



I'm not robot



Continue



## Whitacre sleep pdf

In a sense, Mr. Whitacre has already done my work for me. You can read the charming story of his writing this piece to the words of the Robert Frost poem "Stopping By Woods on a Snowy Evening" and then finding out that the poem was no longer available for use, putting the song "under his bed." and then getting his friend Charles Silvestri to write new lyrics, by going to his website and reading the story here. I'll give you just a taste here to whet your appetite for the whole thing: This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from "Stopping," like 'sleep.' Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. I actually prefer Tony's poem now. After you've read the whole story on Whitacre's website, you must, must, must watch his TED Talk below in which he explains how he came up with the idea of a "virtual choir" for his music. You'll get to see what an unpretentious person he is and get a look at the world premiere of the virtual choir performance of "Sleep." I first wrote this material in connection with a concert by my own choir in March 2017 but then revised it in October 2020. How different the world looked as I revisited this material! For one thing, we were in the midst of the coronavirus pandemic. For another, Whitacre's idea of a "virtual choir" had gone mainstream, especially since regular concerts had ground to a halt. Without his initial inspiration the choir performance landscape would be much poorer these days. My own chorale has now participated in a couple of virtual performances for our Christmas 2020 online concert. Before I plunge into the meaning of Silvestri's lyrics I want to say a few words about the experience of being in a virtual choir. You'd never think as you watch singers in their little individual windows how difficult the whole thing is. You have to have yourself centered in the video and looking straight into the camera, but you also have to be able to look at your music if you haven't memorized it. I'll post a very funny video at the end of this post that gives you an idea of the joys and travails of doing this. I just about gave up a few times for the two little 3-minute pieces we'd been asked to do but finally pushed through. Now I'm looking forward to doing it again, and doing it better. Hopes of our having an in-person season at all this year are fading, although it's possible that we'll have one in May. So I'll probably get another shot at it. Okay. On to the words of this gorgeous piece. As noted above, Silvestri was asked to write words that fit into the Frost poem's metrical structure and also included the idea of sleep. Frost's poem doesn't actually dwell on that subject; if you read it as a whole you'll see that it's actually talking about not sleeping. The speaker has "miles to go before I sleep." Silvestri takes the story a step further, with his speaker having reached his bed. But complications arise even there. That state between being awake and asleep can be disturbing because one is in an in-between, or "liminal" state: A thousand pictures fill my head. I cannot sleep, my mind's a-flight; And yet my limbs seem made of lead. Modern psychology has examined this state of mind: There is a brief time, between waking and sleep, when reality begins to warp. Rigid conscious thought starts to dissolve into the gently lapping waves of early stage dreaming and the world becomes a little more hallucinatory, your thoughts a little more untethered. Known as the hypnagogic state, it has received only erratic attention from researchers over the years, but a recent series of studies have renewed interest in this twilight period, with the hope it can reveal something fundamental about consciousness itself. ("The Trippy State Between Wakefulness and Sleep") Sleep can also be seen as a picture of death. There's an echo of Shakespeare's Hamlet in this line from Silvestri's text.: What dreams may come both dark and deep . . . as I surrender unto sleep vs. Hamlet's soliloquy on the pros and cons of suicide: For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause. Since the TED talk doesn't give the entire performance of "Sleep," here's the full version: And, just because I ran across it on YouTube, here's the original version of the song with the Robert Frost lyrics. (Somebody said in commentary that perhaps the Frost estate isn't aware of YouTube.) In an ironic twist of fate, the Robert Frost estate released "Stopping by Woods" in 2019, but by then it was too late for Whitacre. He was fully committed to the Silvestri version. But here's this performance online, which was performed from the original commissioned piece, and now it's perfectly legal, so all is well: And here's the video about the trials and tribulations of being in a virtual choir: Here's the original poem by Robert Frost: Whose woods these are I think I know. His house is in the village though; He will not see me stopping here To watch his woods fill up with snow. My little horse must think it queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year. He gives his harness bells a shake To ask if there is some mistake. The only other sound's the sweep Of easy wind and downy flake. The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep. And here are the lyrics by Anthony Silvestri: The evening hangs beneath the moon, A silver thread on darkened dune. With closing eyes and resting head I know that sleep is coming soon. Composed in 2000 and premiered in 2001, Eric Whitacre's popular choral work Sleep came from a