

MUL 6645 Choral Literature
Fall 2015 Syllabus
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MATERIALS: Scores from choral Library and Recordings as assigned.

GENERAL OBJECTIVES:

1. To study and internalize a connected account embracing the evolution and stylistic characteristics of principal forms of choral music.
2. To study the elements and rudimental performance practices of the various style periods.
3. To gain an overview of the body of appropriate repertoire available for secondary school choral ensembles.
4. To create an annotated repertoire list of some 300 choral selections, comprehensive in style and appropriate for secondary school choirs.

COURSE OBJECTIVES: Students will be presented repertoire and lecture material organized into the following units.

1. Introduction to the Mass
 - a. The Church Year
 - b. Ordinary and Proper Texts
 - c. Composers
 - d. Renaissance Performance Techniques
 - e. Important Mass Settings
 - f. Important Mass Movements Published Separately
2. Motet
 - a. Introductory History
 - b. Composers
 - c. Important Motets
3. Renaissance Secular Vocal Forms
 - a. Italian Madrigal
 - b. English Madrigal
 - c. Chanson
 - d. Lied
4. Introduction to Baroque Choral Music
 - a. Development of Opera and Baroque Style
 - b. Early Baroque Choral Forms – continuo Madrigal, Oratorio, Passion
 - c. Baroque Performance Techniques
5. Early Baroque Repertoire
 - a. Italian – Monteverdi, etc.
 - b. Germany – Schutz, Tunder, Hammerschmidt
6. Middle Baroque Repertoire
 - a. Germany – Buxtehude
 - b. England – Purcell

- c. France – Charpentier
- 7. Late Baroque Repertoire
 - a. Germany – Bach, Telemann
 - b. England – Handel
- 8. Introduction to Classical Style
 - a. Choral Forms
- 9. The Bach Children Repertoire
- 10. Haydn Repertoire
- 11. Mozart Repertoire
- 12. Beethoven
- 13. Romantic Choral Music
 - a. Forms
- 14. Early Romantic
 - a. Schubert Repertoire
- 15. Romantic
 - a. Germany – Brahms, Bruckner, Mendelssohn Repertoire
 - b. France - Faure Repertoire
 - c. England – Elgar, Wesley
 - d. Italy – Rossini, Verdi, Others
 - e. Russia - Bortnianski, Chesnekov, Others
- 16. Early American Choral Music
 - a. Billings, Morgan, the Moravians, Others
- 17. Choral Music of the Twentieth Century
 - a. Forms and Performance Style
- 18. Composers and Repertoire
 - a. England – Vaughan Williams, Holst, Walton, Britten, Rutter, Others
 - b. USA – Copland, Bernstein, Foster, Gershwin, Thompson, Clausen, Gawthrop
 - c. France – Durufle, Debussy, Honegger, Others
 - d. Germany – Zimmermann, Hindemith, Distler, Others
 - e. Russian – Stravinsky
 - f. Central Europe – Bartok
- 19. Published Octavos by new Composers
- 20. Opera Choruses as Repertoire
- 21. Multicultural Music
 - a. Spirituals
 - b. World Folk Music
 - c. Others
- 22. Pop and Show Choir Repertoire

GRADING PROCEDURES:

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| 1. Compendium | 70% |
| 2. Proposed Concert Programs (4)** | 20% |
| 3. Final Drop-the-Needle and Score I.D. Exam | 10% |

*Compendium

1. Brief description of composer's career
2. Brief overview of the composer's contribution to choral composition
3. Brief history of work composition assigned (genre, etc.)
4. If assigned selection is from a larger work give brief description of the whole
5. Discuss, succinct musical and descriptive terms, the selection from a conductor's perspective.

** Proposed Concert Programs:

1. Describe hypothetical ensemble and audience profile
2. Pick a concert program format.
3. Pick repertoire for the concert based on principles for developing programs
4. Using a few descriptors justify your selection of the pieces and why these are placed in the chosen position on the program

* Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in the class. Please see the School of Music handbook for details

*As a result of completing the registration form at the University of Florida, every student has signed the following statement: ***"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."*** The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. The members of the University of Florida Community pledge to hold themselves and their peers to the highest standards of honesty and integrity.

