

# Calgary Philharmonic Chorus

## 2024/2025 Season Auditions

### (New and Returning Choristers – all voice parts)

Thank you for your interest in pursuing musical excellence and making a difference in the Calgary community through performance with the Calgary Philharmonic Chorus. We're very excited for the performances in which we'll take part in the 2024-2025 season, which include the following:

[Carmina Burana](#)

[Sci-Fi Spectacular](#)

[A Choral Christmas](#)

[Mozart's Birthday Party](#)

[Mahler's Resurrection](#)

We are delighted to have an opportunity to hear you sing and to get to know you as a musician. Although auditions can be challenging, we will be looking at the whole picture, which includes your potential for growth. Thorough preparation will help you to do your best.

Sincerely,

**Mark Bartel** Chorus Director

**Evan Mounce** Assistant Chorus Director

Calgary Philharmonic Chorus

## How to Apply

Please follow the link [here](#) to complete the [online Application Form](#) before the **deadline of June 12, 2024**. The Calgary Philharmonic will contact candidates directly by email or phone to take part in auditions.

## Audition Process

Each individual audition will last 10-15 minutes. You will be asked to perform the following and will be accompanied on the piano:

1. Sing a series of simple vocal exercises to display your vocal range, colour, and timbre.
2. Sing your own voice part in both prepared movements  
"Surely He Hath Borne our Griefs"

All parts: measures 6-24, score attached  
"And With His Stripes We Are Healed"  
Soprano: measures 1-11, Alto: measures 3-13  
Tenor: measures 6-14, Bass: Measures 10-17  
Score attached

Please be prepared to sing on a neutral syllable of your choice (eg. lah, nah, loo, noo), as well as on the text.

3. Sing-back intervals and short melodies played on the piano.
4. Sight-read a brief melody.

In the audition, we will evaluate the following:

1. Vocal timbre, colour, and range.
2. Intonation.
3. Rhythm.
4. Ability to follow musical instructions.
5. Flexibility and ability to learn.

## Audition Schedule

Auditions to take place:

**Wednesday, June 12th:** 6:00pm – 10:00pm

**Tuesday, June 18th:** 6:00pm – 10:00pm

**Wednesday, June 19th:** 6:00pm – 10:00pm

**Tuesday, June 25th:** 6:00pm – 10:00pm

**Wednesday, June 26th:** 6:00pm – 10:00pm

Jack Singer Rehearsal Hall

## Chorus Fees

An annual fee of \$200 is charged for membership in the Calgary Philharmonic Chorus. The fee is payable at the beginning of each season or in two installments and is payable to the **Calgary Philharmonic Society**. For members joining in the second half of the season, the cost would be \$100.

A \$25 refundable deposit is collected by the music librarians and returned at the end of the season once all Calgary Philharmonic music scores are returned.

The Calgary Philharmonic Chorus is committed to accessibility. Financial assistance is available for those who may require it. Please email Katt Hryciw (Chorus Administrator) at [chorus@calgaryphil.com](mailto:chorus@calgaryphil.com) with your request.

Isaiah liii, 4-5

**Largo e staccato**

**SOPRANO** [f] Sur - e - ly, sur - e - ly he hath

**ALTO** [f] Sur - e - ly, sur - e - ly he hath

**TENOR** [f] Sur - e - ly, sur - e - ly he hath

**BASS** [f] Sur - e - ly, sur - e - ly he hath

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

\* Handel's key-signature had three flats only; he used accidentals for D flats.

sur - e - ly, sur - e - ly he hath borne our griefs, and  
 sur - e - ly, sur - e - ly he hath borne our griefs, and  
 sur - e - ly, sur - e - ly he hath borne our griefs, and  
 sur - e - ly, sur - e - ly he hath borne our griefs, and

9

car - ried our sor - rows: [mf]  
 car - ried our sor - rows: he  
 car - ried our sor - rows:  
 car - ried our sor - rows: [mf]

11

**A** *[mf]*

he was wound - ed for our trans - gres - sions, he was  
 - was wound - ed for our trans - gres - sions, he was

*[mf]*

he was wound - ed for our trans - gres - sions, he was

*[mf]*

he was wound - ed for our trans - gres - sions, he was

13

bruis - ed, he was bruis - ed for our in -  
 bruis - ed, he was bruis - ed for our in -  
 bruis - ed, he was bruis - ed for our in -  
 bruis - ed, he was bruis - ed for our in -

16

*[f]*

- i - qui - ties: the chas - tise - ment, the chas -  
 - i - qui - ties: the chas - tise - ment, *[f]*  
 - i - qui - ties: the chas - tise - ment, the chas -  
 - i - qui - ties: the chas - tise - ment, *[f]*

*[f]*

19

- tise - ment of our peace

the chas - tise - ment of our peace

- tise - - - ment of our peace

the chas - tise - ment of our peace

21

was up - on him;

was up - on him;

was up - on him;

was up - on him;

23

[tr]

[attacca]

25

**Alla breve moderato**  
[mf]

And with his stripes we are heal ed, and with his stripes\_ we are

And with his stripes we are

**Alla breve moderato**  
[mf]

Ped.

**A**

heal - - - ed, we\_ are\_ heal - ed, and with his

heal - - - ed, and with his stripes\_ we are heal -

And with his stripes we are heal -

**A**

stripes\_ we are heal - ed, we are heal - ed,

ed, and with his stripes\_ we are

And with his stripes we are

(Ped.)





ed,  
and with his stripes we are heal -  
ed, are heal -  
ed, and with his stripes\_ we are heal -

23

D

and with his stripes we are heal -  
ed,  
ed, and with his stripes\_ we are heal -  
ed, and with his stripes\_

27

D

ed, and with his stripes we are heal -  
and with his stripes\_ we are heal - ed,  
ed, and with his stripes\_ we are heal -  
we are heal - ed, and with his

31

E

Ped.

- ed,  
and with his stripes\_ we are heal  
ed, we are heal  
stripes we are heal

35

**F**  
and with his stripes we are  
ed,  
ed, and with his stripes\_ we are  
- ed, and with his stripes,  
**F**

38

**Adagio**  
heal heal ed, are heal ed. ed.  
and with his stripes\_ we are heal ed.  
heal ed.  
and with his stripes we are heal ed.  
**Adagio**

42

[attacca]

\* Handel himself wrote both notes.  
† Note slight change from earlier forms of this edition in the italicized editorially suggested words.