



June 2025

Dear Teachers and Auditionees,

I am thrilled for this opportunity to journey with you through the 2025 Iowa All-State auditions and festival. Thank you in advance for the collective hard work and countless hours you will spend to grow your musical skills.

I am a passionate music educator, striving for creative and innovative rehearsal experiences while discovering a multitude of layers in the repertoire. And, as a former faculty member at the University of Northern Iowa, I am so excited to return to my beloved IOWA!

About Me

Nicole C. Lamartine (Dr. La) creates innovative and engaging choral experiences as the Director of Choirs at Central Washington University. She conducts the flagship CWU Chamber Choir, integrates 21st century relevancy into MM choral studies, and teaches conducting, voice, and music education. Previously, she was Director of Choral Activities at the University of Wyoming and University of California, Santa Barbara, and the University of Northern Iowa. She has conducted over twenty All-State, international, and ACDA honor choirs, and her own ensembles have appeared on ACDA, NAFME, and NCCO conferences. She has headlined choral conferences in Hong Kong and Costa Rica, and seven US states. Lamartine conducts American Prize-winning Chor Anno in the NW, and she is the Founder of the Santa Barbara Gay Men's Chorus. She is a Past-President of Northwestern ACDA. The Nicole Lamartine series is published with Santa Barbara Music Press.

About the Repertoire

- 24 minutes of music
- 2 from Western Canon
- 2 NW composers
- 2 female composers/arrangers
- 1 BIPOC composer
- 4 languages: English, Latin, Woodland Cree, Greek
- 2 sacred, 4 secular
- 4-8 parts, with solo opportunities

Specific Notes on the Music

I chose every piece on the list with the express purpose of coming together as a community of like-minded individuals to create something truly exceptional.

S: Soprano A: Alto T: Tenor B: Bass Tutti: all parts NB: no breath

SECRET PIECE – taught in rehearsal at the All-State Festival

One of these pieces you'll never forget – a satisfying sing with an amazing message. Written by a great friend, and my choir's favorite piece.

Insanae et vanae curae (1809)

F. J. Haydn (1732-1809)

- Orchestra, SATB

EXEMPLAR: <https://www.youtube.com/watch?v=UF-Ho1AuEqk>

Synopsis: Originally written for choir and organ, this has been orchestrated for full Classic-Romantic orchestra. This Classical-era piece contrasts the fiery flames of the thoughts in our minds with the beauty of calm assurance.

Message: Navigating through anxieties that fill our minds and rob us of hope can leave us feeling weary. Finding hope through our connections with each other provide a solid ground on which to stand every day.

Translation:

Vain and raging cares invade our minds,
Madness often fills the heart, robbed of hope,
O mortal ones, what does it profit to endeavor at worldly things,
if you should neglect the heavens?
If God is for you, all things are favorable for you.

IPA Transliteration:

Insanae et vanae curae invadunt mentes nostras,
[in'sanɛ ɛt 'vanɛ 'kurɛ in'vadunt 'mentɛs 'nostrɑ]

saepe furore replent corda, privata spe,
['sɛpɛ fu'rɔrɛ 'rɛplɛnt 'kɔrdɑ pri'vɑtɑ spɛ]

Quid prodest O mortalis conari pro mundanis,

[kwid 'prɔdɛst ɔ mɔr'talis kɔ'nari prɔ mun'danis]

si coelos negligas,

[si 'tʃɛlɔs 'negligas]

Sunt fausta tibi cuncta, si Deus est pro te.

[sunt 'fa:ʊsta 'tibi 'kʊŋkta si 'dɛus ɛst prɔ tɛ]

General Notes:

- Sing the note before a written rest softer, especially for added rests
- Ecclesiastical Latin (normal pronunciation)
- Flip or roll every “r”
- Dentalize [t] and [d]
- Glottal for every word that begins with “in-”
- Take the weight of the voice off the dot in a dotted rhythm
- Exaggerate the text stress and string-weak patterns

Specific Notes:

- m. 38 A – scratch the dot, insert quarter rest
- m. 39 A – last half note becomes dotted quarter followed by eighth rest
- m. 40 T – scratch dot, insert quarter rest
- m. 41 B – change to dotted half followed by a quarter rest
- m. 47 SA - last half note becomes dotted quarter followed by eighth rest. B – last quarter becomes eighth note followed by eighth rest.
- m. 55 B – Last quarter becomes eighth note followed by eighth rest
- m. 56 – S first half note becomes quarter followed by quarter rest. AT – beat 3 becomes eighth note followed by eighth rest
- m. 63 – T beat 3 becomes eighth note followed by eighth rest. B – beat 4 becomes eighth note followed by eighth rest.
- m. 64 - S first half becomes quarter/quarter rest. A, second half becomes quarter/quarter rest. T, beat 3 becomes eighth note/eighth rest.
- m. 67 & 69 TUTTI – first half note becomes quarter/quarter rest
- m. 82 SB – NB
- m. 83 A – NB
- m. 84 SB – Beat 3 becomes eighth note/eighth rest.
- m. 85 A - Beat 3 becomes eighth note/eighth rest.
- m. 86 STB – quarter rest at end of bar
- m. 87 A – scratch dot, quarter rest on bt. 3
- m. 89 S – grace note is on the beat: eighth note A pitch, quarter note G, eighth note F
- m. 94 SB – NB