Choral Literature Assigned Composers and Works

GREGORIAN CHANTS

Anonymous *Puer natus* (a Christmas hymn)

Anonymous *Veni creator* (a hymn to the Holy Spirit)

ARS NOVA

Guillaume de Machaut *Agnus Dei I* (from *Messe de Notre Dame*)

TRANSITION TO THE RENAISSANCE

Gilles Binchois *Adieu m'amour et ma maitresse*

Guillaume Dufay *Kyrie I* (from *Messe Se la face ay pale*)

Gloria ad modum tubae

RENAISSANCE

French

Pierre Certon Je le vous dirai!

Pierre Passerau Il est belle et bon

German

Hans Leo Hassler
Verbum caro factus est
Das Herz tut mir auf springen

Michael Praetorius Lobet den Herren

English

John Bennet Weep, O Mine Eyes

William Byrd Ave Verum Corpus

John Farmer Fair Phyllis I saw

Orlando Gibbons
Hosanna to the son of David
This is the Record of John
The Silver Swan

Thomas Morley
April is in my mistress face
Fire, fire!

Thomas Tallis If ye love me

Thomas Weelkes Hark, all ye lovely saints above

Italian

Giovanni Gabrieli
Jubilate Deo
In ecclesiis

Claudio Monteverdi
Si ch'io vorrei morire
Laetatus sum (Early Baroque)
Beatus vir (Early Baroque)

G. P. da Palestrina Kyrie (from *Missa Papae Marcelli*)

Exsultate Deo
Sicut Cervus
Super Flumina Babylonis

Orazio Vecchi

Fa una canzona

Netherlanders

Josquin Desprez

Ave Maria

Orlando di Lassus

Ave Verum Corpus
Tristis est anima mea
Mon Coeur se recommande a vous

Spanish

Anonymous

Riu, Riu Chiu
Dadme Albricias, Hijos D'Eva

T.L. da Victoria

Ave Maria
O Magnum Mysterium
Jesu, dulcis memoria

EARLY BAROQUE

German

Andreas Hammerschmidt

Helig, Helig, Helig

Heinrich Schütz

Selig sind die Toten
Die Sieben Worte Jesu Christi am Kreuz

Italian

Giacomo Carissimi

Jepthe

Claudio Monteverdi

Antonio Lotti

Crucifixus

MIDDLE BAROQUE

England

Henry Purcell

from *Come Ye Songs of Art*

2. Come, ye Sons of Art
3. Sound the Trumpet
Funeral Sentences
From *Dido and Aeneas*
With Drooping Wings

French

Marc-Antoine Charpentier In te Domine speravi from *Te Deum*

German

Dietrich Buxtehude Missa brevis
In dulce jubilo

Italian

Antonio Vivaldi In memoria aeterna from *Beatus vir*, RV 597

HIGH BAROQUE

England

George Fredrich Handel from *Judas Maccabaeus*
56. See the Conquering Hero Comes
57. Sing unto God
from *Israel in Egypt*
36-39 Finale
Zadok the Priest
from *Acis and Galatea*
13. Happy we

German

George Philipp Telemann Werfet Panier auf im Lande

Johann Sebastian Bach Chorales
1. from *Christmas Oratorio*
Break forth, O beauteous heavenly light
Thee with tender care
2. from *St. Matthew Passion*
O Sacred head now Wounded
3. Come Soothing Death
Choruses
1. from *Mass in b minor*
Crucifixus

- 2. from *Magnificat*
Magnificat
- 3. from *Christmas Oratorio*
Christian be Joyful

Motets

- 1. from *Motet I: Singet dem Herr ein neues Lied*
Alles, was O dem hat (finale)
- 2. from *Motet III: Jesus, mine Freude*
Gute Nacht (verse 5)

CLASSICAL

Viennese

Ludwig van Beethoven	from <i>Mass in C</i> 1. Kyrie 2. Gloria Choral Fantasy, Op. 80
Franz Joseph Haydn	from <i>Creation</i> 14. The heavens are telling 26. Achieved is the glorious work
Wolfgang Amadeus Mozart	from <i>Vesperae Solennnes de confessore</i> , K. 339 1. Dixit 5. Laudate Dominum Ave Verum Corpus from <i>Requiem</i> 2. Dies irae 7. Lacrymosa

Early America

John Antes	Go, Congregation Go! And Surely He has Bourne Our Griefs
William Billings	I am come into my garden An Anthem, for Thanksgiving: O Praise the Lord of Heaven
Josiah Flagg	Hallelujah
Justin Morgan	Amanda

