music MM2001

**DIRECTOR COMMENTS:**

This goal for this particular program is to expose the students to a series of pieces in a variety of styles from different eras. There are 2 languages presented (in addition to one piece with nonsense syllables) - English and Swedish. I chose a Swedish folksong so that the students might get the experience of a foreign language that high school choirs don't typically use. The program doesn't use as many foreign languages as I ordinarily would program, since singing in Swedish will certainly take more rehearsal time than Latin, Italian, or Spanish.

The instrumentation for this program includes 2 pieces with piano, and the need for a violin and cello on one piece. Since I don't know precisely how much rehearsal time I have with the ensemble, I included 6 selections.

If this program seems too difficult, please let me know, and I will delete a selection OR substitute something with less divisi.

ALTERNATES: See attachment

**COMMITTEE COMMENTS:**

SATB- 1 song should be eliminated. I would suggest do either the Clausen or the Gawthrop.

SATB -I thought these choices were fine. I couldn't find a list of the past HC rep - was Sing Me To Heaven done recently with the TTBB choir? If that isn't true or not a problem, then I am fine. I would choose the Shenandoah as the alt piece if necessary.

SATB – Past life melodies: interested to see how this studies and sings. nice program

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**Wendee Wolf-Schlarf**

**HS – SSAA**

**A Jubilant Song**

**James McCray**

**Santa Barbara SBMP 31**

**REGIONAL**

**Tundra**

**Ola Gjeilo**

**Walton Music WW 1459**

**REGIONAL**

*Duerme Negrito*

arr. Emile Sole

Earthsongs S-117

Reasons for the Perpetuation of Slavery

Elizabeth Alexander

Seafarer Press SEA-091-00

Music Down in My Soul

arr. Moses Hogan

HL 08743329

**DIRECTOR COMMENTS:**

I am very comfortable with the total program I am submitting. I believe there are challenging pieces (*A Jubilant Song* and *Reasons for the Perpetuation of Slavery*) but there are wonderful opportunities to make beautiful music. The program is designed for the singers to explore different vocal colors and various musical styles throughout the program. I realize I have one selection that is SSA (*Music Down in My Soul*) but this piece and the opening selection are like bookends in that they reflect music and its joyful impact on the human soul. I will be working out a practical way to assign the SSA parts between the 4 sections. *Reason* is by far the most wide reaching selection, but I have taught this to my small select ensemble with relative short amount of rehearsal and they were captivated by the text and musical writing. They were drawn to the piece and really worked hard to bring musical life to the work. I believe if a small ensemble can do it, so can the large honors choir. In addition to the piano, a vibraphone would be the only additional instrument I would be using in *A Jubilant Song*.

ALTERNATES: A lot will depend on which piece the committee would like to replace. I wasn't sure how to enter my alternate pieces (should they be needed), so here is the information:

Ave Maria

Cesar Carrillo

SSAA Earthsongs, S-141

Sisters from "My Girls"      Gwyneth Walker SSA      Treble Clef Music, TC-153 3:51  
The Singing Place      Joan Szymko      SSAA Earthsongs, S-305

COMMITTEE COMMENTS:

SSAA- Are the 2 Venezuelan songs connected somehow or just separate songs? Many groups have done Tundra already and it makes the program really long with the slavery song.  
SSAA- this is a pretty heavy program. If Tundra has been done recently my recommendation would be to put in Sisters or The Singing Place.  
SSAA - oooo - I want to sing this program!! Excellent!