- M. 95 A – Beat 3 becomes eighth note/eighth rest.
- m. 96 S - Beat 3 becomes eighth note/eighth rest.
- m. 97 A – NB
- m. 98 STB - quarter rest at end of bar
- m. 99 A – Scratch dot, quarter rest on bt. 3
- m. 102 & 104 TUTTI – downbeat becomes eighth note/eighth rest.
- m. 124 A – change to dotted half followed by a quarter rest
- m. 125 S - change to dotted half followed by a quarter rest
- m. 126 T - change to dotted half followed by a quarter rest
- m. 127 S - change to dotted half followed by a quarter rest
- m. 128 T – scratch the dot and give an eighth rest on bt. 3
- m. 133 TUTTI – eighth rest at end of bar
- m. 139 T - change to dotted half followed by a quarter rest
- m. 142 – SA first half note becomes quarter/quarter rest. T – lift after “corda” B – scratch dot, give quarter rest on bt. 3
- m. 145 & 147 TUTTI – first half note becomes quarter/quarter rest
- m. 160 & 161 TUTTI – NB
- m. 162 STB – bt. 3 becomes eighth note/eighth rest
- m. 163 A - bt. 3 becomes eighth note/eighth rest
- m. 164 STB – quarter rest at end of bar
- m. 165 A – scratch dot, quarter rest on bt. 3
- m. 172 STB – NB
- m. 173 A – bt. 3 becomes eighth note/eighth rest
- m. 174 STB - bt. 3 becomes eighth note/eighth rest
- m. 176 – S second half note becomes quarter note/quarter rest. T - first half note becomes quarter note/quarter rest. B – whole note becomes dotted quarter/quarter rest.
- m. 177 A - first half note becomes quarter note/quarter rest.
- m. 180 & 182 TUTTI – downbeat becomes eighth note/eighth rest
- mm. 44-47 and 130-133 Legato

Nunc Dimittis (1915) Gustav Holst (1874-1934)

- SSAATTBB a cappella
- S and T solos or small group

EXEMPLAR: <https://www.youtube.com/watch?v=Ha3GS6m8kEo>

Synopsis: The “Nunc dimittis” is often part of the Evening Prayer in the Anglican Church. The story behind the text, often called the Song of Simeon, is that Simeon was promised by the Holy Spirit that he would not die until he saw the Messiah. Upon holding the baby Jesus, he said these words.

Message: In my interpretation, this is a text about being grateful for all of life's opportunities. Each day can bring a multitude of things that allow us to live fully in appreciation and gratitude.

Translation:

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

IPA Transliteration:

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

[nʊŋk di 'mit̪is 'sɛr.vʊm 'tʊ.um 'dɒ.mi.ne se 'kʊn.dʊm 'vɛr.bʊm 'tʊ.um in 'pa.tʃe

Quia viderunt oculi mei salutare tuum

'kwi.a 'vi.dɛ 'rʊŋt̪o 'ku.li 'mɛ.i sa.lu 'ta.re 'tʊ.um

Quod parasti ante faciem omnium populorum:

kwoɔ.pa 'ra.sti 'aŋ.tɛ fa 'tʃi.em 'om.ni.um pɔ.pu 'lo.rʊm

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

'lu.men ad re.va.le.a 'tʃjo.nem 'dʒɛn.t̪i.um et̪ 'glo.ri.am 'ple.bis 'tʊ.ae 'i.zra.el

Gloria Patri, et Filio, et Spiritui Sancto:

'glo.ri.a 'pa.t̪ri et̪ 'fi.li.o et̪ spi 'ri.t̪u.i 'sɒŋk.t̪o

Sicut erat in principio, et nunc, et semper,

'si.kʊt̪ 'ɛ.rat in prin 'tʃi.pi.o et̪ nʊŋk et̪ 'sɛm.pɛr

et in sæcula sæculorum. Amen.

et̪ in 'sɛ.ku.la sɛ.ku 'lo.rʊm 'a.men

General notes:

