# Foreign Lander

for 3 Soloists
Irish Flute
Harp
SATB

arr. Sam Kubina

For Dr. Kerry Glann, Theo Hicks, and the 2020 Ball State University Online Choral Arranging Class

### **Performance Notes**

#### Set up

The choir should be set up in the widest possible arc across the front of the stage, with the three soloists (any voice type) situated at the far left, far right, and center of the arc. The harp and flute player should be set up close to each other and within view of the conductor, but not in the way of the choir. Alternatively, if a good line of sight is available, the instruments could be on a raised platform behind the choir.

#### **Special Effects**

At the beginning, all but the center soloist should be facing backstage and can turn around at the conductor's discretion in mm. 18. It could be all at once, in a wave across the ensemble, or any other manner of movement so long as the choir is facing forward by mm. 20.

In mm. 8 and 9, the tenors and basses should not try and match pitch, but rather go for the effect of "wild beasts" making noise.

The sopranos and altos should close to a "ss" sound quickly when whispering the word "Ice" in mm. 33.

In mm. 40, the choir should imitate the sound of wind moving across the stage from the left side to the right, following the change in soloist ("from pine to pine"). Not everyone will say "sh" the entire measure. It is suggested that the conductor show this in a fluid gesture from left to right with the choir members saying "sh" when they are pointed at, and ending once the gust of wind has moved past them.

Beginning in mm. 56, the choir should move through any and all vowel shapes at individual asynchronous speeds. The effect should be random pulsing and static movement like waves moving through the ocean. If desired, coordinated dynamic swells could be added so long as they do not cover up the flute soloist.

## For the Flute Player

If possible, the flute part should be played by a Traditional Irish Folk player using a traditional wooden Irish flute. There are no slurs or grace notes marked and the player should add those at their own discretion. If a Trad musician is not available, it can be performed on a modern Boehm system flute. In that case, the flute player should slur everything, avoid using vibrato, and, when there are repeated notes, quickly play a note above or below to "cut" or "tap" the sound respectively. It is also acceptable to fill in notes that are a third apart with the note in between. When in doubt, the less added, the better.

## For the Harpist

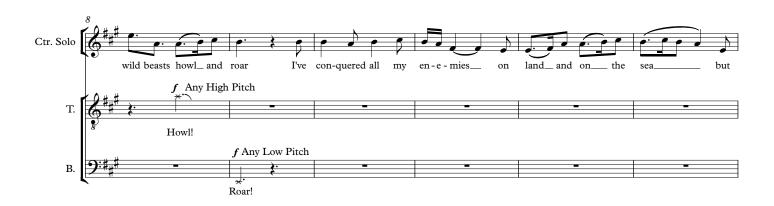
The harp part can be played on either a pedal harp, or a lever harp. It may be necessary to amplify the harp to balance with the choir. If that is the case, it would be advisable to also amplify the flute for consistency.

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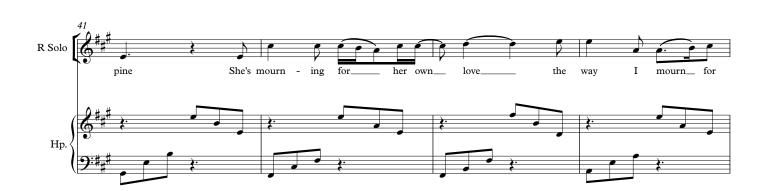




















\*Independently move through various vowel sounds. Do not syncronize with others.





