

Notes from Liederkranz 2015: Simon Carrington

Sightreading - Drop them in the deep end (in a constructive way)

SC believes that the best way to experience this is through Renaissance music.
“Polyphony is perfect for sightreading ... to get lost in it and to find your way out.”

We should think about infusing more expressiveness in the line.

SC thinks the minor mode speak to students.

SC mentioned *Missa Gaudeamus* by Josquin as something with great opportunities for dissonance and shape

Rhetoric – what the piece is built around.

His method:

1. Underline stressed syllables
2. Mark suspensions

Train the singers to do the same. Allow the text to inform us. “Tasting the Text: the Missing Ingredient”

Emendemus in melius, Byrd

<http://www2.cpd.org/wiki/images/5/52/BYRD-EM2.pdf>

We listened to *Infelixeco*, an album by Philippe Herreweghe. Track: *Emendemus in melius* by William Byrd. It is the only track he suggests from this album.

Then we went through the piece.

Things that came up:

- We marked text stress and suspensions.
- We looked for the 6th relationships, which he believes are an expressive device harmonically.
- Move toward the suspensions, then release
- Ignore the barlines
- No patterns – conduct the words
- He mentioned we should look at: *Libera nos* by John Shepherd
- There is a GIA edition with his markings.

Solveig brought up the Casals quote about the penultimate note being the most important. SC said the dominant should be stronger than the tonic.

Salve Regina, Lasso

<http://www2.cpd.org/wiki/images/sheet/lass-sa4.pdf>

We didn't look at it. But, SC and Bruce were discussing how great the Salve Regina text is ...

Egressus Iesus secessit, Gamboa

Paul Hillier has a choir in Portugal at Casa de Musica. Pero de Gamboa came to Simon Carrington's attention through this relationship. We listened to a recording from: *Music of the Renaissance Portugal II: the music of Duarte Lobo, Pedro Cristo, Pero de Gamboa* by the Cambridge Taverner Choir; Owen Rees Director, Stephen Farr, organ.

SC always looks for bloch chords as they probably mean something coming out of polyphony. He likes interesting cadences.

He spoke for a bit about de Wert's *Valle, che de Lamenti miei* with poetry by Petrarch. And, that he liked Petrarch for it's expressive qualities.

I wrote down: Aaron Jay Kernis *Ecstatic Mediations*, Palestrina *Missa Ave Maria*, Huelgas Ensemble directed by Paul Van Neval – album *Utopia* (SC mentioned that this director has a knack for picking great literature).

This is the piece of Pero de Gamboa that SC likes the best.

SC told a story about doing a Mozart Litanie with NEC. He said that equal weight of the notes in the strings (particularly the bass) is death. The bass can control everything and obliterate shape if not informed properly.

Think about none of the beats being heavy ... independatn messe di voce

Le Reniement de St. Pierre (The Denial of St. Peter), Charpentier

[http://www2.cpd.org/wiki/index.php/Le Reniement de St. Pierre, H. 424 %28M arc-Antoine Charpentier%29](http://www2.cpd.org/wiki/index.php/Le_Reniement_de_St._Pierre,_H._424_%28M_arc-Antoine_Charpentier%29)

French Latin

There is potential to do Letter F separately as a stand-alone piece.

Jehova, quam multi sunt hostes mei, Purcell

[http://www2.cpd.org/wiki/images/a/a4/Purcell Jehova quam multi.pdf](http://www2.cpd.org/wiki/images/a/a4/Purcell_Jehova_quam_multi.pdf)

We listened to a John Scott recording of this. SC said that Purcell only wrote two motets and the other is lost.

When Mary Thro' the Garden Went, Stanford

<http://www2.cpd.org/wiki/images/sheet/stan-mar.pdf>

Study the structure of the sentence and find points of emphasis.
Create differing weights of syllable.

Sing an English text as it would be read by a good English speaker
Read the text aloud and dwell on the most expressive words
Show the accentuation with your hands
Guide singers to vary the color of the choir
Sing at different ages, etc.
Guide them to sing with differing amount of vibrato: no vib, a little vib, a lot of vib,
etc.
Sing with varying degrees of air in the tone

Sunday Morning

MacMillan – Seven Last Words of Christ

Guerrera – usque quo Domine oblivisceres me

MacMillan – Strathclyde Motets. MacMillan is a very strong Catholic in Scotland ...

Boosey published

SC mentioned Mairi by James MacMillan as a great piece that ends with a high C# in the soprano decrescendo-ing to pp

Short discussion of vibrato – wobbling without a purpose

Strathclyde Motets, MacMillan

We listened to a recording: *Tenebrae* New Choral Music by James MacMillan sung by 'Capella Nova,' directed by Alan Tavener

1. Factus est Repente
2. Dominus Debit Benignitatem
3. Data est mihi omnis potestas

He is performing the Brahms's Warum right after the Strathclyde Motets ...

