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* 50%
2. In Class Discussion 20%
3. Proposed Concert Programs (4)** 20%
4. Final Drop-the-Needle and Score I.D. Exam 10%

*Compendium
1. Brief overview of the composer’s contribution to choral composition
2. Brief history of work composition assigned (genre, etc.)
3. If assigned selection is from a larger work give brief description of the whole
4. Discuss in 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

Hildegarde von Bingen  
*O Virtus Sapientiae*

Anonymous  
Puer natus (a Christmas hymn)

Anonymous  
Veni creator (a hymn to the Holy Spirit)
ARS NOVA

Guillaume de Machaut  Kyrie (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

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

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 Gabrielli  Jubilate Deo  In Ecclesi
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claudio Monteverdi</td>
<td>Ecco mormorar l’onde&lt;br&gt;Si ch’io vorrei morire</td>
</tr>
<tr>
<td>G. P. da Palestrina</td>
<td>Kyrie (from Missa Papae Marcelli)&lt;br&gt;Exsultate Deo&lt;br&gt;Sicut Cervus&lt;br&gt;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&lt;br&gt;Tristis est anima mea&lt;br&gt;Mon Coeur se recommande a vous</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td></td>
</tr>
<tr>
<td>Anonymous</td>
<td>Riu, Riu Chiu&lt;br&gt;Dadme Albricias, Hijos D’Eva</td>
</tr>
<tr>
<td>T.L. da Victoria</td>
<td>Ave Maria&lt;br&gt;O Magnum Mysterium</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>Heilig Heilig Heilig</td>
</tr>
<tr>
<td>Heinrich Schütz</td>
<td>Selig sind die Toten&lt;br&gt;Seben letze worten</td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td></td>
</tr>
<tr>
<td>Giacomo Carissimi</td>
<td>Jepthe</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>Laetatus sum&lt;br&gt;Beatus vir</td>
</tr>
<tr>
<td>Antonio Lotti</td>
<td>Crucifixus</td>
</tr>
</tbody>
</table>
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 Magnificat
   In dulce jubilo

Italian

Antonio Vivaldi Gloria
   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  
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 nein 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  

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
Missa Brevis in F
4. Sanctus

**Early America**

John Antes  
Go, Congregation Go! And Surely He has Bourne Our Griefs

William Billings  
I am the Rose of Sharon  
An Anthem, for Thanksgiving: O Praise the Lord of Heaven

Justin Morgan  
Amanda

**ROMANTIC**

**Central Europe**

Atonin Dvorak  
Requiem

**Germanic**

Johannes Brahms  
In stiller Nacht  
Der Abend  
O Heiland, reiss die Himmel auf  
from *Ein Deutsches Requiem*  
1. Selig Sing die Toten  
4. Wie lieblich sind deine Wohnungen

Anton Bruckner  
Te Deum:  
1. Te Deum  
2. Aeterna Fac  
Christus factus est  
Locus iste

Felix Mendelssohn  
Heilig  
Die Nachtigall  
from *Elijah*  
29. He watching over Israel

Franz Schubert  
Der Tanz  
Mass in G:  
1. Kyrie  
4. Sanctus
Richard Wagner
from *Der Fliegende Holländer*
   Steuermann Lass die Wacht

from *Lohengrin*
   Elsa’s Procession to the Cathedral
from *Tannhäuser*
   Pilgrims’ Chorus

French

Gabriel Fauré
from *Requiem*
   3. Sanctus
   5. Agnus Dei

Russian

Pavel Chesnakov
from *All-Night Vigil, Op. 44*
   2. Blazhen muzh (Blessed Is the Man)

Modest Mussorgsky
from *Boris Gudunov*
   Coronation Scene

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

Nikolay Kedrov
   Otche Nash

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

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 nein neues Lied

Paul Hindemith from *Six Chansons*
- 5. En Hiver

Arnold Schönberg Friede auf Erden, Op. 13

Heinz Werner Zimmerman Psalmkonzert

### French

Maurice Duruflé 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

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
               Lux Aeterna:
               1. Introit
               4. Veni Sancte Spiritus

Randall Thompson Alleluia

Eric Whitacre When David Heard
               Glow

Russia

Sergei Prokofiev Alexander Nevsky Cantata, Op. 78

Igor Stravinsky Anthem (1962)
               Symphony of Psalms

MINIMALISTS

Franz Biebl Ave Maria

Ola Gjeilo Dark Night of the Soul

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 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

MULTICULTURAL WORKS

David Fanshaw African Sanctus
1. Sanctus
Woo Hyo-Won Pal-So Seong
Reed Criddle Chant of the Sixth patriot

Choral Literature – Suggested Readings

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