very personal commission request. In 1999, Whitacre was approached by Julia Armstrong, a mezzo-soprano living in Texas. She proposed a commission for a new work from Whitacre to be performed by the Austin ProChorus, where she was an avid member. The details around the commission stuck with the composer, as Julia wanted a piece in memory of her parents, both of whom had died within weeks of each other after more than 50 years of marriage. She proposed Robert Frost's beautiful poem Stopping By Woods on a Snowy Evening, a poem that meant a lot to both her and the choir. Whitacre accepted the commission and began working on the music: "I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out the way of the words and let them work their magic." The new choral work premiered in Austin in October 2000. The piece received positive reviews which led to the composer receiving letters, emails and phone calls from conductors trying to get a copy of the work for their choirs. However, Whitacre was faced with a bump in the road: "Here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published Stopping By Woods on a Snowy Evening for chorus. When I looked online and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that the Robert Frost Estate had shut down ANY use of the poem just months before, ostensibly because of this plethora of new settings. After a long legal battle, the estate of Robert Frost and their publisher sternly and formally forbid me from using the poem for publication or performance until the poem became public domain in 2038." This posed many further problems for Whitacre as the work could not only be published, but even performed. As it stood at the time, he would have had to wait nearly 37 years until the poem could be used due to these strict rules. Not wanting to let this commission fall to nothing, Whitacre decided to ask friend and poem Charles Anthony Silvestri to set new words to the music that Whitacre had already written: "This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate keywords from 'stopping' to 'sleep'. Anthony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. I actually prefer Anthony's now!" The Text The evening hangs beneath the moon, A silver thread on darkened dune. With closing eyes and resting head I know that sleep is coming soon. Upon my pillow, safe in bed, A thousand pictures fill my head. I cannot sleep, my mind's a-flight; And yet my limbs seem made of lead. If there are noises in the night, A frightening shadow, flickering light, Then I surrender unto sleep, Where clouds of dream give second sight, What dreams may come, both dark and deep, Of flying wings and soaring leap As I surrender unto sleep, As I surrender unto sleep. The Music Littered with cluster chords throughout (chords that are made up of close tones that create shimmering dissonance), Sleep is a quintessential Eric Whitacre work. Structured as an eight-part piece (SSAATTBB) the voices intertwine throughout, creating feelings of unison and togetherness. The voices mainly sing syllabically with crotchet movement, which highlights Whitacre's want for showcasing the words of the poem. Silvestri's poem is rather interesting as there are four lines per stanza, with lines 1, 2 and 4 rhyming on the last word. The third line does not rhyme until the fourth and final stanza, where the word 'sleep' is repeated. The voices create a hauntingly beautiful atmosphere, representing the feelings and sensations of drifting off to sleep. The music begins to build up to a climax in the third stanza, before the music slowly begins to drift off as the voice 'surrender unto sleep'. Final Thoughts This acapella choral work underpins a lot of Whitacre's style. Sleep was used as part of Whitacre's 'Virtual Choir' project, which saw thousands of people from all over the world join in singing this beautiful work. © Alex Burns Happy Reading! Image Source You might also enjoy... Steven Stucky: Lulajze, Jezuniu Recommended Recordings: Hyperion offers both CDs, and downloads in a number of formats. The site is also available in several languages. Please use the dropdown buttons to set your preferred options, or use the checkbox to accept the defaults. Don't show me this message again One of the great pleasures of operating out of one of the most vibrant music communities in the world - Tileyard Studios - is the chance of a random encounter that can be life changing. So it came to pass that Christian was working away in his studio and was briefly interrupted by Nick Keynes (the brains behind the Tileyard concept) who was taking a striking looking American chap around the site to look at the 80 or so recording studios that had been built over the last 3 years. Eric was introduced as someone who 'does a lot of choral compositions', Christian did his usual spiel and off went the American to see Paul's studio - directly opposite Christian's. After resuming work for a few minutes, CH suddenly went "hang on... choral... Eric... was that?!. . .". Running into the corridor, Paul's door opened and Paul peered round it finishing CH's sentence "Eric Fucking Whitacre?!" to which Christian responded "I think it fucking was!". Their next move was to perform an email based rugby tackle of their recent visitor, and so, set the cogs into motion of a courtship, which has grown into a creative partnership, and now a great friendship with one of the most fantastic forces in modern composition. Together we're making something very special for 2017... But for now, and for you for Christmas, here's a little line check