

The 2023 All-State Chorus Conductor will be Dr. Ryan Beeken, Director of Choral Activities at Wichita State University.

2023 Program

These are the pieces included in the packet which will be part of the audition process in October.

Regina Coeli - K. 276 Sung in Latin with Chamber Orchestra	Mozart	55-50102 Colla Voce Music, Inc.
Ama Namin Sung in Tagalog (unaccompanied)	Calalang	S-417 Earth Songs
Stomp on the Fire With Body Percussion (unaccompanied)	Ramsey	MusicSpoke
Through Love to Light Piano accompaniment	Hagenberg	Elaine Hagenberg Music EH1002
I Am Loved Piano accompaniment	Harris	HMC2484 Hinshaw Music

In addition to these selections there will be a secret piece that will be handed out at the All-State Festival in Ames. This year we will use the Jordan edition of America the Beautiful (the one with 8 pages) and we will once again perform the Wilhousky edition of The Battle Hymn of the Republic.

Selected students that are interested in the solo quartet in Regina Coeli will be able to submit an audition video singing their voice part a cappella. Link to the video is to be emailed to jheitland@clearlakeschools.org by Nov. 1. Please share a link to a video that has been uploaded to your own google drive or cloud space server. (remember to set the sharing permissions to "Anyone with link can view").

Finalists will be notified by Nov.10 and will be expected to attend a final audition with Dr. Beeken on Thursday, Nov. 16 in the late afternoon (time TBA).

This as well as any additional corrections/errata will be available to all directors. Link to the corrections/errata will be emailed out to all directors from IHSMA.

Please let me know if you have any questions about the 2023 Iowa All-State Chorus. Feel free to email me at jheitland@clearlakeschools.org or call/text at 641-355-3660.

Jason Heitland

2023 Iowa All-State Notes

Directors and Students

I am HONORED to return home to Iowa and work with the All-State Chorus! I have so many fond memories as both a high school student and teacher participating in this festival. For me, singing in this choir was transformational and life-altering experience. I am so humbled for the opportunity to come full-circle and 'sing' with this fine group of humans once again!

Some basic ideas and notes are included below. Ultimately, please feel empowered to make the decisions necessary to prepare the most musical and successful audition you can. For example, tempos, breath markings, and phrase shapes that our 600+ voice choir achieves in Ames, may not be possible for auditioning ensembles of 2-4 students. These choices may vary not only between schools, but also, between the ensembles auditioning from each school. It will be our corporate responsibility to work together to create a cohesive and meaningful interpretation that all can buy into once we begin our work together in November.

I wish each of you the best of luck. Regardless of the outcome, you will grow. Regardless of the outcome, you will improve. Regardless of the outcome, you are a musician and human being with limitless potential. Never forget that.

- Ryan Beeken, Wichita State University, ryan.beeken@wichita.edu

Multiple pieces may be linked together....

Regina Coeli, WA Mozart K. 276

- w/ Chamber Orchestra
- Soloists will be selected
- Diction: Italianate Latin
- Sound Quality
 - Light, with separation – avoid overly legato
 - Almost a sense of messa di voce between tones
 - Terraced dynamics
 - Still with phrase shape/direction – not overtly romanticized
 - Observe text stress – especially the decay of final, unstressed syllables
 - Tempo
 - Limited rubato or tempo change
- Colla Voce Edition
 - Ignore slurs in vocal parts

- In general, these are present to help with syllabification vs use as an articulation
- Grace notes – On the beat, equally divide
 - IE 8th with grace note becomes two 16th's

Ama Namin, Fidel Calalong

- This will be performed in Tagalog
- Diction Help
 - https://drive.google.com/drive/folders/1D4Cdo2NvFHODZ1QSeSnSYr8s4oor_p8b?usp=sharing
 - These recordings were prepared by native speaker, Roger David who just completed his MM in choral conducting at Wichita State.
 - Long phrases w/ much rubato
 - M. 30 Soprano – high C – a few select singers
 - Otherwise sopranos divide between bottom two tones

Stomp The Fire, Andrea Ramsey

- Enjoy the sounds and body percussion
- Observing accents will be important
- During the festival – be prepared to be flexible. Who does what body percussion elements may be assigned by location versus part sung in order to create specific visual effects

The 'Secret Piece' – will most likely be performed without pause straight into the Hagenberg

Through Light To Love, Elaine Hagenberg

- Observe dynamic markings
 - Add
 - M.11, ATB, crescendo
 - M. 12, ATB, decrescendo
 - Beat 4 through m. 13, crescendo
 - M. 21-23, A, crescendo
 - M. 65, beat 3 through 68, SATB crescendo

- Esp back half of measures 65 & 67
 - M. 72, all voices, down one dynamic from previous
 - In general, final consonants on rests at ends of phrases
 - Work to produce/sing the shadow vowels – love to – L ah vuh to
 - M. 63, downbeat, A, accent – bring out this line
 - Page 14 to end: work to bring out moving lines so they emerge from the texture

I Am Loved, Christopher Harris

- Almost a feeling of 1
- Work to 'sing' voiced consonants
- Sustain for written duration – do not release on tied notes
- Mm. 56-70, MUCH rubato
 - 58, rit w/ fermata beat 2
 - 61, rit w/ fermata
 - 65 rit w/ fermata
 - 67 rit w/fermata
 - 70 rit w/ fermata
 - Final release – on downbeat – sing voiced consonant as release
- We may add a 'surprise' within this piece... ☺