- A focused tone, with little vibrato amplitude is most appropriate.
- Give attention to style and tempo changes

- Text stress

Specific notes:

- m. 4-5 TUTTI – NB
- m. 13 TUTTI – slight ritard and lift before bt. 4
- mm. 58-end TUTTI – if you have successive Amens, lift between them

I Am Glad (2019) Daniel Schreiner (b. 1990)

- SATB div. a cappella
- Sop solo

EXEMPLAR: <https://www.youtube.com/watch?v=rft6FYQ5Uy4>

Synopsis: This piece was written by my friend Daniel for another friend, Justin. They are both amazing choir teachers in Washington state, and they both sing in my group called Chor Anno. I love the message and the varied textures of this piece!

Message: Be appreciative for everything that comes your way – the joys, the challenges – and don't forget to dream with an open heart.

Poem: By African-American poet William Stanley Braithwaite (1878-1962)

I am glad daylong for the gift of song,
 For time and change and sorrow;
 For the sunset wings and the world-end things
 Which hang on the edge of to-morrow.
 I am glad for my heart whose gates apart
 Are the entrance-place of wonders,
 Where dreams come in from the rush and din
 Like sheep from the rains and thunders.

General Notes:

- Be careful not to spread vowels, especially in “I am glad”
- Slight glottal stroke before each “I” and “am”
- For breaths notated with a comma, please treat them as if they are an eighth rest value
- Stagger breath unless notated. Take care to avoid placing consonants before you breathe.

Specific Notes:

- m. 2 TUTTI – eighth rest at end of bar
 - m. 7-8 TUTTI – NB
 - M. 23 & 27 S - eighth rest at end of bar
 - m. 30 S2 - eighth rest at end of bar
 - m. 31 S1 - eighth rest at end of bar
 - m. 35 SA – scratch the dot, quarter rest on bt. 3
 - m. 43 TUTTI – NB
 - m. 46 ATB - eighth rest at end of bar
 - m. 52-59 TUTTI – stagger breathe
 - m. 59 TUTTI - eighth rest at end of bar
 - m. 61-62 TUTTI - NB
 - m. 64-65 TUTTI - NB
 - m. 67 TUTTI - eighth rest at end of bar
 - m. 71 S - eighth rest at end of bar
 - m. 74 T1 - eighth rest at end of bar
 - m. 84 TUTTI - eighth rest at end of bar
 - m. 89-90 TUTTI – NB
 - m. 99 SB – downbeat becomes eighth note/eighth rest
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Yotin (2020)**Sherryl Sewepagahem**

- SATB, tribal drum, shaker
- Solo or small group native flute improvisation

EXEMPLAR: <https://www.youtube.com/watch?v=wOnofkCvkOM>

Synopsis: There is a wealth of beautiful choral music being written in Canada, especially by the indigenous musicians. Sherryl Sewepagham is Woodland Cree, and in her culture, elements of nature are important to the principles and philosophy of her people. Here we embody the wind that carries prayers and songs to others or to the Creator, amplified by authentic tribal drum and shaker.

Message: This piece evokes an element of nature that is around us everyday, yet personifies it with a purpose. Honoring the lived experience of the Cree people, we can learn to appreciate all that the wind carries.

Poem:

The wind carries songs to me
The wind carries my prayers to you
Creator, I am thankful for this wind

General Notes:

- Solo/solo group should use the printed solo as a framework for your own improvisation.
- Take great care to differentiate between vowels in the IPA transliteration. No diphthongs.
- Use little vibrato
- At letter C, tone should be vibrant and forward
- The slanted line between notes indicates a slight slide
- Be rhythmic!
- TB – take great care on descending repeated passages to stay in tune.
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Specific Notes:

- mm. 1-6: soloists can improvise, using the printed notes as a guide
- mm. 33-43 TB: breathe (eighth note value) after every pattern of C-B-G. If the pattern is different, NB.
- m. 48 – TUTTI: breathe on bt. 4

Dance of Zalongo Traditional Greek folksong, Arr. Carol Barnett

- SATB + piano, doumbek, claves, tambourine

EXEMPLAR: http://www.alliancemusic.com/mp3/DanceOfZalongo_Barnett_women.mp3

Synopsis: This Greek folk song recalls an heroic action by the women of the village of Souli, who danced to the edge of the nearby Zalongo canyon and one by one leapt to their death rather than be captured by the enemy.

Message: Strength of spirit, and in numbers, allows us to overcome. A support network empowers us to find our true selves and stand for what we believe in. When people come together, we can do powerful things – and this is what we see in our music everyday.

Poem:

Refrain: Farewell, springs, forests, mountains and hills.

