

2023 Salzburg Festival Conductor Preparation Notes
Edith A. Copley, conductor

I'm really looking forward to a fantastic festival with Music Celebrations International in the Salzburg Cathedral in late June! Thank you for participating in this wonderful international adventure to Austria!

Here are some performance notes (in concert order) to help you and your singers prepare for the festival. Please put all markings in the scores and work out voice part *divisi*, so 3-part splits in the soprano/alto or tenor/bass are balanced within your choir.

We will not memorize all the music. However, the *exception* is "Modimo," in the middle of the program, which will require movement. All singers will need a black folder or an I-pad with a black cover.

Have a great time preparing the 2023 MCI Salzburg Festival music. I can't wait to meeting you and hear our first rehearsal together!

Kindest regards,
Dr. Copley

Fanfare for a Festival
by Ron Nelson

<https://www.youtube.com/watch?v=qMO85IZa8Bg>

We will begin the concert with this exciting setting with full brass and timpani published in 1960. It has stood the test of time and will be a glorious in the cathedral.

- Please number all the measures, if they are not in your edition of the score. (38 m. total)
- Please release/breathe on the following downbeats: mm.3, 5,7, 9, 25, 27, 29, and 31.
- These downbeats should have strong final consonants: "praise" Z[I], "music" [K]
- Please release/breathe on beat 4 at mm. 11, 21, and 36.
- Add a slight lift after "praise" (dotted quarter-note) in m. 3, 25, and 27.
- Energize 8th note pick-ups in mm. 3, 7, 25, and 27.
- Altos: add an 8th rest after "hearts" in m. 15.
- All voice parts: add an 8th rest after "melody" in m. 17.
- Altos and tenors add an 8th rest after "peace" m. 19.
- All voice parts: add an 8th rest after "peace" in m. 20.
- Please note the rhythm in m. 5 is different than m. 27.
- Please observe all dynamic markings.

Ubi caritas
by Ola Gjeilo

<https://www.youtube.com/watch?v=zvI5sNucz1w>

This octavo written in 2001 and published in 2007 was Ola Gjeilo's first piece to receive international attention. He composed it in a chant style, but the melody is entirely original. The translation can be found in the front cover of the score.

- Each note in each phrase should move to the stressed syllable.
- More importantly, the pitches that follow must be *sung less*.
- The music typically energizes across the barline followed by a *diminuendo*.
- Do not breathe in the following places:
 - mm. 3, 9, and 35 after "*amor*"
 - mm. 6, 13, and 38 after "*unum*"
- Please add an 8th rest in the following places:
 - mm. 18 and 22 after "*jucumdemur*"
 - mm. 20, 24, and 26 after "*vivum*"
- Careful at the following measures:
 - m. 15 tenor (B) and bass (C#)
 - m. 22 alto ascending line
 - m. 34 beat 4 for basses
 - m. 29 balance unison in all voices
 - m. 33 soprano (F#) and alto (E#); bass (B to A#)
 - m. 37-38 bass melodic line
 - m. 41 soprano (A) and bass (B)
 - m. 44 altos sing A# softly to balance the chord

Geistliche Lied, Op. 30 (Lass dich nur nichts nicht dauren)

by Johannes Brahms

<https://www.youtube.com/watch?v=5tGPUOoWgDo>

This is by far my favorite Brahms motet which we will perform with the Salzburg Cathedral organist. (Eager to hear the final "amen" soar into that space.)

- Since this festival is in a German-speaking country, it is very important that our German pronunciation is well-prepared and accurate.

Here are two websites with German pronunciation spoken with IPA
and word-for-word translation provided

<https://www.youtube.com/watch?v=aZS8CBM9Mfs>

https://www.youtube.com/watch?v=sXfLeb_27Hw

- The tempo will be between 52-56 for the half note. Be careful that the tempo does not slow down. Have the singers tap subdivisions of the beat.

- The cathedral acoustics will literally “eat” our consonants, so they will need more presence. Important that we sing strong initial consonants *ahead of the beat*.
- A general rule when singing German is second syllables are almost always sung less.
- Since much of the score is in half notes, please energize the “back half” of each note to create a strong sense of legato.
- Please write in the English translation and IPA in the score or a phonetic spelling for those who do not know the International Phonetic Alphabet.

I’m not a big fan of rehearsal part tracks with an electronic keyboard, but the following YouTube websites may prove to be helpful for some of your singers.

Geistliche Lied (Brahms) YouTube Part tracks for Rehearsal

Soprano: <https://www.youtube.com/watch?v=sjqtZMZIN5Q>
 Alto: <https://www.youtube.com/watch?v=1V9Un79nnf8>
 Tenor: <https://www.youtube.com/watch?v=J4Kz5j6Gx4Q>
 Bass: <https://www.youtube.com/watch?v=UKGN5XhPdZ0>

Modimo

arranged by Michael Barrett

<https://www.youtube.com/watch?v=y3F8QvOHQSI>

- Please read the inside cover of the score; it has a pronunciation guide with the IPA.
- The trickiest part of this South African piece is the rhythm found in mm. 25-26 & mm. 43-44.
- Three-part divisi in T/B: mm. 10-11; mm. 18-19; mm. 34-35; mm. 60-61.
- Baritones really bring out your part in mm. 24, 28, 42, and 46.
- page 7: Basses will sing first, but then we will ADD tenors, then ADD altos, then ADD sopranos. Everyone sings this page one more time (5th repeat) at *forte*.
- This piece will also have choreography and uulations! See this YouTube Video of Michael Barrett’s choir performing “Modimo”: <https://www.youtube.com/watch?v=dzrKxbqeGF0>

Non nobis, Domine

by Dan Forrest

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

This was premiered in the Salzburg Cathedral for a World Choral Festival in 2018. It is based on the first verse from Psalm 115 (*Not unto us, O Lord, but to your name be the glory*). It opens with two measures of chant sung by a small ensemble of soprano and altos located in the two

balconies *above* the choir. I would like to have a couple singers from each ensemble featured here. They will need clear, light voices with very good intonation, especially since the orchestra enters 11 measures later.

