

University of Florida
School of Music
Fall 2019
MUL 6645 Choral Literature
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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* | 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

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|----------------------|-------------------------------------------------|
| Hildegard von Bingen | <i>O Virtus Sapientiae</i> |
| Anonymous | <i>Puer natus</i> (a Christmas hymn) |
| Anonymous | <i>Veni creator</i> (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 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

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 Ecclesis

Claudio Monteverdi
Ecco mormorar l'onde
Si ch'io vorrei morire

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

EARLY BAROQUE

German

Andreas Hammerschmidt
Heilig Heilig Heilig

Heinrich Schütz
Selig sind die Toten
Seben letze worten

Italian

Giacomo Carissimi
Jepthe

Claudio Monteverdi
Laetatus sum
Beatus vir

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
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 Solennnes 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
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Germanic

Johannes Brahms	In stiller Nacht Der Abend O Heiland, reiss die Himmel auf from <i>Ein Deutsches Requiem</i> 1. Selig Sing die Toten 4. Wie lieblich sind deine Wohnungen
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Anton Bruckner	Te Deum: 1. Te Deum 2. Aeterna Fac Christus factus est Locus iste
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Felix Mendelssohn	Heilig Die Nachtigall from <i>Elijah</i> 29. He watching over Israel
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Franz Schubert	Der Tanz Mass in G: 1. Kyrie 4. Sanctus
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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 dein 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 <i>The Hour-Glass</i> 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 <i>The Many Moods of Christmas</i> Suite No. 4
Alive Parker	Hark I hear the harps eternal
Mack Wilberg	from <i>Four American Folk Hymns</i> 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

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