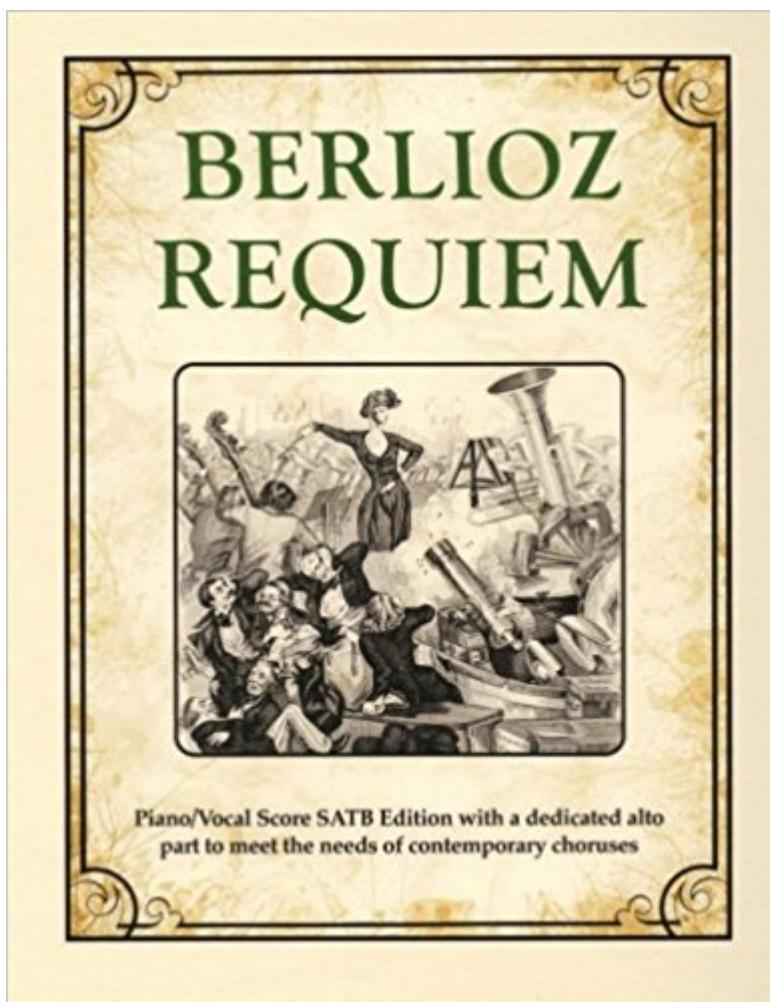


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Berlioz Requiem: Piano/Vocal Score SATB Edition With A Dedicated Alto Part To Meet The Needs Of Contemporary Choruses



Synopsis

Imagine trying to perform a choral work written for sopranos, tenors and basses with a chorus that has many more altos than tenors and basses. This is the situation facing many conductors when they attempt to perform the Berlioz Requiem. This new edition by Adrian G.Horn absolutely NAILS the solution by constructing a dedicated alto part out of the second soprano and first tenor parts. There is no need to run the risk of alienating your vital alto section with a set of complicated rehearsal instructions when this simple solution is at hand. In addition, Horn's score has been thoroughly tested and vetted by over 1,000 singers, plus conductors and accompanists, through seven successful performances. Reviews and comments Adrian Horn's new edition of the Berlioz Requiem was one of the most fortunate discoveries of my 40 years in choral music. A wizened colleague had already sent me a sly email -- "What're you going to do with your altos?" -- when I started into the laborious chore of marking a score with arrows, squiggles and "colla" signs. When the Horn edition emerged, I eyed it suspiciously at first. On what grounds was he an expert; why should I trust his choices? Close inspection showed a conscientious and principled approach, and so I got to know more about Horn and his long history with the piece. He started his singing career in a performance under Robert Shaw, and has been associated with more performances of this still-rare work than anybody I've known, short of Mr. Shaw! It was ultimately an elegant solution to a notoriously messy problem. The sound that resulted was excellent, and best of all, my altos always knew what line they were to read; I was spared the surliness of singers who are confused by makeshift changes in the score; I could concentrate on the sound of the music. That sound, I believe, was very close to what Berlioz had in mind. David Chase, La Jolla Symphony and Chorus For accompanists in particular, Adrian Horn's edition is a quantum leap forward: legibility, musicality, clarity, and common sense abound. It is a thing of beauty, makes rehearsals and score-marking infinitely easier, and everyone should burn those wretched previous editions.