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**Clayton Parr**

**HS – TTBB**

**Praise Him  
Heaven**

Gentle Annie  
Epitaph on John Jayberd of Diss  
*Chela*  
*Pemulwuy*

**Michael Cox**

**Andre Thomas**  
Stephen Foster/arr. Parker-Shaw  
R. Vaughan Williams  
arr. Clayton Parr  
Paul Jarman

**Hinshaw HMC-1257**

**Mark Foster MF1016**  
Lawson-Gould LG00859  
Oxford University Press 95.115  
Earthsongs  
self-published

**REGIONAL  
REGIONAL**

DIRECTOR COMMENTS:

Dear committee: Here's the program I'm proposing below. There are a couple pieces on the list that are not cut-and-dried in terms of publication and procurement -- I beg the committee's indulgence --- but I think all this will work out well as is. The programmatic balance is good: two sacred pieces, two foreign language pieces (#6 has a few Australian Aboriginal words but is mostly in English).

Here goes, in concert order:

1. Michael Cox: *Praise Him!* (Hinshaw HMC-1257, 2:25) A really exciting opener with a good level of challenge. I'd put this forward as one of the regional pieces.
2. Stephen Foster, arr. Parker-Shaw: *Gentle Annie* (Lawson-Gould 859, 2:40) I'd like us to do this with guitar (see #5 below). An American classic in a sensitively done arrangement.
3. Andre Thomas: *Heaven* (Mark Foster MF 1016, 4:20) This is a powerful piece, I think it will work well with the group, and would be my second suggestion for a regional piece.
4. Vaughan Williams: *Epitaph on John Jayberd of Diss* (Oxford 95.115, 3:20) This is a rollicking *burlesca* about a dissolute, disgusting cleric who has died, but nobody is really too sad about it. This will provide challenge for the group in diction, memorization and characterization.
5. Georgian folk song, arr. Clayton Parr: *Chela* (earthsongs, 3:00) This piece is due out soon as the next piece in the Georgian music series I edit with earthsongs. We'll get a confirmation letter from earthsongs in a week or so. The piece is an ox-driver's lament -- Chela and Buska are the names of oxen who have worked so hard their backs are bent in pain. Brandon Acker, a former student of mine from Chicago, has agreed to come in and play the chonguri, the Georgian lute -- the edition will be for guitar as an alternate -- Brandon can also play guitar on #2 above. He's completed a Master's in guitar at Northwestern and is a really accomplished player. A good Georgian YouTube link: <https://www.youtube.com/watch?v=TsYnkzR8XJQ>
6. Paul Jarman: *Pemulwuy* (Australian, self-published, 4:00) Steve Lorenz and I were at the IMC Seminar, and Christopher Kiver from Penn State did a session on new male chorus music from Australia. Steve and I agreed that this piece would be a great one for the honor choir -- loved the energy, and the spirit and cultural importance of the text. Musical Resources has contacted the composer to see if he will allow them to act as a dealer for this piece, for purposes of MSVMA. Listen at the link below: <https://www.youtube.com/watch?v=dLft8FHofIM> (The piece starts at 3:20)

ALTERNATES: Mead: Down in the Valley (Galaxy)

arr. Bryan: Charlottown (Belwin)  
Jeffers: The Serpent (earthsongs)  
Mechem: Blow Ye the Trumpet (ECS)  
Thompson: Two Passages from Testament of Freedom (ECS 2139)

COMMITTEE COMMENTS:

TTBB- the ones I have look great but I didn't get the The Serpent song in my pack. I think his plan for the Georgian piece looks exciting.  
TTBB- like his pieces and enjoyed listening to the ones we didn't have copies of. Have you heard about the availability of the two "missing" pieces? I'm good with his program and look forward to hearing his instrumentalist!  
TTBB - Powerful Program

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## **Grade 6-7-8-9 HONORS CHOIR REPERTOIRE 2015-16**

### **Julia Holt**

### **6-7-8 SA**

**Days of Quiet Joy**  
**Sound the Trumpet**  
*Durme, Durme*  
Reuben, Reuben  
An Awful Tempest  
Kol Han'shamah

**Paul Basler**  
**Purcell/arr. R Robinson**  
arr. Audrey Snyder  
arr. Vijay Singh  
Jeffrey Cobb  
Robert Applebaum

**Walton Music WJMS 1051**  
**Carl Fischer CM9236**  
HL 08551516  
National Music Publishers NMP 282  
Mysterium Music [www.jeffreycobb.com](http://www.jeffreycobb.com)  
HL 00114511

