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 maîtresse
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 Eccles
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
<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Sebastian Bach</td>
<td>Chorales</td>
<td>1. from <em>Christmas Oratorio</em> Break forth, O beauteous heavenly light</td>
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<td></td>
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<td>2. from <em>St. Matthew Passion</em> O Sacred head now Wounded</td>
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<td>3. Come Soothing Death</td>
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<tr>
<td></td>
<td>Choruses</td>
<td>1. from <em>Mass in b minor</em> Crucifixus</td>
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<td>2. from <em>Magnificat</em> Magnificat</td>
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<td>3. from <em>Christmas Oratorio</em> Christian be Joyful</td>
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<tr>
<td></td>
<td>Motets</td>
<td>1. from <em>Motet I: Singet dem Herr nein neues Lied</em> Alles, was O dem hat (finale)</td>
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<td></td>
<td></td>
<td>2. from <em>Motet III: Jesus, mine Freude</em> Gute Nacht (verse 5)</td>
</tr>
<tr>
<td>Ludwig van Beethoven</td>
<td>from <em>Mass in C</em></td>
<td>1. Kyrie</td>
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<tr>
<td></td>
<td></td>
<td>2. Gloria</td>
</tr>
<tr>
<td>Franz Joseph Haydn</td>
<td>from <em>Creation</em></td>
<td>14. The heavens are telling</td>
</tr>
<tr>
<td></td>
<td></td>
<td>26. Achieved is the glorious work</td>
</tr>
<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>from <em>Vesperae Solenmnes de confessore, K. 339</em></td>
<td>1. Dixit</td>
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<td></td>
<td></td>
<td>5. Laudate Dominum</td>
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<tr>
<td></td>
<td><em>Ave Verum Corpus</em></td>
<td>2. Dies irae</td>
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<tr>
<td></td>
<td>from <em>Requiem</em></td>
<td>7. Lacrymosa</td>
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</tbody>
</table>

**CLASSICAL**

Viennese

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
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<tr>
<td></td>
<td>from <em>Requiem</em></td>
<td>7. Lacrymosa</td>
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</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Selections</th>
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<tbody>
<tr>
<td>Richard Wagner</td>
<td><em>Der Fliegende Hollaender</em></td>
<td>Steuermann Lass die Wacht</td>
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<td></td>
<td>from <em>Lohengrin</em></td>
<td>Elsa’s Procession to the Cathedral</td>
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<td></td>
<td>from <em>Tannhäuser</em></td>
<td>Pilgrims’ Chorus</td>
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<td>Gabriel Fauré</td>
<td><em>Requiem</em></td>
<td>3. Sanctus</td>
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<td>5. Agnus Dei</td>
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<tr>
<td>Pavel Chesnakov</td>
<td><em>All-Night Vigil</em>, Op. 44</td>
<td>2. Blazhen muzh (Blessed Is the Man)</td>
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<tr>
<td>Modest Mussorgsky</td>
<td><em>Boris Gudunov</em></td>
<td>Coronation Scene</td>
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<td>Nikolay Kedrov</td>
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<td>Otche Nash</td>
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<td>Pietro Mascagni</td>
<td><em>Cavalleria Rusticana</em></td>
<td>Regina coeli</td>
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<tr>
<td>Giuseppe Verdi</td>
<td><em>Nabucco</em></td>
<td>Va, pensiero (Chorus of Hebrew Slaves)</td>
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<td></td>
<td>from <em>Il trovatore</em></td>
<td>Opening chorus to Act II (Anvil Chorus)</td>
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<td>from <em>Macbeth</em></td>
<td>Witches Chorus</td>
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<td></td>
<td>from <em>Quattro pezzi sacri</em></td>
<td>1. Ave Maria</td>
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<tr>
<td></td>
<td>from <em>Requiem</em></td>
<td>4. Sanctus</td>
</tr>
</tbody>
</table>

**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

Psal_mkonzert

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
<table>
<thead>
<tr>
<th><strong>American</strong></th>
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<tbody>
<tr>
<td>Samuel Barber</td>
<td>Sure on this Shining Night</td>
<td>Agnus Dei</td>
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<td>Randol Alan Bass</td>
<td>Concordia</td>
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<tr>
<td>Leonard Bernstein</td>
<td>Chichester Psalms</td>
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<td>John Chorbajian</td>
<td>Bitter for Sweet</td>
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<td>Aaron Copland</td>
<td>The Promise of Living</td>
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<td>Norman Dello Joio</td>
<td>A Jubilant Song</td>
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<tr>
<td>Irving Fine</td>
<td>from <em>The Hour-Glass</em></td>
<td>Have You Seen the White Lily Grow</td>
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<tr>
<td>Morten Lauridsen</td>
<td>O Magnum Mysterium</td>
<td>Lux Aeterna:</td>
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<tr>
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<td>1. Introit</td>
<td>4. Veni Sancte Spiritus</td>
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<tr>
<td>Randall Thompson</td>
<td>Alleluia</td>
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<tr>
<td>Eric Whitacre</td>
<td>When David Heard</td>
<td>Glow</td>
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<tr>
<td><strong>Russia</strong></td>
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<tr>
<td>Sergei Prokofiev</td>
<td>Alexander Nevsky Cantata, Op. 78</td>
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<tr>
<td>Igor Stravinsky</td>
<td>Anthem (1962)</td>
<td>Symphony of Psalms</td>
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<td><strong>MINIMALISTS</strong></td>
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<tr>
<td>Franz Biebl</td>
<td>Ave Maria</td>
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<td>Ola Gjeilo</td>
<td>Dark Night of the Soul</td>
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<td>Henryk Mikolaj Gorecki</td>
<td>Totus Tuus</td>
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<td>Arvo Pärt</td>
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<tr>
<td>John Tavener</td>
<td>Song of Athene</td>
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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

ISBN 0131371916


ISBN 0155848631