

(MADRIGALS, *continued*)

Marenzio/Malin. Scaldava il sol  
Mendelssohn. Die Nachtigall  
Mochnick. Silver Swan  
Monteverdi. Baci, soavi e cari  
Morley. Shoot, False Love, I Care Not  
Morley. Since My Tears and Lamenting  
Ord. Adam Lay y-Bounden (in Carols for Choir II, OUP)  
Palestrina. Sicut cervus  
Praetorius. She Is So Dear  
Ravenscroft. Three Ravens  
Tallis. When Shall My Sorrowful Sighing?  
Tchaikovsky. Crown of Roses  
Thompson. The Paper Reeds by the Brooks  
(from The Peaceable Kingdom)  
Vecchi/Knight. The White and Gentle Swan  
Victoria. O magnum mysterium  
Wilbye. Adieu, Sweet Amarillis  
Willan. I Beheld Her, Beautiful as a Dove

Additional Requirement for Madrigals Category: At least one of the adjudicated pieces must be in a language other than English.

## CHAMBER ENSEMBLE

Membership Selection: auditioned only

Size: not to exceed 40

Performance Style: a cappella and/or accompanied

Required Piece Selection List--

Barber. The Coolin'  
Bright. August Noon  
Croce. Cantate Domino  
Finzi. Haste On, My Joys  
Gasparini. Adoramus Te  
Gerrish. The Falcon  
Hindemith. Un cygne  
Palestrina. Sicut cervus  
Viadana. Exultate justi  
Victoria. O magnum mysterium  
Willan. I Beheld Her, Beautiful as a Dove

6.

# HIGH SCHOOL CHORAL FESTIVAL ***HANDBOOK***

New Jersey Chapter of the

AMERICAN CHORAL DIRECTORS'  
ASSOCIATION

Revised: November of 1998

Questions and clarifications may be addressed to the Festival Coordinator, as listed on the current year's Registration Form.

## Festival Overview

1. The Festival is open to all New Jersey secondary school choruses (grades 9-12), both public and private.
2. Each choir is expected to attend at least one entire session (morning or afternoon). This is to assure that students hear and benefit from the performances of other choirs, and that all choirs have an audience. Therefore, if you are scheduled for a morning session, for example, plan to have your group seated in the auditorium (when not busy in the performance cycle) for the first morning performance, and stay through the last.
3. Directors are expected to instruct their students in good concert manners prior to Festival attendance.
4. The selection of literature should reflect the finest quality your choir is capable of performing.
5. Groups may choose to perform either WITH or WITHOUT ADJUDICATION. Please note your option on the application form.

### Performance Categories & General Requirements

A participating chorus is registered in one of the following five categories, each of which is described in the remainder of the Handbook. Performance time must not exceed 15 minutes.

- |                      |                      |
|----------------------|----------------------|
| (a) Mixed Group      | (d) Men's Ensemble   |
| (b) Madrigals        | (e) Women's Ensemble |
| (c) Chamber Ensemble |                      |

Adjudicated ensembles participating in ALL CATEGORIES will:

1. Begin performance with a non-adjudicated free selection;
2. Perform one required, a *cappella* selection, which will be adjudicated;
3. Perform two additional free-choice selections; and
4. Participate in sight singing adjudication immediately following on-stage performance.

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## MIXED GROUP

Membership Selection: either auditioned or non-auditioned  
Size: any size group consisting of male and female voices  
Performance Style: a cappella and/or accompanied  
Required Piece: Bach chorale\*

\*In order to address some of the concerns brought forward about the Bach chorale requirement on occasion, the following options are offered:

Language: Either German or English is acceptable.

Text: If necessary, in order to deal with the "sacred" text issue, the director may even substitute an unrelated (presumably secular) poetic text.

Voicing: Arrangements (SAB, etc.) are acceptable, as best reflect the composition of the ensemble.

## MADRIGALS

Membership Selection: auditioned  
Size: not to exceed 24  
Performance Style: a *cappella* only  
Required Piece Selection List--

Arcadelt. Il bianco e dolce cigno  
Barber. The Coolin'  
Bennett. Weep, o Mine Eyes  
Brahms. In stiller Nacht  
Bright. August Noon  
Coventry Carol (either version in Carols for Choirs I, OUP)  
De Sermisy. To Yon Fair Groves  
Diemer. So I Have Seen A Silver Swann  
Dowland. Come Again, Sweet Love  
Dowland. Now, Oh Now I Needs Must Part  
Dowland. Weep You No More, Sad Fountains  
Dowland. What If I Never Speed  
Flummerfelt. Danny Boy  
Gawthrop. Sing Me To Heaven  
Gerrish. The Falcon  
Hindemith. Un cygne  
Isaac. Innsbruch, ich muss dich lassen  
Lassus. Bonjour, mon coeur  
Lassus. Mon coeur se recommande a vous  
Lassus. O occhi, manza mia

(continued)

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## MEN'S ENSEMBLE

Description: Any size, performance style, and membership selection.

All male voices.

### Required Piece Selection List--

Althouse. Whisper! Whisper!  
Dickau. O My Love's Like a Red, Red Rose  
Eilers. Bound for Jubilee  
Farrant/Holler. Hide Not Thou Thy Face  
Grieg. Brothers, Sing On  
Kentucky Folk/Mead. Down in the Valley  
Lauridsen. Dirait-on  
Scottish Folk/Zaninelli. The Water is Wide  
Sea chantey/Shaw/Parker. Shenandoah  
Spiritual/Dennard. Hush! Somebody's Callin' My Name  
Strommen. Homeward Bound  
Thiman. She Is My Slender Small Love  
Thompson. Last Words Of David  
Thompson. Stopping By Woods On A Snowy Evening  
Tschesnokov. Salvation is Created

Suggestions for printing this Handbook:

Print pp. 6 – cover and 2 – 5 back to back and fold

Print this sheet, remove this half,  
and insert as a middle sheet (pp.3-4)

## WOMEN'S ENSEMBLE

Description: Any size, performance style, and membership selection.

All female voices.

### Required Piece Selection List--

Bartok. Only Tell Me  
Brahms. In stille Nacht  
Fauré. Ave verum  
Jacob. Brother James' Air  
Lassus. Adoramus te Christe  
Mendelssohn. Lift Thine Eyes, from *Elijah*  
Morales. O magnum mysterium  
Poulenc. Petites Voix (any of the slow movements)  
Poulenc. Tota pulchra es  
Santa Cruz. Adoremus a Jesus  
Vaughn Williams. Linden Lea