

Dartington Community Choir Handel Solomon 2024 Timetable

Date	Location & Number	Extras	Focus (cumulative)
Monday 2 September	<i>Great Hall, Dartington</i> 1	Score Collection p119 & 120 lines 1&2 <i>From memory, unacc</i>	7. 119-124 5. 82-87, 74-82, 69-74 4. 66-68 8. 138-9
Monday 9 September		2 Warm-Ups And p119 & 120	6. 106-113, <i>revise Act 2</i> 4. 61-68 8. 138-145 9. 147-152
Monday 16 September		3 Vocal Session 1 19.30	Revise weeks 1&2: Act 1: 4 ; Act 2: 5, 6, 7 Act 3: 8&9 <i>nothing new</i>
Monday 23 September		4 19.00 Bass Sectional Chorus 7 middle section p7, p74, <i>requests</i>	New: Act 1: 3 <i>Revise weeks 1&2</i>
Saturday 28 September	<i>Bridgetown</i> Saturday 1	10.00—12.30	Everything so far: CORE, choruses 3-9
Monday 30 September		5 Vocal Session 2 19.30	New: Act 1: 1 <i>Continue revising</i>
Monday 7 October		6 19.00 Tenor Sectional p7 (double basses please) p75, 152, <i>requests</i>	New: Act 3: 11
Monday 14 October		7 Vocal Session 3 19.30	New: Act 1: 2
Monday 21 October		8 19.00 Alto Sectional p63/65, p75 <i>plus requests</i>	New: Act 3: 12
Saturday 26 October	<i>Bridgetown</i> Saturday 2	10.00—12.30	Beginning and Ending: 1 & 12 Memory work (+7)
Monday 28 October		9 19.00 Soprano Sectional pp78/79, Chor6, 10, 11,	New: Act 3: 10
Monday 4 November		10 Concert Seating Plan	Choral sections in concert order
Monday 11 November		11 Requests: Submit in writing to reps.	All choral sections <i>in reverse order</i>
Saturday 16 November	<i>Bridgetown</i> Saturday 3	10.00—12.30 Requests	All choral sections <i>in concert order</i>
Monday 18 November		12	<i>Klavierhauptprobe</i>
Sunday 24 November	Concert Day	14.00—1700	<i>Generalprobe</i>
		19.30—22.00	Concert

Dartington Community Choir Handel Solomon Choruses

Number, Title	Mvt Number & Pages	Vocal Scoring	Orchestration, comments
1 <i>Your Harps and Cymbals</i>	2 <i>Novello 7-19</i> <i>Part of this from memory</i>	Double Choir	B flat major M
2 <i>With Pious Heart</i>	4 25-37	Double Choir	C minor G minor B flat major D
3 <i>Throughout the Land</i>	8 48-53	4 Part Choir, Then Double Choir	F major E Strings only, Winds join at split
4 <i>May No Rash Intruder</i> End of Act 1	22 61-68	5 Part Choir	G major Strings only E The Nightingale Chorus
5 <i>From the Censer Curling Rise</i>	23 69-87	Double Choir	D major D Trumpets and Drums
6 <i>From the East Unto the West</i>	36 106-113	5 Part Choir	A major M Oboes Three part strings+ Ripieno strings
7 <i>Swell the Full Chorus</i> End of Act 2	41 119-124 <i>Part of this from memory</i>	4 Part Choir	D major E Trumpets and Drums
8 <i>Music Spread Thy Voice Around</i>	46 138-145	5 Part Choir	G major E
9 <i>Shake the Dome</i> Draw the Tear is cut	47 147-152	Double Choir	D major M Trumpets & Drums
10 <i>Thus Rolling Surges Rise</i>	50 158-164	5 Part Choir	E flat major E
11 <i>Praise the Lord</i>	56 171-185	Double Choir	D major D Trumpets & Drums
12 <i>The Name of the Wicked</i>	63 190-197 <i>Part of this from memory</i>	Double Choir	D major M Trumpets & Drums

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<p>The Chorus numbers from 1 to 12 are solely for our performance, not official numbering.</p> <p>Pencil these numbers into your score at the start of each chorus.</p> <p>So that you can find them easily, you may wish to add 12 post-it notes to your score which protrude slightly, but remove them for Concert Day. Knowing your way around the score will really help with an unfamiliar work!</p> <p>Once you are conversant with the 'geography' or form of this oratorio, you will deliver your part with confidence and conviction. It's a beautiful masterpiece: possibly even Handel's greatest oratorio.</p> <p>Think of it as an opera (particularly Act 2).</p>	<p>Movement numbers are consistent in all editions, and include orchestral sections, recitatives, and arias, as well as the twelve choruses.</p> <p>Some movements have been cut to reduce the long running time of our performance. Our only chorus cut is 'Draw the tear'.</p> <p>The pages numbers correspond to the Novello Edition, from which we will be singing. This edition is unsatisfactory for the solo singers, because it cuts some of the very best arias. So don't worry if you start to hear things which are NOT in your score: we've put back in some of the wonderful missing bits. We've also cut out some of the bits you actually do have...</p>	<p>Handel is very ambitious with his lavish choice of voices in this work!</p> <p>There is one 4-part chorus; and one starts in 4-parts and then splits to 8;</p> <p>There are four 5-part choruses, where the sopranos are divided;</p> <p>There are six double choir sections in 8 parts. They all divide thus:</p> <p>CHOIR ONE S1 A1 T1 B1</p> <p>CHOIR TWO S2 A2 T2 B2</p> <p>Stands and sits will be marked in and undirected in the actual concert...</p>	<p>Handel's foundation for the orchestral sound is rich: 2 oboes, 2 bassoons, continuo. The strings often play in five parts, with two viola parts to give extra sonority. The <i>ripieno</i> strings often support other violin lines.</p> <p>Trumpets and timpani are added in Act 2 for the opening and close, and play in three big choruses in Act 3.</p> <p>Flutes will be absent from our Nightingale Chorus interpretation, and French Horns have also been dispensed with...</p> <p>In your mind, think of three levels of importance and skill for each chorus:</p> <p>E for 'relatively easy' M for 'moderate difficulty' D for 'great, but tricky'</p>
Space for your notes			