ROMANTIC

Central Europe

Antonin Dvorak
Te Deum
from *Requiem*
9. Offertorium

Germanic

Johannes Brahms
In stiller Nacht
Der Abend
From *Neue Liebeslieder Walzer*, Op. 65
Zum Schluss
O Heiland, reiss die Himmel auf
from *Ein Deutsches Requiem*
4. Wie lieblich sind deine Wohnungen

Anton Bruckner
Christus factus est
Locus iste
from *Te Deum*
4. Aeternum fac

Felix Mendelssohn
Heilig
Die Nachtigall
from *Elijah*
29. He watching over Israel
34. Behold, God the Lord

Franz Schubert
Der Tanz
Lebenslust
from *Mass in G*
1. Kyrie
2. Gloria

Richard Wagner
from *Die Meistersinger*
Wach auf
from *Lohengrin*
Treulich gefuhrt (Bridal Chorus)
from *Tannhäuser*
Pilgrims' Chorus

French

Gabriel Faure
Cantique de Jean Racine
from *Requiem*
3. Sanctus
5. Agnus Dei

Russian

Pavel Chesnekov	from <i>All-Night Vigil</i> , Op. 44 2. Blazhen muzh (Blessed Is the Man)
Modest Mussorgsky	from <i>Boris Godunov</i> Coronation Scene
Sergei Rachmaninov	from <i>All-Night Vigil</i> , Op. 37 6. Bogoroditsye Dyevo (Ave Maria)
Peter Tchaikovsky	from <i>Liturgy of St. John Chrysostom</i> , Op. 41 6. The Cherubic Hymn

Italian

Pietro Mascagni	from <i>Cavalleria Rusticana</i> Regina coeli
Giuseppe Verdi	from <i>Nabucco</i> Va, pensiero (Chorus of Hebrew Slaves) from <i>Il Trovatore</i> Opening chorus to Act II (Anvil Chorus) from <i>Macbeth</i> Witches Chorus from <i>Quattro pezzi sacri</i> 1. Ave Maria from <i>Requiem</i> 4. Sanctus

TWENTIETH CENTURY

Central & Eastern Europe

Bela Bartok	from <i>Four Slovak Folk Songs</i> 1. Wedding song from Poniky
Carl Orff	from <i>Carmina Burana</i> 14. In taberna quando sumus 24. Ave fromosissima 25. O Fortuna
Krzysztof Penderecki	Stabat Mater (1962)

Germanic

Hugo Distler	Singet dem Herr ein neues Lied
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Aaron Copland	The Promise of Living
Norman Dello Joio	A Jubilant Song
Irving Fine	from <i>The Hour-Glass</i>
Morten Lauridsen	Have You Seen the White Lily Grow O Magnum Mysterium from <i>Les Chanson des Roses</i> Dirait-on
Randall Thompson	Alleluia
Eric Whitacre	Cloudburst When David Heard

Russia

Sergei Prokofiev	Alexander Nevsky Cantata, Op. 78
Igor Stravinsky	Anthem (1962) Symphony of Psalms

MINIMALISTS

Franz Biebl	Ave Maria
Henryk Mikolaj Gorecki	Totus Tuus
Arvo Pärt	Magnificat
John Tavener	Song of Athene

SPIRITUALS

William Dawson	There is a Balm in Gilead
Jester Hairston	Elijah Rock
Moses Hogan	The Battle of Jericho
Hall Johnson	Ain't Got Time to Die

HYMN & CAROL ARRANGEMENTS

Robert Russell Bennett	from <i>The Many Moods of Christmas</i> Suite No. 4
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Alive Parker

Hark I hear the harps eternal

Mack Wilberg

from *Four American Folk Hymns*

2. Death Shall Not Destroy My Comfort

3. Come, Thou Fount of Every Blessing

Choral Literature – Suggested Readings

Garretson, Robert L. *Choral Music: History, Style and Performance*. Prentice Hall.
ISBN 0131371916

Pahlen, Kurt. *The World of the Oratorio*. Amadeus Press, 1985.
ISBN 0-931340-11-X

Rutter, John, ed. *European Sacred Music*. Oxford, Oxford University Press, 1996.
ISBN 0-19-343695-7

Ulrich, Homer. *Survey of Choral Music*. International Thompson Publishing, 1973.
ISBN 0155848631