

NOTES ON BEETHOVEN AND BRUCKNER

Dear Singers,

Congratulations on your acceptance to the 2011 Texas All-State TTBB choir! I very much look forward to working with you.

Please take note of the general points below on the Beethoven *Hallelujah* and Bruckner *Ave Maria*. We'll do much more with these pieces musically during rehearsal, but these notes will help us prepare them the same way.

Thanks much,
Paul Rardin

Beethoven *Hallelujah* from *Mount of Olives*

- tempi as indicated: please note that beginning with the Allegro (page 4), I will conduct in 2, not in 4
 - beginning with the Allegro (page 4), please add measure numbers to the first measure of each system (in addition to the printed *Maestoso section*)
 - sing marcato: fortissimo, but buoyant and agile (not heavy and sustained): "Legato is the enemy"
 - at dotted rhythms, leave a sliver of space between the long note and the short
 - always honor text stress: never HAL-LE-LU-JAH, always hal-le-LU-jah
 - page 3, 3rd measure; breath after "jah"
- Allegro section* (make sure this first measure is numbered "1")
- continue to sing marcato, but now with even more bounce and lightness
 - find every "Lord" in your part: if it's a dotted half note, please change it to half note followed by quarter rest
 - find every instance in your part of a note tied to itself across a barline: write in a crescendo

- beginning measure 70: stay light on your feet! In groups of 4 eighth notes, imagine a slight space after the first note. Think "ping-pong ball" rather than "bowling ball"

Bruckner *Ave Maria*

- measures 1-9: solo trio, to be auditioned during the festival
- measure 10: tutti
- beginning measure 21: Please note which choir you sing in based on the following:

CHOIR 1:

Areas A-D

CHOIR 2:

Areas E-G

- legato always: "Marcato is the enemy."
- Roman Latin always: a = ah as in father; e = eh as in fetch; i = ee as in fleet; o = aw as in fawn; u = oo as in food; s always unvoiced (sss, not zzz)
- when your part divides (T2 in m. 11 and m. 20; B2 in 19, 20, 34, 35); use the same divisi as above with Areas A-D singing the top note and Area E-G singing the bottom note.
- observe text stresses always: YEH-soos; sanc-ta-ma-RI-a, etc.