

Dear Singers,

Welcome to the Beethoven party! The information here is designed to help you prepare for rehearsals and performances of Beethoven's *Symphony No. 9* on April 9 (with the Southern Maine Symphony Orchestra) and April 17 (in Merrill Auditorium).

Our rehearsals with all performers together will be few. It is important for you to be fully prepared **prior** to our first rehearsal. Enjoy the ride! This is one of the best pieces of music ever.

Sincerely,

Alan Kaschub, interim director, USM School of Music  
Robert Lehmann, conductor, Southern Maine Symphony Orchestra  
Nicolás Alberto Dosman, director of choral music, USM  
Robert Russell, professor emeritus, USM

## **SCHEDULE**

### **BEETHOVEN NINTH SYMPHONY**

**USM Alumni Tribute to Peter Martin and Robert Russell** for 36 years of service.

Beethoven **Symphony No. 9** (last movement).

CAS members are invited to sing.

**Required:** Sat. April 16, 2016; 1-5 p.m. rehearsal at USM, Gorham, Corthell Hall.

Sun. April 17, 2016 at Merrill Auditorium rehearsal 12:30-4 p.m. Concert at 5 p.m.

**Encouraged:** Sat. March 5, USM Gorham, Corthell Hall, 10 a.m. - noon rehearsal.

**Also** Lecture "Beethoven's Symphony No. 9: Seismic Shift in Music Culture" Sat. April 16 10 a.m., Corthell Concert Hall, USM, Gorham.

**Fee:** None; registration is free.

**Essentially:** You will be provided with a PDF of the score to print. You will receive a sheet of instructions for preparing the score. You will learn the score on your own. We will put it together in two days with USM alums, USM Chorale and Chamber Singers, and any CAS singers who wish to join.

**NEW INFORMATION:** The sheet of instructions for preparing the score and a PDF of the Beethoven **Ninth** (last movement) may be found in the **Members Only** section of the web site. Print your copy of the score and learn it before April 16.

**SIGN UP:** I will provide a sign-up sheet at the first rehearsal in January. If you are not singing Opera Choruses and wish to sing the Beethoven, send me an email message indicating your interest: russell@maine.edu

## GENERAL PREPARATION

Beethoven's *Ninth Symphony*, a challenge to any performing organization, is always a joy. The musical invention is pervasive, the structure arresting, and the final product deeply satisfying. This work, more than any other, has come to symbolize the quest for universal brotherhood.

1. DICTION—Enunciation is the key. Germans sing every part of every word. Clarity of text delivery is essential. All final consonants are placed on the following rest, unless otherwise noted.
2. In singing with orchestra, there is no weak syllable. Every syllable is stressed.
3. The *Ninth Symphony* can be a vocal killer. The tessitura for tenors and sopranos is quite high. If you are a soprano and the soprano part hurts your voice, sing alto. If you are a tenor, feel free to drop to bass. It is much better to sing a strong alto or bass line than a soprano or bass that leaves you vocally fatigued.
4. Still, you may find your voice fatigued. This will likely be because: 1) you are singing too loudly for too long; take a break; rehearse down an octave or rehearse using soft voice. 2) your singing is too guttural; work for a vocal sound “in the mask” not in the throat. 3) you are singing too sostenuto; most of Beethoven will sound best in a *non legato* singing style, providing an opportunity for vocal rest.
5. The “Rule of the Comma” governs 95% of the work. If the text has a comma, make a break; if not connect.
6. The techniques of “voice rovers” (moving from one part to another) will help us to achieve a satisfactory balance with the orchestra. If you are comfortable “roving” from part to part, do so. If that is confusing, don't do it. Just stick with the one part that you are learning.
7. A pronunciation guide and a translation of the text are attached to this message.
8. Some singers like the web site Cyberbass as a learning tool:  
[http://www.cyberbass.com/Major\\_Works/Beethoven\\_L\\_v/beethoven\\_9th\\_symphony.htm](http://www.cyberbass.com/Major_Works/Beethoven_L_v/beethoven_9th_symphony.htm)

## TEMPOS

m. 1	quarter = 184 (in three)
92	half = 76-80
331	dotted quarter = 112
595	half = 60
627	half = 54
655	dotted half = 92
763	half = 116-120
810	quarter = 60
814	half = 120
832	quarter = 60
851	half = 152-156
916	eighth = 72
920	whole = 80 (in one)

## SPECIFIC

- m. 237 = one measure before “Freude,” which is the first entrance of bass soloist + chorus  
Please number all measures. We will rehearse by number.
- 257 Sopranos please sing with altos.
- 284 Tenors sing “ja” with basses.
- 313 Sop. 2 join alto. Sop. 1 carries soprano alone.
- 320 Make a quarter rest at the end of the measure.
- 321ff Clear enunciation required; separate each note with a sixteenth rest.
- 411-31 Sopranos and altos join T1, as you are able; one half of baritones sing T2. Jovial!
- 543-58 March-like; always marcato
- 559-66 More sustained
- 567-74 Marcato
- 575-94 Sostenuto
- 595-654 Please see attached PDF for many editorial changes.
- 655-729 This is one of the most stirring double fugues (two subjects) in all of music and one of the most challenging for singers. (See General Principle #3 above.)
- Fugue subject #1—“Freude, schöner Götterfunken” is always non legato, playful. If you feel it like jazz (accenting the quarter note all the time) it will really swing.
- Fugue subject #2—“Seid umschungen” is always marcato, strongly accented. Note: To sing a successful marcato line in a choral-orchestral work, imagine that there are short rests inserted between each note. This will offer clarity and will help mitigate vocal fatigue.
- 655-729 Special instructions for singing the double fugue:
- 662-678 Soprano is sung by S1.  
Alto is sung by S2.  
Tenor is sung by altos and T1.  
Bass is sung by basses and T2.
- 679 All who have “roved” to another voice part return home.
- 683-697 The tenor part is insane; tenors feel free to sing bass.
- 675 Alto part is insane. Sing instead the same note (g') on count six.
- 676 Alto part: first note is a half note d'. Rest of the measure is as printed.
- 701-716 The choral writing is very strange; pay close attention.
- 718 JOYOUS! CLIMACTIC! Bass joins tenor for one note.
- 719 Tenor part = tenor + alto + S2
- 720-729 S2 joins alto part.
- 730-733 All T. + B. sing the bass line.
- 734-738 All B1 continue singing the tenor line.
- 739-741 All T1 continue singing the alto line. S2 also sing with altos.
- 745 “Zelt” = quarter note
- 753 No break
- 795 piano
- 797 mezzo-piano
- 799 mezzo-forte
- 801 forte
- 806-809 **AL**-le; accent the first syllable each time.

- 812 The ornamental turn in the soprano line is sung by fewer singers:  
2 sopranos from each high school chorus  
6 sopranos from the USM Chorale
- 818-824 Nimble; staccato; text is accentuated.
- 827-831 **AL**-le; accent the first syllable each time.
- 832 Tempo of "Menschen" is the same as m. 830.
- 855-end Goes like the wind; **memorize** it. S. & T. very challenging. See Principle #3 above.
- 863 half note + half rest
- 897 Alto and bass sing the same pattern as tenor, if possible. Sing higher notes.
- 920 "fun-ken" is twice as fast as "fun-ken" in the previous measure.