**AUDITION  
CLINIC**

#### DIRECTOR COMMENTS:

#### ALTERNATES:

Niska Banja arr. Nick Page  
When I am Silent Joan Varner  
Psalm 150 David Brunner

#### COMMITTEE COMMENTS:

SA-good except the one Applebaum piece is 3 part..is there another arrangement?  
678 SA Overall good lit. I think 1-2 songs should be cut. 8 songs is a lot, and 3 of songs have some 3-4 part splits.  
"Sound the Trumpet" would be my first choice for the audition. Second would be "Psalm 150" but it has some 3-part splits and lots of unison  
SA- looks good. Is there a 2-part arr of the Applebaum? If not I think it should be replaced by Niska Banja.  
SA - looks like a fun program

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### **Kent Wattleworth**

### **7-8-9 SSA**

**The Mouse Madrigal**  
**The Poet Sings**  
Stand Together  
*Hamisha Asar*  
*Bora Maisha*  
Wake Me a Song

**arr. Steven Porter**  
**Z. Randall Stroope**  
Jim Papoulis  
arr. Nick Page  
Robert I. Hugh  
Andrea Ramsey

**Phantom Publications PPI 300**  
**Heritage Music Press 15/1376H-3**  
Boosey & Hawkes 48019165  
Boosey & Hawkes 48004912  
Boosey & Hawkes 48022596  
Sata Barbara Music Publishing SBMP 1027

**AUDITION  
CLINIC**

#### DIRECTOR COMMENTS:

An inspiring anthem about bonding together. It begins with a lilting quality and builds in intensity. The refrain text is, "If we stand together, we will sing forever of the dreams growing in our hearts..." This is a beautiful piece that is very accessible. I think the students will love it. I'm picturing them starting in some formation spread out all over the stage and walking throughout the song to get to the risers, stopping along the way to sing the refrains.

The Poet Sings The text of this piece encourages one to change the world wherever you are. Its voice range is perfect and allows for the altos to sing in their higher range for a few bars with the sopranos in the beautiful moment on the text, "Moriah". There are great opportunities for some awesome diction to create beautiful imagery! I intend to have a speaker (or speakers) read the paragraph on the inside cover before the song.

Mouse Madrigal This lighthearted setting of the children's tune, "Three Blind Mice" will be a laugh for the audience, and a little fun in the middle of the program to keep their attention. The voice parts are independent much of the time and will be a nice audition piece. I plan to have the singers act out the story a bit to really make it come to life.

Hamisha Asar Set in 7/8 and in minor, the melody of this song will provide a bit of a challenge. Because of the augmented 2nds, which create a modal quality, it is typical of some Jewish melodies. The Spanish Hebrew text, spoken by the Sephardic Jews, is appropriate for the Jewish holiday, Tu Be'Shevat. It celebrates the time when sap begins flowing from the trees in the spring. Hamis

Wake Me A Song I love "Wake Me A Song"! It is so beautiful, interesting, and it has a very uplifting text. There is so much potential for artistry in this piece.

Bora Maisha This is a very fun choral imitation of Kenyan pop music. A very rhythmic, energetic, yet light style will have the audience bouncing in their seats. There are opportunities for a small group and a soloist. In addition to the Djembe and shaker, I would like to add electric bass to further add a "Kenyan pop flare". There will be some movement by the singers involved. The text talks about unity, peace, life being the best gift, and all of us being brothers and sisters.

