

Course: Choral Literature, MUS 367 Spring 2024

Class Schedule: Monday, Wednesday 3:10-4:00 p.m.

Instructor: Dr. James F. Rodde
111 Music Hall
294-0395
jrodde@iastate.edu

Content: The study of choral literature from early Renaissance to the present.
- the seven main choral forms: mass, motet, cantata, oratorio, passion, chanson, and madrigal.
- the master composers and their major works.
- smaller, more accessible works.
- historical perspectives and performance practices.

Attendance Policy: Attendance at every class session is assumed.

Required Text: No text is required, however, concurrent participation in a large ISU choral ensemble is expected.

Required Readings: As assigned.

Recommended Material: Shrock, Dennis – Choral Scores (Oxford Press)
<https://www.amazon.com/Choral-Scores-Dennis-Shrock-ebook/dp/BooT3FUVOI>
Three-prong notebook

Grading Procedure:	Oral exam (final)	25%
	Listening exams	40%
	Research reports	15%
	Choral Programs	20%

Note to Students:

The successful student seeks to become familiar with all styles of choral literature, the master composers, and their influences. Intellectual and musical curiosities are of the highest priority in becoming a successful choral scholar and conductor.

Accessibility Statement:

Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated

accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at www.sas.dso.iastate.edu, by contacting SAS staff by email at accessibility@iastate.edu, or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

Learning Outcomes:

The student will demonstrate the ability discuss the history of choral literature, citing the pillar composers of each era, noting their location, general timeline, general output, and some specific compositions. The student will recognize select major and minor compositions through listening.

Free Expression:

Iowa State University supports and upholds the First Amendment protection of [freedom of speech](#) and the principle of [academic freedom](#) in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

Public Health:

If you are not feeling well, you should stay home and focus on your health. Should you miss class due to illness, it is your responsibility to work with your instructor to arrange for accommodations and to make up coursework, as consistent with the instructor's attendance policy. You may choose to wear a face mask and/or receive the COVID-19 vaccine and boosters, as well as other vaccines such as influenza, but those options are not required. For further assistance with any Covid-19 concerns, visit the Thielen Student Health Center. Other wellbeing resources for students are available at: <https://www.cyclonehealth.iastate.edu/wellbeing-resources/> Public health information for the campus community continues to be available on Iowa State's [public health website](#). All public health questions should be directed to publichealthteam@iastate.edu.

Mental Health Resources:

Contacts: Iowa State [Cyclone Support](#) and [Therapy Assistance Online](#)

Tentative Structure of Choral Literature (MUS 367)

Spring 2024

The number of hours listed below are only approximate. There may be diversions from the schedule.

Renaissance

- 1 Description of class and research process. Renaissance notation, reading and conducting chant.
- 1 Madrigals (English and Italian).
Chansons (including vers mesures).
- 3 Masses and motets of the Early, High and Late Renaissance.
Emphasis on composers: Dufay, Josquin, Byrd, Palestrina, Lassus, Victoria.
- 1 Additional accessible, popular works of the period.

6 hours

Baroque

- 2 Emphasis on composers: Schütz, Monteverdi, Bach, Handel.
- 2 Cantatas: Buxtehude, Bach.
Oratorios: Carissimi, Handel.
Passions: Schütz, Bach
Te Deums, Magnificats, and other significant works: Handel, Bach, Vivaldi, Pergolesi, others.
- 1 Additional accessible, popular works of the period.

5 hours

Classic

- 1 Mozart: Masses, Requiem Mass, Litanies, and other sacred works.
- 1 Haydn: Masses, Oratorios, and other works.
Beethoven: Masses, Choral Fantasy, Ninth Symphony.
- 1 Additional accessible, popular works of the period.

3 hours

Romantic

- 1 Mendelssohn: Oratorios, Psalm settings and cantatas.
- 1 Brahms: Requiem, motets, quartets, waltzes, other choral/orchestral works.
- 2 Schubert, Verdi, Berlioz, Bruckner, Dvorak, Schumann, Fauré
- 1 Additional accessible, popular works of the period.

5 hours

20th Century

5 An array of master composers and works: Rachmaninoff, Reger, Holst, Vaughan Williams, Schoenberg, Ives, Respighi, Bartok, Kodaly, Orff, Stravinsky, Poulenc, Webern, Honegger, Hindemith, Walton, Dallapiccola, Britten, Penderecki, and contemporary American composers.

1 Additional accessible, popular works of the period.

6 hours

Some 20th-century composers we hope to examine/mention:

Argento	Shaw-Parker	Gretchaninoff	Orff	Parry
Barber	Schuman, Wm	Nystedt	Ginastera	Mathias
Bernstein	Thompson	Rautavaara	Martin, Frank	Leighton
Copland	Schafer	Tormis	Finzi	Rutter
Hogan	Willan	Pärt	Howells	Tavener
Paulus	Tippett	Distler	Stanford	

21st Century

5 hours

A few select composers to note (there are MANY others):

United States

Averitt, William
Barnett, Carol
Barnum, Eric
Basler, Paul
Betinis, Abbie
Clausen, René
Dickau, David
Elder, Daniel
Forrest, Dan
Gibbs, Stacey
Hawley, William
Johnson, Craig Hella
Knaggs, Daniel
Lauridsen, Morten
McCullough, Donald
Memley, Kevin
Moore, J. David
Page, Nick
Runestad, Jake
Stroope, Randall
Walker, Gwyneth
Whitacre, Eric
Wilberg, Mack