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to Brendan Slevin OP

FACTUS EST REPENTE

for SSAATTBB a cappella
from *The Strathclyde Motets*

Music by
JAMES MACMILLAN
(b 1959)

Communion motet
for Pentecost
Acts 2: 2, 4

ping

Largo suddenly there came a sound from heaven.

dogun interpret more

Largo
ff *sonore*

SOPRANO
I
II

ALTO
I
II

TENOR
I
II

BASS
I
II

PIANO
(for rehearsal only)

Fac - tus - est re - pen
Fac - tus est re - pen

Handwritten annotations: "suddenly" above Soprano I, "suddenly" above Soprano II, "5f" above Alto II, "2" above Tenor I, "3" above Tenor II, "2" above Bass I, "3" above Bass II.

* Note: acciaccaturas always on the beat

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Dedicated to His Grace, the Archbishop of Glasgow, Mario Conti

DATA EST MIHI OMNIS POTESTAS

Communion motet for
Ascension Day
Matthew 28: 18, 19

for SSAATTBB a cappella
from *The Strathclyde Motets*

Music by
JAMES MACMILLAN
(b 1959)

Adagio ♩ = c66

SOPRANO
I Da - ta est mi
II Da - ta est mi

ALTO
I Da - ta est mi
II Da - ta est mi

TENOR
I Da - ta est mi
II Da - ta est mi

BASS
I Da - ta est mi
II Da - ta est mi

PIANO
(for rehearsal only)

* Note: acciaccaturas always on the beat

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Laudi Alla Vergine Maria – James MacMillan ... we gathered around a couple of scores and listened to this

He is pairing the Mendelssohn *Magnificat in D* with the CPE *Magnificat in C* (Which takes very virtuosic soloists), you could use the JS Bach *Magnificat* instead, and then he did the Mendelssohn Ave Maria with winds instead of organ.

Room Full of Teeth
Cantus from Minneapolis

Bruckner Mass with all winds ...

Belshazzar's Feast – the choir sings a lot

There is a volume that lists Music for Choir and Wind Ensemble. It is a dissertation from Colorado.

Vibrato – he notates in his music and has the singers do the same ... NW for 'No Wobble'

He plays singers like Anne Sofie von Otter and Joyce Didonato

NEC – Choir is required for four years

Warm-ups

He said he likes to start getting the air moving
Then he said he likes doing a lot of warm-ups at a piano dynamic level
No flapping or wobbling

Intervals Exercise

The image shows a musical exercise in 4/4 time, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The exercise is divided into three measures by double bar lines. The first measure shows a half note G4 in the treble and a half note B3 in the bass, with the label "minor 2nd" below. The second measure shows a half note A4 in the treble and a half note C4 in the bass, with the label "major 2nd" below. The third measure shows a half note B4 in the treble and a half note G3 in the bass, with the label "minor 3rd" below, followed by "etc." to the right. The notes are written as quarter notes in the treble and half notes in the bass.

He talked about getting a silent breath by putting your tongue in an [i] position, then up to the palate and breathing through the nose

John Goldsmith's Calibration Exercise

The first system of the exercise consists of two staves, treble and bass clef, in 4/4 time. The treble staff begins with a G4 quarter note, followed by a B4 quarter note with a flat, a B4 quarter note with a flat, and a G4 quarter note. The bass staff begins with a G3 quarter note, followed by a B3 quarter note with a flat, a B3 quarter note with a flat, and a G3 quarter note. A double bar line separates the first two measures from the next two. The second two measures of the treble staff start with a G4 quarter note, followed by a B4 quarter note, a B4 quarter note with a sharp, and a G4 quarter note. The bass staff continues with a G3 quarter note, followed by a B3 quarter note, a B3 quarter note with a sharp, and a G3 quarter note. Below each staff, there are two horizontal lines, each with a bracketed 'u' above it, indicating a vowel sound to be held during the exercise.

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The second system of the exercise consists of two staves, treble and bass clef, in 4/4 time. The treble staff begins with a B3 quarter note with a flat, followed by a B3 quarter note with a flat, a B3 quarter note with a flat, and a B3 quarter note. The bass staff begins with a B2 quarter note with a flat, followed by a B2 quarter note with a flat, a B2 quarter note with a flat, and a B2 quarter note. A double bar line separates the first two measures from the next two. The second two measures of the treble staff start with a B3 quarter note, followed by a B3 quarter note, a B3 quarter note with a sharp, and a B3 quarter note. The bass staff continues with a B2 quarter note, followed by a B2 quarter note, a B2 quarter note with a sharp, and a B2 quarter note. Below each staff, there are two horizontal lines, each with a bracketed 'u' above it, indicating a vowel sound to be held during the exercise.

Then we talked about *Sing Better as You Age* by Victoria Meredith from Santa Barbara Music Publications