#### ALTERNATES:

## COMMITTEE COMMENTS:

SSA- seems too long again and difficult. The Cobb piece and the Papoulis piece alone are very challenging 789 SSA Good varieties of selections. Four of seven songs have some (or all) foreign language. I think it's doable, but it's pushing towards too much foreign language for the learner and the audience. Audition piece? Mouse Madrigal is the only 3 part a capella song and it has a lot of fermata's, 2 tempo changes, and a caesura. That will it difficult for trios to audition without a director.

SSA- looks good.

SSA - nice contrasts

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## Emerick Dee

## 7-8-9 TTB

### Courage Lives

### I Wish I Was Single Again

*Ose Shalom*

Moses

Tell My Father

Seize the Day

### Mark Patterson

### Linda Spevacek

John Leavitt

Medema/arr. E. Dee

Wildhorn/arr. A Ramsey

Menken/arr. R Emerson

### Heritage Music Press 15/2089H AUDITION

### Shawnee Press C-283

HL 08703355

Word Music/manuscript

HL 02501096

HL 08742606

CLINIC

## DIRECTOR COMMENTS:

Dear MSVMA Honors Choir Directors,

It is with great anticipation that I write this letter to you all regarding my song selections for the 2016 7-8-9 TTB State Honors Choir. All of this experience has provided me with a wonderful perspective on the honors choir experience and the opportunities and limitations of each particular group. While each year has provided different challenges and exciting moments, the 7-8-9 choirs in particular have proven to have many of the same issues. One particular issue each year has been handling ranges – especially with boys' changing voices. My own students who have participated in the honors choir program have experienced the challenges of voice changes from the initial audition in October to the performance in January. They've handled it remarkably well, but it has been a challenge at times. In selecting the songs listed below, I spent a great deal of time examining voice ranges for each voice part in each song and compared them with previous years' state honors choir literature, especially last year's 7-8-9 TTB music and even this year's TTB music. I am confident that the overall ranges found in each song will work well for the students chosen to participate in this choir. That being the case, I have identified notes that will need to be edited to accommodate some of the singers' ranges. In some instances this may be as simple as doubling one of the other voice parts instead of singing the notes as written or singing an octave higher or lower in a few instances. In other places, I may have only basses sing a particular line instead of basses *and* tenor 2. These instances are rare and I am confident that any deviation from the original score would not negatively affect the sound. Rather, I believe that any such changes will enhance the overall performance and will help the singers to feel successful without expecting them to sing notes that may be uncomfortable or completely out of their range. The following list is in final performance order for the January Concert @ MMC. Songs #7 & #8 are *alternates*, and as much as I love both of them, I really *don't* want to teach them anywhere close to as much as I want to teach the first six songs listed. Song #5 is listed as *optional* because I have spoken with some other former honors choir directors who encouraged me to consider five songs instead of six with the length of song #4 being equal to two songs. The program length for songs #1-6 is right at the 22-minute time limit. Removing #5 would take it to 18 minutes

### 1. *Courage Lives* – Mark Patterson – 3:40 (AUDITION)

I *LOVE* this song! I think it is the perfect audition piece for this choir! There is a terrific recording of the *Texas Music Educators Association Region 9 2010 Boys Honors Choir* performing this song on YouTube. It is definitely challenging, but Mark Patterson, who really understands the changing male voice, has done some masterful writing with this song! The brief two measures of divisi on pg. 4 will be limited to three parts for the audition. The ranges are healthy for 7-8-9 TTB with Tenor 1: G-A, Tenor 2: G-G, and Bass: B-D. Compared to the overall ranges of the 2014 TTB Choir under the direction of Doug Armstead, I am confident that this range will guarantee that each singer can sing an appropriate range for an enjoyable and successful experience in the 2016 TTB Choir! *2014 overall ranges were: Tenor 1: E-A, Tenor 2: E-F, Bass: G-D*

### 2. *I Wish I Was Single Again* – Linda Spevacek – 2:00 (CLINIC)

Having participated in the audition / clinic day rehearsals and performances for several years now, one of the constant challenges is that the clinic piece is often *too difficult* to rehearse in less than an hour knowing that the students did not have to audition on that song. The years that the clinic pieces have been a success were the years that they were very fun songs that the students wanted to learn as much as if not more than the audition piece. I believe this is just that piece. This song has some wonderful homophonic chords reminiscent of some 16th and 17th century music in the slower sections, all the while providing young men with a text that will keep them smiling and laughing – and hopefully their audience too!

