

Choral Literature
MUL 6645
Dr. Will Kesling, Conductor
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Fall Semester 2020

Class Meeting: TBA

Office Hours: By Appointment

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

Grading Scale:		74%-76%	C
95%-100%	A	70%-73%	C-
90%-94%	A-	67%-69%	D+
87%-89%	B+	63%-66%	D
84%-86%	B	60%-62%	D-
80%-83%	B-	<60%	E
77%-79%	C+		

UNIVERSITY ATTENDANCE POLICY

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

*Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

*Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in this class. Please follow the link for more information on how to contact the disability resource center at the University of Florida <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

*Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals or in their Canvas course menu under GatorEvals.

*As 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.

The syllabus is subject to change at any time.

Choral Literature Assigned Composers and Works

GREGORIAN CHANTS

Hildegarde 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 <i>Messe de Notre Dame</i>)
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TRANSITION TO THE RENAISSANCE

Gilles Binchois	Adieu m'amour et ma maitresse
Guillaume Dufay	Kyrie I (from <i>Messe Se la face ay pale</i>) 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
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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	<i>Jepthe</i>
Claudio Monteverdi	<i>Laetatus sum</i> <i>Beatus vir</i>
Antonio Lotti	Crucifixus

MIDDLE BAROQUE

England

Henry Purcell	from <i>Come Ye Songs of Art</i> 2. Come, ye Sons of Art 3. Sound the Trumpet Funeral Sentences From <i>Dido and Aeneas</i> With Drooping Wings
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French

Marc-Antoine Charpentier	In te Domine speravi from <i>Te Deum</i>
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German

Dietrich Buxtehude	Magnificat In dulce jubilo
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Italian

Antonio Vivaldi	Gloria In memoria aeterna from <i>Beatus vir</i> , RV 597
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HIGH BAROQUE

England

George Fredrich Handel	from <i>Judas Maccabaeus</i> 56. See the Conquering Hero Comes
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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 beautiful 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 ein neues Lied*
Alles, was O dem hat (finale)

2. from *Motet III: Jesus, meine 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 Solennes 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 <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 nein neues Lied
Paul Hindemith	from <i>Six Chansons</i> 5. En Hiver
Arnold Schönberg	Friede auf Erden, Op. 13
Heinz Werner Zimmerman	Psalmkonzert

French

Maurice Duruflé	from <i>Requiem</i> 4. Sanctus Ubi Caritas
Arthur Honegger	from <i>King David</i> 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 <i>Requiem</i> 6. The Lord is my Shepherd
Charles Villars Stanford	Blue Bird
Ralph Vaughan Williams	from <i>Mass in g minor</i> 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