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:
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 maitressse*

Guillaume Dufay  
*Kyrie I* (from *Messe Se la face ay pale*)
Gloria ad modum tubae

**RENAISSANCE**

**French**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pierre Certon</td>
<td>Je le vous dirai!</td>
</tr>
<tr>
<td>Pierre Passerau</td>
<td>Il est belle et bon</td>
</tr>
</tbody>
</table>

**German**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hans Leo Hassler</td>
<td>Verbum caro factus est</td>
</tr>
<tr>
<td></td>
<td>Das Herz tut mir auf springen</td>
</tr>
<tr>
<td>Michael Praetorius</td>
<td>Lobet den Herren</td>
</tr>
</tbody>
</table>

**English**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Bennet</td>
<td>Weep, O Mine Eyes</td>
</tr>
<tr>
<td>William Byrd</td>
<td>Ave Verum Corpus</td>
</tr>
<tr>
<td>John Farmer</td>
<td>Fair Phyllis I saw</td>
</tr>
<tr>
<td>Orlando Gibbons</td>
<td>Hosanna to the son of David</td>
</tr>
<tr>
<td></td>
<td>This is the Record of John</td>
</tr>
<tr>
<td></td>
<td>The Silver Swan</td>
</tr>
<tr>
<td>Thomas Morley</td>
<td>April is in my mistress face</td>
</tr>
<tr>
<td></td>
<td>Fire, fire!</td>
</tr>
<tr>
<td>Thomas Tallis</td>
<td>If ye love me</td>
</tr>
<tr>
<td>Thomas Weelkes</td>
<td>Hark, all ye lovely saints above</td>
</tr>
</tbody>
</table>

**Italian**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giovanni Gabrieli</td>
<td>Jubilate Deo</td>
</tr>
<tr>
<td></td>
<td>In eccelesiis</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>Si ch’io vorrei morire</td>
</tr>
<tr>
<td></td>
<td><em>Laetatus sum</em> (Early Baroque)</td>
</tr>
<tr>
<td></td>
<td><em>Beatus vir</em> (Early Baroque)</td>
</tr>
<tr>
<td>G. P. da Palestrina</td>
<td>Kyrie (from <em>Missa Papae Marcelli</em>)</td>
</tr>
<tr>
<td>composers</td>
<td>works</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Exsultate Deo</td>
<td>Sicut Cervus</td>
</tr>
<tr>
<td></td>
<td>Super Flumina Babylonis</td>
</tr>
<tr>
<td>Orazio Vecchi</td>
<td>Fa una canzona</td>
</tr>
<tr>
<td><strong>Netherlanders</strong></td>
<td></td>
</tr>
<tr>
<td>Josquin Desprez</td>
<td>Ave Maria</td>
</tr>
<tr>
<td>Orlando di Lassus</td>
<td>Ave Verum Corpus</td>
</tr>
<tr>
<td></td>
<td>Tristis est anima mea</td>
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<tr>
<td></td>
<td>Mon Coeur se recommande a vous</td>
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<tr>
<td><strong>Spanish</strong></td>
<td></td>
</tr>
<tr>
<td>Anonymous</td>
<td>Riu, Riu Chiu</td>
</tr>
<tr>
<td></td>
<td>Dadme Albricias, Hijos D’Eva</td>
</tr>
<tr>
<td>T.L. da Victoria</td>
<td>Ave Maria</td>
</tr>
<tr>
<td></td>
<td>O Magnum Mysterium</td>
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<tr>
<td></td>
<td>Jesu, dulcis memoria</td>
</tr>
<tr>
<td><strong>EARLY BAROQUE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>German</strong></td>
<td></td>
</tr>
<tr>
<td>Andreas Hammerschmidt</td>
<td>Helig, Helig, Helig</td>
</tr>
<tr>
<td>Heinrich Schütz</td>
<td>Selig sind die Toten</td>
</tr>
<tr>
<td></td>
<td>Die Sieben Worte Jesu Christi am Kreuz</td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td></td>
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<tr>
<td>Giacomo Carissimi</td>
<td>Jepthe</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td></td>
</tr>
<tr>
<td>Antonio Lotti</td>
<td>Crucifixus</td>
</tr>
<tr>
<td><strong>MIDDLE BAROQUE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>England</strong></td>
<td></td>
</tr>
<tr>
<td>Henry Purcell</td>
<td>from <em>Come Ye Songs of Art</em></td>
</tr>
<tr>
<td>Language</td>
<td>Composer</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------</td>
</tr>
<tr>
<td>French</td>
<td>Marc-Antoine Charpentier</td>
</tr>
<tr>
<td>German</td>
<td>Dietrich Buxtehude</td>
</tr>
<tr>
<td>Italian</td>
<td>Antonio Vivaldi</td>
</tr>
<tr>
<td><strong>HIGH BAROQUE</strong></td>
<td></td>
</tr>
<tr>
<td>England</td>
<td>George Fredrich Handel</td>
</tr>
<tr>
<td>German</td>
<td>George Philipp Telemann</td>
</tr>
<tr>
<td></td>
<td>Johann Sebastian Bach</td>
</tr>
</tbody>
</table>
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 *Mass in C*  
1. *Kyrie*  
2. *Gloria*  
*Choral Fantasy, Op. 80*

