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, Toehrs
   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. Contributions to the Compendium* 50%
2. In Class Presentations 20%
3. Proposed Concert Programs (4)** 20%
4. Final Drop-the-Needle and Score I.D. Exam 10%
*Compendium

1. Brief description of composer’s career
2. Brief overview of the composer’s contribution to choral composition
3. Brief history of work composition assigned (genre, etc.)
4. If assigned selection is from a larger work give brief description of the whole
5. Discuss, 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

Anonymous  
*In paradisum* (a funeral chant)

Anonymous  
*Puer natus* (a Christmas hymn)

Anonymous  
*Salve Regina* (a Marian Antiphon)

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

** ARS NOVA

Guillaume de Machaut  
*Agnus Dei I* (from *Messe de Notre Dame*)

** TRANSITION TO THE RENAISSANCE

Gilles Binchois  
*Adieu m’amour et ma maitressse*
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work(s)</th>
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<tbody>
<tr>
<td>Guillaume Dufay</td>
<td>Kyrie I (from <em>Messe Se la face ay pale</em>)</td>
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<tr>
<td></td>
<td>Gloria ad modum tubae</td>
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<tr>
<td></td>
<td><strong>RENAISSANCE</strong></td>
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<tr>
<td></td>
<td><strong>French</strong></td>
</tr>
<tr>
<td>Pierre Ceron</td>
<td><em>Je le vous dirai!</em></td>
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<tr>
<td>Pierre Passerau</td>
<td><em>Il est belle et bon</em></td>
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<tr>
<td>Claudin de Sermisy</td>
<td><em>J’ay fait pour vous cent mille pas</em></td>
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<tr>
<td></td>
<td><strong>German</strong></td>
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<tr>
<td>Hans Leo Hassler</td>
<td><em>Dixit Maria</em></td>
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<tr>
<td></td>
<td><em>Verbum caro factus est</em></td>
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<td></td>
<td><em>Das Herz tut mir auf springen</em></td>
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<tr>
<td>Michael Praetorius</td>
<td><em>Lobet den Herren</em></td>
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<tr>
<td></td>
<td><strong>English</strong></td>
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<tr>
<td>John Bennet</td>
<td><em>Weep, O Mine Eyes</em></td>
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<tr>
<td>William Byrd</td>
<td><em>Ego sum panis vivos</em></td>
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<td></td>
<td><em>Ave Verum Corpus</em></td>
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<td></td>
<td><em>Sacerdotes Domini</em></td>
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<tr>
<td>John Farmer</td>
<td><em>Fair Phyllis I saw</em></td>
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<tr>
<td>Orlando Gibbons</td>
<td><em>Hosanna to the son of David</em></td>
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<td></td>
<td><em>This is the Record of John</em></td>
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<td></td>
<td><em>The Silver Swan</em></td>
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<tr>
<td>Thomas Morley</td>
<td><em>April is in my mistress face</em></td>
</tr>
<tr>
<td></td>
<td><em>Fire, fire!</em></td>
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<tr>
<td></td>
<td><em>Now is the month of maying</em></td>
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<tr>
<td>Thomas Tallis</td>
<td><em>If ye love me</em></td>
</tr>
<tr>
<td>Thomas Weelkes</td>
<td><em>Hark, all ye lovely saints above</em></td>
</tr>
<tr>
<td></td>
<td><strong>Italian</strong></td>
</tr>
<tr>
<td>Giovanni Gabrielli</td>
<td><em>Jubilate Deo</em></td>
</tr>
<tr>
<td></td>
<td><em>Ave Maria</em></td>
</tr>
</tbody>
</table>
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

Netherlands
Josquin Desprez  Ave Maria  
               Salve Regina
Orlando di Lassus  Adoramus te, Christe  
               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  
               Jesu, dulcis memoria  
               Vere languores nostros

EARLY BAROQUE

German
Andreas Hammerschmidt  Wo ist der nuegeborne Koenig der Juden?
Heinrich Schütz  Selig sind die Toten

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 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
   Thee with tender care

2. from *St. Matthew Passion*

   O Sacred head now Wounded

3. Come Soothing Death
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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
   from *The Seasons*
   8. Song of Rejoicing (mea. 177 @ Maestoso to end)

Wolfgang Amadeus Mozart from *Vesperae Solenmnes de confessore, K. 339*
   1. Dixit
   5. Laudate Dominum
   Ave Verum Corpos
   from *Requiem*
   2. Dies irae
   7. Lacrymosa

Early America

John Antes Go, Congregation Go! And Surely He has Bourne Our Griefs

William Billings I am come into my garden
   An Anthem, for Thanksgiving: O Praise the Lord of Heaven

Josiah Flagg Hallelujah

Justin Morgan Amanda

ROMANTIC
### Central Europe

- **Atonin Dvorak**
  - Te Deum

### Germanic

- **Johannes Brahms**
  - In stiller Nacht
  - Der Abend
  - From *Neue Liebeslieder Walkzer, Op. 65*
    - Zum Schluss
  - O Heiland, reiss die Himmel auf
  - From *Ein Deutsches Requiem*
    - 4. Wie lieblich sind deine Wohnungen

- **Anton Bruckner**
  - Ave Maria
  - Christus factus est
  - Os justi
  - Locus iste

- **Felix Mendelssohn**
  - Heilig
  - Die Nachtigall
  - From *Elijah*
    - 29. He watching over Israel
    - 32. He that shall endure

- **Franz Schubert**
  - Der Tanz
  - Lebenslust
  - Christ ist erstanden!

- **Richard Wagner**
  - From *Die Meistersinger*
    - Wach’ aud
  - From *Lohengrin*
    - Treulich gefuhrt (Bridal Chorus)
  - From *Tannhäuser*
    - Pilgrims’ Chorus

### French

- **Gabriel Fauré**
  - Cantique de Jean Racine
  - 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. Bogoroditse Dyevo (Ave Maria)

Peter Tchaikovsky from Liturgy of St. John Chrysostom, Op. 41
  6. The Cherubic Hymn

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

Bela Bartok from Four Slovak Folk Songs
  1. Wedding song from Poniky

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

Maruice 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

René Clausen Magnificat

Aaron Copland The Promise of Living

Norman Dello Joio A Jubilant Song

Irving Fine from *The Hour-Glass*

Have You Seen the White Lily Grow

Morten Lauridsen O Magnum Mysterium
from *Les Chanson des Roses*
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Dirait-on

Randall Thompson Alleluia
Eric Whitacre Cloudburst
When David Heard

Russia

Sergei Prokofiev Alexander Nevsky Cantata, Op. 78
Igor Stravinsky Anthem (1962)
Symphony of Psalms

MINIMALISTS

Franz Biebl Ave Maria
David Childs O Magnum Mysterium
Henryk Mikolaj Gorecki Total 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
Choral Literature – Suggested Readings