Verses: Farewell, unfortunate world, farewell, sweet life,
And you, destitute homeland, farewell forever.
The women of Souli haven't learned only how to live,
They also know how to die, rather than consent to slavery.

As if to a fair, to see the lilac blossoms,
 Into the abyss they go down, with songs, with joy.
 Fish do not live on land, nor flowers on the sandy beach;
 So the women of Souli do not live without freedom.

IPA Transliteration (N. Lamartine):

'ε- ɕε-tɛ ja vri-'su-lɛs, 'lɔn-gi vu-'na ra-'xu-lɛs
 'ε- ɕε ja ka-i-'mɛ-nɛ 'kɔz-mɛ 'ε- ɕε ja ʎi-'kja zo-'i
 kɛ si 'ði-sti- ɕi pa-'tri-ðɔ, 'ε- ɕε ja pan-do-ti-'ni

General Notes:

- Lots of rhythmic vitality
- Feel the irregular meter as groupings of 3+2+2 each bar.
- There is a women's chorus line (SA) notated in your score, but often it simply doubles the other treble choral parts, so please pay attention to revoicings below.
- Grace notes on the beat

Specific Notes:

- m. 5-8 – ALL S and A speak
- m. 13-16 – only S
- m. 17-20 – S and A
- m. 21-24 – T
- m. 25-28 – SAT
- m. 29-32 – ignore women's chorus line
- m. 40 & 44 S – half note becomes quarter note/quarter rest
- m. 41 T - half note becomes quarter note/quarter rest
- m. 41-52 – ignore women's chorus line
- m. 48 SB - half note becomes quarter note/quarter rest
- m. 53-80 – revoice: S2 on top women's choir line, A2 on bottom women's choir line. S1 and A1 on normal choir part.
- m. 81-93 - revoice: S2 on top women's choir line (when in 3 parts, sing top notes), A2 on bottom women's choir line (when in 3 parts, sing bottom notes). S1 sing top notes on normal choir part and A1 on normal choir part.
- m. 94 to end – ignore women's chorus line
- M. 93 & 97 TUTTI – eighth rest at end of bar

On Preparation

Your responsibilities: To learn every word, rhythm, note, articulation, dynamic, text meaning so that we can make music from the first hour together. To know your part and everyone else's. To mark your music accurately, number your measures, and write in all translations.

My responsibilities: To know everyone's parts. To lead our creative exploration of the music-making. To guide interpretation. To teach principles you can apply consistently and that you can bring home to your own choir as leaders, starters, and doers. To answer questions as they arise.

Some guiding principles for you as you begin to explore and eventually memorize this music:

- Listen to a great recording of the entirety of each piece – only once – then put it away.
- Look at your music and mark your parts with the notes provided
- Zero in on difficult rhythms and figure them out. Speak your text or solfege syllables in rhythm.
- Solfege your part and, if you have piano skills, play at least one other part while you sing your part. Begin to see the music as a conglomerate of all “up and down” components rather than just your line across the page.
- Learn your music in “chunklets” – 4-8 measures at a time. NEVER more.
 - Tap or count out the rhythm
 - Speak your text (or neutral syllable) in rhythm
 - Pitches (use solfege! Secondly, your part tracks or piano)
 - Rhythm+Notes+Text... then add dynamics and articulations (like staccato, accents, etc.)
 - Work from the end of the piece forwards, so that you are always working towards something you know better than what you are working on. Add the previous section you learned to the new one you are working on in your last run through for the new section.
- After you have learned the sections of your piece, try singing through the entire piece, circling spots that you did not get.
- Go back and focus on/fix those circled spots – do not simply “go through” the piece again.
- Oftentimes, when we have trouble spots in the music it goes back to the root problem of rhythm or text. Always make sure these are correct before moving on to notes.

Final Thoughts

You are about to embark on a huge task to learn and memorize this year's All-State repertoire.

Enjoy the process and marvel at how you will grow through the hard work of preparing your audition. Memorize as you practice. DO NOT simply sing from the beginning to the end of a piece. Work backwards and focus on problem spots.

Best of luck to you in your auditions! If you are lucky enough to be selected into the 2025 Iowa Mixed All-State Choir, I look forward to our musical adventure together! Remember to check your egos at the door and be starters and doers, willing to guide and assist. Let your talents and voices be bright lights for all to see. Seize this opportunity to be the best you can be – to grow as a person and a musician.

Lastly, but certainly, not least: **take a moment to thank your teachers, past and present who have taught you what you needed to learn in order to get to this place in your life.**

Questions?

I am so eager to meet you and to thank your teachers... Teachers, please do not hesitate to contact me personally if you have questions! nicole.lamartine@cwu.edu

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