### 3. *Ose Shalom* – John Leavitt – 2:30 (STATE)

This song is a standard, but it's one of my favorites! Add a violin accompaniment and the audience will be mesmerized by the gorgeous lines and rich harmonies. The Hebrew text is simple and fairly repetitive, but provides a great opportunity to work on pure vowel formations in a foreign language. There is a wonderful optional solo to feature a *bass* voice (basses *never* get solos)

### 4. *Moses* – Ken Medema / Arr. Emerick Dee – 7:30 (STATE)

This is my *"please let me do this song"* plea. I have taught the SATB arrangement of this song to my students twice now and it has become my students' all-time favorite song they've ever sung! Ken Medema is a blind singer / songwriter, pianist, and improvising storyteller. He travels throughout the USA and Canada performing concerts in churches and storytelling at school assemblies and other similar engagements. I have been in touch with him via e-mail and phone conversations about rearranging his SATB anthem (originally a tenor solo) for this TTB state honors choir. After hearing my choir's performances of

his SATB arrangement he responded with a resounding, "YES!" I have since received copyright permission from the publisher to rearrange / re-voice this spectacular song! I have the necessary permission to print up to 150 copies of the new arrangement for this performance. At this point I have not completed the work in *Finale*, but I have extensively "edited" the SATB arrangement to reflect the changes I would make. Upon approval, I will complete the arrangement. I *know* the TTB guys would **love** this song. It would definitely be a challenge, but it's surprisingly simpler than it may appear at first glance. **Please...**

**5. Tell My Father – Arr. Andrea Ramsey – 4:00 (OPTIONAL)**

This song would be icing on the cake and may be more than we need in the program. However, it is such a **great** song and so fitting for 7th, 8th, and 9th grade young men to sing that I would love to include it if the panel feels we can handle everything. But, I'd much rather remove this song and keep #1 – #4 and #6 if necessary. That said, it is mostly written in two parts with some solo sections and quite a bit of repetition, so I think it would be a relatively quick learn.

**6. Seize The Day – Arr. Roger Emerson – 2:25 (STATE)**

I can hardly wait to end the concert with this song! I still remember attending the MMC the first year it was in Grand Rapids and hearing a choir singing this at Fountain Street Church. From the a cappella choral opening to the driving rhythms and powerful text to a flurry of a finish, it has it all – guts and glory – "one for all and all for ONE!" It's mostly two parts (even though it says, TTBB – it's not).

**7. Inscription of Hope – Z. Randall Stroope – 3:00 (ALTERNATE)**

**8. O Sifuni Mungu – Arr. Roger Emerson – 4:30 (ALTERNATE)**

ALTERNATES: see above

COMMITTEE COMMENTS:

TTB- Good

789 TTB Too much lit. The boys will love "Moses", but it will take a lot of work to pull it all together. The performance time for "Moses" is 6-8 minutes. That's equivalent to 2 or 3 middle school octavos. If keeping Moses, then cut 2 songs, and I think one should be "O Sifuni Mungu". This is another song that the gents would love, but it would be too much to pull off both pieces. Unless.....you cut 2-3 other songs.

TTB- Any word on the TTB arrangement of Moses? My only concern would be two pieces from musicals is a bit "theater heavy" .... I know it's MS boys and they are both fun/pretty pieces. Maybe choose one and put in Inscription of Hope?

TTB – Seize the Day: not fond of this for honors choir. The program is OK

GENERAL: Make sure that the split voice parts (or combining of 4 into 3) are explained up front