University of Florida
School of Music
Spring 2022
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:
1. Compendium* 60%
2. Mid-Term Drop-the-Needle and Score I.D. Exam 20%
3. Final Drop-the-Needle and Score I.D. Exam 20%
*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.

* 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.

UNIVERSITY ABSENCE 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/ugrad/current/regulations/info/attendance.aspx

SPECIAL ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

ACADEMIC HONESTY

The Honor Pledge that states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code,
binds UF students. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

CAMPUS RESOURCES

Health and Wellness
U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: https://counseling.ufl.edu/, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)
Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). http://www.police.ufl.edu

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. https://lss.at.ufl.edu/help.shtml

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. https://career.ufl.edu/

Library Support, http://cms.uflib.ufl.edu/ ask Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. http://teachingcenter.ufl.edu/


Student Complaints On-Campus: https://sccr.dso.ufl.edu/policies/student-honor-code-

*The syllabus is subject to change at any time.*

Choral Literature Assigned Composers and Works

Gothic Period: The Mass, Office Hours, Chant, Organum, Clausulae, Responsoral/Antiphonal

Hildegard von Bingen O Virtus Sapientiae
Anonymous

*Puer natus* (a Christmas hymn)

Anonymous

*Veni creator* (a hymn to the Holy Spirit)

Pérotin

Viderunt omnes

**ARS NOVA:** Isorhythm, Cantus Firmus,

Guillaume de Machaut

Kyrie (from *Messe de Notre Dame*

**TRANSITION TO THE RENAISSANCE:** Discant/Fauxbourdon, Parody Mass, Motet, Chanson

John Dunstable

Veni Sancte Spiritus

Gilles Binchois

Adieu m’amour et ma maitressse

Johannes Okeghem

Missa Mi-mi - Gloria

Jacob Obrecht

Missa super Maria zart - Gloria

Guillaume Dufay

Kyrie I (from *Messe Se la face ay pale*)

Gloria ad modum tubae

**RENAISSANCE:** Madrigal, *Cori Spezzati*, Anthem

**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**

Thomas Weelks

Hark All Ye Lovely Saints

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                                    |
|                           |                                                   |
| **Italian**               |                                                   |
| Giovanni Gabrielli        | Jubilate Deo                                     |
|                           | In Ecclesis                                      |
| G. P. da Palestrina       | Kyrie (from *Missa Papae Marcelli*)              |
|                           | Exsultate Deo                                    |
|                           | Sicut Cervus                                     |
|                           | Super Flumina Babylonis                          |
| Orazio Vecchi             | Fa una canzona                                   |
|                           |                                                   |
| **Netherlands**           |                                                   |
| Josquin Desprez           | Missa Pange lingua – Kyrie                       |
|                           | 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:**        | Floresntine Camerata, Concertato Style, Basso    |
|                           | Continuo/FIGURED BASS, Oratorio/Passion, Cantata,|
|                           | Te Deum, Stabat Madrigal                         |
| **Italian**               |                                                   |
| Giacomo Carissimi         | *Jepthe*                                         |
| Claudio Monteverdi        | Si ch’io vorrei morire                            |
|                           | Hor chel ciel e la terra                          |
|                           | *Laetatus sum*                                    |
|                           | *Beatus vir*                                      |
German

Andreas Hammerschmidt  Heilig Heilig Heilig

Heinrich Schütz  Selig sind die Toten
                                Seben letze worten

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  In dulce jubilo

Italian

Antonio Vivaldi  Gloria
                In memoria aeterna from *Beatus vir*, RV 597

Antonio Lotti  Crucifixus

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
from *Christmas Oratorio*
   Break forth, O beauteous heavenly light

from *St. Matthew Passion*
   O Sacred head now Wounded

Choruses
from *Mass in b minor*
   Crucifixus

from *Magnificat*
   Magnificat

from *Christmas Oratorio*
   Christian be Joyful

Motets
from *Motet I: Singet dem Herr nein neues Lied*
   Alles, was O dem hat (finale)

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
      *Lord Nelson Mass* – Kyrie

   Die Beredsamkeit

Wolfgang Amadeus Mozart
from *Vesperae Solenmnes de confessore*, K. 339
5. Laudate Dominum

from Requiem

2. Dies irae
7. Lacrymosa

Missa Brevis in F

4. Sanctus

Ave Verum Corpus

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

4. Wie lieblich sind deine Wohnungen

Anton Bruckner  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 *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 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 ein 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
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
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<tbody>
<tr>
<td>Leonard Bernstein</td>
<td>Agnus Dei</td>
</tr>
<tr>
<td></td>
<td>Chichester Psalms</td>
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<tr>
<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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<td>Irving Fine</td>
<td>from <em>The Hour-Glass</em></td>
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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>Lux Aeterna:</td>
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<td>1. Introit</td>
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<td>4. Veni Sancte Spiritus</td>
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<td>Randall Thompson</td>
<td>Alleluia</td>
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<td>The Peaceable Kingdom</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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<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>
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<td></td>
<td>Symphony of Psalms</td>
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<tr>
<td><strong>MINIMALISTS</strong></td>
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<tr>
<td>Franz Biebl</td>
<td>Ave Maria</td>
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<tr>
<td>Ola Gjeilo</td>
<td>Dark Night of the Soul</td>
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<tr>
<td>Henryk Mikolaj Gorecki</td>
<td>Totus Tuus</td>
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<tr>
<td>Arvo Pärt</td>
<td>Magnificat</td>
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<tr>
<td>John Tavener</td>
<td>Song of Athene</td>
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<td><strong>SPIRITUALS</strong></td>
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<tr>
<td>William Dawson</td>
<td>There is a Balm in Gilead</td>
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<tr>
<td>Jester Hairston</td>
<td>Elijah Rock</td>
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<tr>
<td>Moses Hogan</td>
<td>The Battle of Jericho</td>
</tr>
</tbody>
</table>
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*  
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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