

Performance notes from Georg Stangelberger:

Veni Domine: This piece will be performed with German-Latin pronunciation. Please refer to the pronunciation guide supplied. The intro should be very solemn and grand, the rest of the first and the last part should be very smoothly flowing in the tradition of romantic compositions. The middle part should be more defined. Take care that end syllables are taken back (softer). Dotted quarters and eighth notes should be sung with an accent and subito piano. The long notes of the Soprano 1 in the middle part should have a nice development of tone to it.

Amani: This song should boast of energy. Please listen to the pronunciation guide and make sure not to pronounce the end consonants in “paix” and “fort”. French also calls for straight vowels so please no diphthongs.

Evening Song: In the first and last part the lower voices should just provide a feel of peace and tranquility – like a carpet of sound. Soprano 1 with clear diction but nevertheless in the mood of the piece. Middle part will be a tad faster. Tempo will be slow but also with an amount of freeness to allow the interpretation of the text.

Ching-a-ring Chaw: Very bouncy and lively. Careful not to rush. Be careful to count properly on the ending notes.

The Poet Sings: Please make sure to extend phrases. First phrase is from measure 5 to measure 12. The next phrase ends in measure 29. Build up the phrases properly and find the highpoint to aim to.

Joyful, joyful: Intro is quite free in gospel style. From measure 26 on very rhythmical and bouncy. Repeat is not done on your rehearsal tape but will be done at performance. We will decide at rehearsals if solo parts will be sung as solo or small group.