- Carefully look at each part and add an 8th rest wherever there's a comma.
- *Exceptions:*
 - m. 15-16: soprano no breath
 - m. 36: all voice parts breathe on the "and of 4"
 - m. 56: no breath for A1 and A2 after "*gloriam*" *Crescendo* instead.
 - m. 57: no breath for A1, A2, T2, B1, B2 after "*nobis*"
- Stagger your breathing at the top of page 6. Do not breathe at any barlines.
 - All voice parts breathe at m. 42 on the "and of 4"
- m. 46: tenors divide and all basses on the bass line (rather than a 3-part *divisi*)
- page 8: Only S I sing here—NO second sopranos
- m. 60: S2 re-enter
- mm. 60-64: Only Alto II sing here—NO first altos
- pick up to m. 67 through m. 70 as written (divided tenors and all basses on bass line)
- m. 68: A1 re-enter
- m. 71: sopranos and altos sing as soft as humanly possible; equal three-part *divisi* in T/B
- Observe all the dynamics, especially the *messa di voce* [<>]
- In Latin:
 - all [o] vowels are pronounced [aw]
 - the "r" is flipped; if a singer can't do this, they should sing a "d"
 - "e" vowel is pronounced with a very closed "eh" (no jaw drop)
 - "i" vowel is pronounced as "ee"

We Shall Walk Through the Valley

arranged by Undine Smith Moore

<https://www.youtube.com/watch?v=3ItO8m2eCCI>

Undine Smith Moore (1904-1989) is considered by many to be the "Dean of Black Women Composers" and was best known for her choral music. This spiritual is very straight-forward in a strophic form.

- Tempo is marked at half note = 55 It will be conducted in two.
- Opening 4 measures sung on an open "aw" rather than a bright "ah"
 - (S1 only for the first measure)
- The bottom of the first page is all connected; stagger breathing.
- First time through pages 3-5 is *piano*; second time is fuller (*mezzo forte*)
- mm. 11-13: T/B in a 3-part *divisi*; back into 2 parts in m. 13
- m. 13: A, T, and B add a quarter rest on the "and of 1"

- m. 15: B add a quarter rest on the “and of 2”
- m. 16: A add a quarter rest on the “and of 1”
- m. 17: SATB add a quarter rest on the “and of 1”
- m. 18: slight lift by all after “Jesus”
- m. 20: B add a quarter rest on the “and of 1”
- m. 21: SATB add a quarter rest on the “and of 1”
- m. 28: T/B no breath after “Lord”
- Second ending will have a fermata

Gloria

by Randol Alan Bass

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

This multi-sectional setting of the *Gloria* has been around for over 30 years and is one of my favorites, too. I know you will enjoy learning this for the festival.

- The opening tempo will be 92-96 = quarter note
- A quick release on beat 2 is needed in mm. 3, 5, and 7
- Be ready for the 8-part *divisi* on the page turn into m. 9
- *Crescendo* at m. 17 should grow to *mezzo forte*+
- Re-set to *mezzo piano* at m. 20
- mm. 35-42 stagger breathing; SATB breath on the “and of 3” in m. 42
- mm. 43-50 stagger breathing; release/breathe on downbeat of m. 51
- mm. 54-62, add an 8th rest or lift wherever there’s a comma or period.
- m. 59, no breath and *crescendo* after “*propter*”
- m.74, no breath after “*Pater*”
- mm. 77-78: this section is in a *very slow* 4
- m. 79 is in six; 8th note = 96-98
- At m. 81, sopranos only sing the melody; alto 2 sing tenor line; tenor sing baritone line and basses on the bass 2 line
- mm. 98-99, watch four-part *divisi* in T/B and double check pitches here
- m. 100, SATB breathe on beat 6
- mm. 101-102: accuracy in the T/B melodic lines
- m. 104, SATB breathe on beat 3
- m. 105, 8th rest after “*dexteram*” and “*nobis*”
- At m. 106, tempo is 120 = quarter note
- m. 118, work to solidify the 6-part chord on beat 2

- Between mm. 132 and 133: no breath
- m. 128 and 136, breathe on beat 3
- m. 134, breathe on beat 2
- m. 141, release on the downbeat
- mm. 147-164, stagger breathing; work out balanced 3-part *divisi* in T/B and later in S/A
- m. 162, breathe on “and of 2”

- Add a voiced “n” after every “amen”; breathe after mm. 174, 176, 178

I hope you enjoy preparing this repertoire for the 2023 Salzburg Festival, and I look forward to meeting you and working with you this summer!