Franz Joseph Haydn  
from *Creation*  
14. *The heavens are telling*  
26. *Achieved is the glorious work*

Wolfgang Amadeus Mozart  
from *Vesperae Solenmnes de confessore, K. 339*  
1. *Dixit*  
5. *Laudate Dominum*  
*Ave Verum Corpus*  
from *Requiem*  
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 All-Night Vigil, Op. 44  
2. Blazhen muzh (Blessed Is the Man)

Modest Mussorgsky  from Boris Godunov  
Coronation Scene

Sergei Rachmaninov  from All-Night Vigil, Op. 37  
6. Bogoroditsye Dyevo (Ave Maria)

Peter Tchaikovsky  from Liturgy of St. John Chrysostom, Op. 41  
6. The Cherubic Hymn

Italian

Pietro Mascagni  from Cavalleria Rusticana  
Regina coeli

Giuseppe Verdi  from Nabucco  
Va, pensiero (Chorus of Hebrew Slaves)  
from Il Trovatore  
Opening chorus to Act II (Anvil Chorus)  
from Macbeth  
Witches Chorus  
from Quattro pezzi sacri  
1. Ave Maria  
from Requiem  
4. Sanctus

TWENTIETH CENTURY

Central & Eastern Europe

Bela Bartok  from Four Slovak Folk Songs  
1. Wedding song from Poniky

Carl Orff  from Carmina Burana  
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
Paul Hindemith  
from *Six Chansons*  
5. En Hiver

Arnold Schönberg  
Friede auf Erden, Op. 13

Heinz Werner Zimmerman  
Psalmskonzert

**French**

Maurice Durufle  
from *Requiem*  
4. Sanctus  
Ubi Caritas

Arthur Honegger  
from *King David*  
24. Thee will I Love, o Lord

Oliver Messiaen  
O Sacrum Convivium

Francis Poulenc  
Gloria  
Hodie Christus Natus Est

**English**

Benjamin Britten  
Rejoice in the Lamb

Gustav Holst  
The Hymn of Jesus, Op. 37

John Rutter  
from *Requiem*  
6. The Lord is my Shepherd

Charles Villars Stanford  
Blue Bird

Ralph Vaughan Williams  
from *Mass in g minor*  
4. Sanctus – Osanna I – Benedictus – Osanna II

**American**

Samuel Barber  
Sure on this Shining Night  
Agnus Dei

Randol Alan Bass  
Concordia

Leonard Bernstein  
Chichester Psalms

John Chorbajian  
Bitter for Sweet

René Clausen  
Magnificat
Aaron Copland  The Promise of Living
Norman Dello Joio  A Jubilant Song
Irving Fine  from *The Hour-Glass*
  Have You Seen the White Lily Grow
Morten Lauridsen  O Magnum Mysterium
  from *Les Chanson des Roses*
  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 Molaj 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 *The Many Moods of Christmas*
  Suite No. 4
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**

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