Choral Literature
MUL 6645
Dr. Will Kesling, Conductor
MUB 128 | 352-273-3158 | wkesling@ufl.edu
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, Gershwin, Thompson, Clausen, Gershwin
   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

**Grading Scale:**

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

**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/](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/](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**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
<td>Hildegard von Bingen</td>
<td><em>O Virtus Sapientiae</em></td>
</tr>
<tr>
<td>Anonymous</td>
<td><em>Puer natus</em> (a Christmas hymn)</td>
</tr>
<tr>
<td>Anonymous</td>
<td><em>Veni creator</em> (a hymn to the Holy Spirit)</td>
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**ARS NOVA**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
<td>Guillaume de Machaut</td>
<td><em>Kyrie</em> (from <em>Messe de Notre Dame</em>)</td>
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**TRANSITION TO THE RENAISSANCE**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gilles Binchois</td>
<td><em>Adieu m’amour et ma maitressse</em></td>
</tr>
<tr>
<td>Guillaume Dufay</td>
<td><em>Kyrie I</em> (from <em>Messe Se la face ay pale</em>)</td>
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<tr>
<td></td>
<td><em>Gloria ad modum tubae</em></td>
</tr>
</tbody>
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**RENAISSANCE**

**French**

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

**German**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hans Leo Hassler</td>
<td><em>Verbum caro factus est</em></td>
</tr>
<tr>
<td></td>
<td><em>Das Herz tut mir auf springen</em></td>
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</tbody>
</table>

**English**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
<td>John Bennet</td>
<td><em>Weep, O Mine Eyes</em></td>
</tr>
<tr>
<td>William Byrd</td>
<td><em>Ave Verum Corpus</em></td>
</tr>
<tr>
<td>John Farmer</td>
<td><em>Fair Phyllis I saw</em></td>
</tr>
<tr>
<td>Orlando Gibbons</td>
<td><em>Hosanna to the son of David</em></td>
</tr>
</tbody>
</table>
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 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 Hollaender*  
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
<table>
<thead>
<tr>
<th>English</th>
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<tbody>
<tr>
<td>Benjamin Britten</td>
<td>Rejoice in the Lamb</td>
</tr>
<tr>
<td>Gustav Holst</td>
<td>The Hymn of Jesus, Op. 37</td>
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<td>John Rutter</td>
<td>from Requiem</td>
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<td>6. The Lord is my Shepherd</td>
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<tr>
<td>Charles Villars Stanford</td>
<td>Blue Bird</td>
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<tr>
<td>Ralph Vaughan Williams</td>
<td>from Mass in g minor</td>
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<td>4. Sanctus – Osanna I – benedictus – Osanna II</td>
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<tr>
<td>American</td>
<td></td>
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<tr>
<td>Samuel Barber</td>
<td>Sure on this Shining Night</td>
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<tr>
<td></td>
<td>Agnus Dei</td>
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<tr>
<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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<tr>
<td>John Chorbajian</td>
<td>Bitter for Sweet</td>
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<tr>
<td>Aaron Copland</td>
<td>The Promise of Living</td>
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<tr>
<td>Norman Dello Joio</td>
<td>A Jubilant Song</td>
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<tr>
<td>Irving Fine</td>
<td>from The Hour-Glass</td>
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<tr>
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<td>Have You Seen the White Lily Grow</td>
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<tr>
<td>Morten Lauridsen</td>
<td>O Magnum Mysterium</td>
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<td></td>
<td>Lux Aeterna:</td>
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<tr>
<td></td>
<td>1. Introit</td>
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<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>
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<td></td>
<td>Glow</td>
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<tr>
<td>Russia</td>
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<tr>
<td>Sergei Prokofiev</td>
<td>Alexander Nevsky Cantata, Op. 78</td>
</tr>
<tr>
<td>Igor Stravinsky</td>
<td>Anthem (1962)</td>
</tr>
<tr>
<td></td>
<td>Symphony of Psalms</td>
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</tbody>
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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