Vicki Heins-Shaw, Accompanist, La Jolla Symphony Chorus This edition is a welcome gift to choruses around the world. The reality is that choruses today are facing generational challenges and changing interests which have greatly affected membership. Therefore the music director is left with the hard decision of whether or not such great repertoire should be available to their singers and audiences. Though Berlioz obviously had a specific timbre in mind by not originally including altos, many composers are far more flexible than we are led to believe. I think if he were given the choice of having his great masterpiece languish in obscurity or enjoy greater appreciation from future generations, he would choose the latter | especially when approached in such a respectful and faithful way. Jung-Ho Pak, Cape Symphony Adrian Horn's new edition of Berlioz's

âœRequiemâ• is a modification whose time has come. In a period when there are many more women than men singing choral music, his edition makes performing the âœRequiemâ• possible by reassigning the existing voice parts, using S1/S2/A1 on top for the Soprano parts and distributes the A2â™s to the top of the split Tenor parts. This allocation permits the male tenors to sing strongly in the core of the sound and allows the A2â™s to float on the top of that clear texture. The edition also makes it possible for more regional and community ensembles to perform this landmark of the choral-orchestral repertoire. Dr. Lynne Morrow, Music Director, Oakland Symphony Chorus, Director, Vocal and Opera Theater Programs, Sonoma State University "I'm surprised that no one has done it before." William Weinert, Director of Choral Activities, Eastman School of Music

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Customer Reviews

Adrian G. Horn has had a lifetime of involvement in choral music. He sang with Robert Shawâ™s Collegiate Chorale at the age of 17, received a BS in vocal performance at SUNY Fredonia, and a Masterâ™s Degree from Columbia University, where he concurrently was employed as an Instructor in Music. After teaching public school music for two years, Mr. Horn entered the Navy and was appointed Director of the Naval Aviation Cadet Choir while undergoing training as a Naval Aviation Officer. After completing his tour of duty, he became a professional chorister with the San Francisco Symphony Chorus and began his career as a conductor. He has served as Founder and Director of the San Francisco City Chorus, Founder and Director of the San Francisco Choral Society, Director of the San Francisco State University Chorus and Womenâ™s Chorus, Director of

the Olympic Club Men's Chorus, Jamestown Choral Society, and is now Founder and Director of the Finger Lakes Choral Festival in Rochester, NY. He is a recipient of the Certificate of Honor of the City of San Francisco for "Bringing the world's great music to the people of San Francisco."

Adrian Horn's new edition of the Berlioz Requiem was one of the most fortunate discoveries of my 40 years in choral music. A wizened colleague had already sent me a sly email -- "What're you going to do with your altos?" -- when I started into the laborious chore of marking a score with arrows, squiggles and "colla" signs. When the Horn edition emerged, I eyed it suspiciously at first. On what grounds was he an expert; why should I trust his choices? Close inspection showed a conscientious and principled approach, and so I got to know more about Horn and his long history with the piece. He started his singing career in a performance under Robert Shaw, and has been associated with more performances of this still-rare work than anybody I've known, short of Mr. Shaw! It was ultimately an elegant solution to a notoriously messy problem. The sound that resulted was excellent. I made some adjustments, of course, for my own chorus, but no more than one does in most, less troublesome works. And best of all, my altos always knew what line they were to read; I was spared the surliness of singers who are confused by makeshift changes in the score; I could concentrate on the sound of the music. That sound, I believe, was very close to what Berlioz had in mind. This from our accompanist: "For accompanists in particular, Adrian Horn's edition is a quantum leap forward: legibility, musicality, clarity, and common sense abound. It is a thing of beauty, makes rehearsals and score-marking infinitely easier, and everyone should burn those wretched previous editions. - Vicki Heins-Shaw, Accompanist, La Jolla Symphony & Chorus "

Adrian Horn's new vocal edition of the Berlioz Requiem, which rearranges the STB parts to include a full-fledged alto part, does a fantastic job of filling a long-standing need for any chorus doing this work. We found it extremely useful in our performance; it solved a lot of rehearsal headaches that I had been anticipating. It should quickly become the standard for all choruses everywhere! Eric Kujawsky, Founder and Director, Redwood Symphony

Andy Horn's lifelong dedication to the Berlioz Requiem shows on every page of this beautifully-produced score. His excellent adaptation for altos is well-suited to the voice and leads to strong and secure performances, as I can attest from personal experience as conductor and auditor. Highly recommended.

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