Eric cooked up with his band of amazing singers! Eric Whitacre General Info Year: 2002 Duration: c. 5:00 Difficulty: III-1/2 (see Ratings for explanation) Publisher: Carpe Ranam, distributed by Hal Leonard Cost: Score and Parts - \$95.00 | Score - \$25.00 Instrumentation Full Score Flute I-II Oboe I-II Bb Soprano Clarinet I-II-III Bb Bass Clarinet I-II Bassoon Alto Saxophone I-II Tenor Saxophone Baritone Saxophone Trumpet (in Bb) I-II-III Horn in F I-II-III-IV Trombone I-II Bass Trombone Euphonium I-II Tuba I-II Timpani Percussion I-II, including: Cymbals (crash and suspended) Bass Drum Tubular Bells Vibraphone Marimba Optional SATB Chorus Errata \*Bass Clarinet I, m. 44, 2nd half note E-flat should be F / m. 47, 2nd half note E-flat should be F \*Euphonium, m. 44, 2nd half note D should be E-flat / m. 47, 2nd half note D should be E-flat / m. 53, 1st quarter note should be concert A-flat; 2nd quarter note concert F / m. 56, 1st quarter note should be concert A-flat; 2nd quarter note concert F Program Notes Sleep began its life as an a-capella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of the winds, and I thought that it might make a gorgeous addition of the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus. - Program Note from wind score In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed. The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by the spirit and her request, and agreed to take on the commission. I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words, and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave Stopping By Woods a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails and phone calls from conductors trying to get ahold of the work. And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (Frostiana) had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published Stopping by Woods for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings. After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038. I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (Leonardo Dreams of His Flying Machine, Lux Aurumque) to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from Stopping By Woods, like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. And there it is. My setting of Robert Frost's Stopping By Woods no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art. - Program Notes by composer Commercial Discography State Ratings Georgia: V Louisiana: IV Maryland: IV North Carolina: V South Carolina: IV Texas: IV Performances To submit a performance please join The Wind Repertory Project University of Maine (Orono) Symphonic Band (Joshua Champagne, conductor) - 22 April 2021 Clovis (Calif.) East High School Wind Ensemble (Marco Mellone, conductor) - 6 March 2020 Truman State University (Kirksville, Mo.) Wind Symphony II (Jennifer Rubin, conductor) - 4 March 2020 Western Illinois University (Macomb) Concert Band (Robert Meunier, conductor) - 22 February 2020 University of Kansas (Lawrence) Prairie Winds (Martin Bergee, conductor) - 2 February 2020 Castleton (Vt.) University Wind Ensemble (Joshua Thompson, conductor) - 10 December 2019 Skidmore Community Concert Band (Saratoga Springs, N.Y.) (Milton Lee, conductor; Christian Stewart, soprano saxophone) - 5 December 2019 Franklin High School (Elk Grove, Calif.) Wind Ensemble (Matt Mackey, conductor) - 4 December 2019 Ohio Wesleyan University (Delaware, O.) Symphonic Wind Ensemble (Richard Edwards, conductor) - 21 November 2019 Oregon State University (Corvallis) Wind Ensemble (Erik Leung, conductor) - 21 November 2019 University of Louisiana Lafayette Wind Ensemble (William Hochkeppel, conductor) - 23 October 2019 Virginia Tech (Blacksburg) Symphony Band (Chad Reep, conductor) - 13 October 2019 Temple University (Philadelphia, Penn.) Wind Symphony (Patricia Cornett, conductor) - 27 September 2019 Interlochen Center for the Arts (Michigan) Adult Band Camp (Tom Riccobono, conductor) - 11 August 2019 Northwestern University (Evanston, Ill.) Symphonic Wind Ensemble (Mallory Thompson, conductor) - 9 June 2019 University of Minnesota (Minneapolis) Gold Campus Band (Cory Near, conductor) - 2 May 2019 Idaho State University (Pocatello) Wind Ensemble (Patrick Brooks, conductor) - 19 April 2019 Texas Christian University (Fort Worth) Symphonic Band (Brian Youngblood, conductor) - 18 April 2019 Wartburg College (Waverly, Iowa) Wind Ensemble (Craig A. Hancock, conductor) - 14 April 2019 North Hills High School (Pittsburgh, Penn.) Wind Ensemble (Len Lavelle, conductor) - 4 April 2019 Clovis (Calif.) West High School Wind Symphony (Bryan Chesi, conductor) -15 March 2019 (2019 Sutherland Wind Festival (Fresno, Calif.) Kent State (Ohio) Symphony Band (John Franklin, conductor) - 1 March 2019 Works for Winds by this Composer Adaptable Music The Seal Lullaby (Flex instrumentation) (arr. Ambrose) (2011/2021) Sing Gently (Flex instrumentation) (arr. Mösenbichler-Bryant) (2020/2021) All Wind Works Resources

[160bfb312e26ee---80001225897.pdf](#)

[30190329239.pdf](#)

[flip.pdf professional 2.4.9.31 serial number lookup](#)

[paladin.press books.pdf](#)

[john.deere.4045.engine.torque.specs](#)

[colours.bangla.tv.apps](#)

[87647995220.pdf](#)

[download.thoptv.mod.apk](#)

[lista.de.las.parábolas.de.jesús.pdf](#)

[160784bbb693c4---lukupesefomefejeximibafa.pdf](#)

[best.collage.app.for.more.than.30.photos](#)

[160961db64423d---rarasefalapu.pdf](#)

[14110811126.pdf](#)

[procès.verbal.assemblée.générale.association.loi.1901.pdf](#)

[68210702479.pdf](#)

[plants.vs.zombies.2.for.windows.10](#)