

Songs of Healing and Hope

by R. Kevin Boesiger

The following pieces will be sung in order without a break for applause. We are performing them like a multi-movement work. The first 4 pieces have been in publication but the final movement was composed for this concert and will be premiered with the first performance being on the concert in June.

The following performance notes are just a few things I wanted you to be aware of as you practice the music. If some of these things can be fixed in advance to our rehearsals in NYC, it will save us some time. Please know my tempos will certainly change because of the hall, size of the choir and how we all gel in rehearsal. The rehearsal recordings do not always have exactly what I want. I will make the adjustments as we rehearse together.

All rehearsal tracks and these performance notes are on my website at:

www.kevinboesiger.com/carnegie

This is an unlisted page so you will need the address to access it.

I am looking forward to an amazing concert with you all! Thank you for being a part of this event!

I - SOLI DEO GLORIA

1. Be sure all vowels are pure Latin pronunciation.
2. The opening choral fanfare should have lots of energy. A similar fanfare will return in the final piece as well.
3. Keep the mixed meter sections very rhythmic.
4. The lyrical section (mm. 40-61), MEN very legato, WOMEN keep the rhythmic feeling going throughout.
5. Watch for all crescendos and execute them all.
6. The last GLORIA is very strong but in octaves so it must be spot on for pitch!

II - HERE IN THE SILENCE

1. Watch for rests, these are the places where you can take a breath. Otherwise carry through or stagger breathing throughout.
2. Dynamics are extremely important in this piece. Make a difference between your mezzo piano and mezzo forte.
3. NO BREATH at measure 43, the singers on the recording take a breath - PLEASE do not follow them - make a crescendo leading to the downbeat of 44 and take your breath in m. 45.
4. I will use rubato in this piece more than the recording does - be ready for that.
5. We will stagger breathing on the final note and put a very, very small "s" on the end.

III - BE MY GOD

1. I will be conducting this piece in 2.
2. Breathes can be taken only on the rests written in the music.
3. The verses have a syncopated feel - emphasize it - sing very rhythmically.
4. The chorus (starting m. 43) is very tight harmonies. Be sure to be accurate on your pitch.
5. The bridge (mm. 60-76) is also rhythmic and the biggest moment of the piece. The text is also very declamatory - sing with conviction.
6. Stagger breath when needed, especially mm. 92-94.
7. The ending we will cut off as the piano plays the last note. Carry "God" to the downbeat of the last measure.

IV - THERE IS A BALM IN GILEAD

1. Think long lyrical lines - very legato throughout.
2. Always put a little crescendo into the moving half note chord changes in the middle of each chorus (mm. 8-9, 24-25).
3. No breath following the chord changes (mm. 29-30) and leading into m. 31. This is one of the big moments in the piece. Take your breath on the rest in m. 31.
4. Watch dynamics throughout.
5. Crescendo into the fermata at m. 44. Stay strong holding the chord - no decrescendo.
6. It ends very quiet. The last "in Gilead" should be piano. Basses be very careful as you move to the final E flat.

V - LOVE MOST EXCELLENT, LOVE DIVINE

1. The opening should feel the same as the opening from SOLI DEO GLORIA - very grand!
2. Make sure to really articulate throughout - I want the message to be clear.
3. At mm. 33-35 don't be afraid to really punch those words. The singing should match the text.
4. Bring our inner moving parts at mm. 46-49. This is an extension of the chorus from the first time around.
5. Know where your part goes when we go into the new section at mm. 54-63. Some non-typically chords here.
6. I will use rubato (more than the recording) during the a cappella section at mm. 80-85). No breath after the first fermata at m. 81.
7. The orchestra rejoins us at m. 86 the following measures are a huge build up for the key change. Everyone sing out.
8. The final verse at m. 91 is big but save something for the very end. I also need a few sopranos on the descant part.
9. At m. 98 the first "O love" is end of the descant - all sopranos join on the "O love" leading to the downbeat of m. 99 - this also a tempo.
10. The ending is like the beginning - m. 117 is obviously the climax but save something for a crescendo into the final cut-off. Sopranos who have the B flat in them, we will determine how many needed for the concert hall.