Canada

Chatman, Stephen
Hatfield, Stephen
Raminsh, Imant

Caribbean

Guillaume, Sydney
Kallman, Sten

England

Chilcott, Bob
Dove, Jonathan
MacMillan, James
Mealor, Paul
O'Regan, Tarik
Stopford, Philip

Finland

Mäntyjärvi, Jaakko
Sisask, Urmas

Germany

Buchenberg, Wolfram

Hungary

Gyöngyösi, Levente

Orban, György

Japan

Matsushita, Ko

Latvia

Dubra, Rihards
Esenvalds, Eriks

Lithuania

Miskinis, Vytautas

Poland

Lukaszewski, Pawel

Norway

Arnesen, Kim Andre
Gjeilo, Ola

Spain

Busto, Javier

Switzerland

Antognini, Ivo

Popular publishing companies to explore online:

Santa Barbara Music Publishing

<http://sbmp.com/SR1.php?Category=OneEighteen>

Walton Music

<http://www.giamusic.com/waltonmusic/new-releases-walton-music-2017.cfm>

Hal Leonard

<https://www.halleonard.com/index.jsp?subsiteid=5>

earthsongs

<http://www.earthsongschoralmusic.com>

Pavane Publishing

<http://www.pavanepublishing.com/Site/4/>

GIA Music

<https://www.giamusic.com/store/sacred-music/>

MorningStar Music

<https://www.morningstarmusic.com>

Beckenhorst

Hinshaw

Oxford

Boosey & Hawkes

ECS Publishing

G Schirmer

National

Carl Fischer Music

others...

Two excellent sources for ordering music:

Popplers Music, Grand Forks, ND

<https://www.popplersmusic.com>

J.W. Pepper, Exton, PA

<https://www.jwpepper.com/sheet-music/welcome.jsp>

COMPOSERS TO BRIEFLY DISCUSS (OR MENTION*) DURING THE ORAL EXAM:

Pre-Renaissance (sacred)

*Guillaume de Machaut c.1304-1377 Notre Dame Mass

Renaissance (some of the main composers of sacred literature)

*Guillaume Dufay	c.1400-1474	Masses
*Johannes Ockeghem	c.1430-1495	Requiem Mass (first polyphonic setting)
Josquin des Pres	c.1450-1521	Motets Masses
Giovanni P. da Palestrina	c.1525-1594	Motets Masses
Orlando di Lasso	c.1532-1594	(Madrigals and Chansons) Masses Motets
William Byrd	c.1543-1623	Masses (3) Motets (Madrigals)
Tomás Luis de Victoria	c.1549-1611	Motets Masses

Renaissance (other sacred and secular composers)

*Luca Marenzio	1553-1599	Madrigals
*Giovanni Gabrieli	c.1557-1612	Motets
*Don Carlo Gesualdo	c.1560-1613	Madrigals
*Thomas Morley	1557-1602	Madrigals
*John Wilbye	1574-1638	Madrigals
*Thomas Weelkes	c.1575-1623	Madrigals, Motets

Baroque

Claudio Monteverdi	1567-1643	Madrigals Multi-movement sacred works (Vespers, other Psalm settings)
Heinrich Schütz	1585-1672	Motets Passions (Madrigals)
*Giacomo Carissimi	c.1605-1674	*Oratorios Cantatas
*Dietrich Buxtehude	c.1637-1707	*Cantatas Motets
Henry Purcell	1659-1695	Motets Odes (cantata) Madrigals
Antonio Vivaldi	1678-1741	Masses Multi-movement sacred works
Johann Sebastian Bach	1685-1750	Masses (5) Motets (6) Passions (2) Oratorios (3) Cantatas (and Magnificat...)
George Friedrich Handel	1685-1759	Oratorios Anthems (and Te Deums...)

Classic

Franz Joseph Haydn	1732-1809	Masses Oratorios Multi-movement sacred works (Stabat Mater...)
Wolfgang Mozart	1756-1791	Requiem Mass Masses Single and multi-movement sacred works (Litanies (4), Vespers (2), Te Deum...)
Ludwig van Beethoven	1770-1827	Masses (2) Oratorio (1) Choral Fantasy, Ninth Symphony

Romantic

Franz Schubert	1797-1828	Masses (6) Accompanied and unaccompanied part songs
Hector Berlioz	1803-1869	Oratorio (L'Enfance du Christ) Requiem Mass Te Deum
Felix Mendelssohn	1809-1847	Oratorios (3) Motets Multi-movement sacred works
Giuseppe Verdi	1813-1901	Requiem Mass Quattro Pezzi Sacri
Anton Bruckner	1824-1896	Masses (3) Motets Te Deum
Johannes Brahms	1833-1897	German Requiem Motets Quartets Choral-orchestral settings (Nänie, Schicksalslied...)
Gabriel Fauré	1845-1924	Requiem Mass Motets
*Edward Elgar	1857-1934	*Dream of Gerontius (1900)

20th Century

*Sergei Rachmaninoff	1873-1943	*Vespers
Ralph Vaughan Williams	1872-1958	Cantatas Folk arrangements Single and multi-movement works
*Gustav Holst	1874-1934	*Folk arrangements Single and multi-movement works
*Arnold Schoenberg	1874-1951	*Oratorio: Gurrelieder
Charles Ives	1874-1954	Celestial Country Motets, songs, Psalms...
*Bela Bartok	1881-1945	*Cantata Profana
*Zoltan Kodaly	1882-1967	Single and multi-movement works (*Missa Brevis, Te Deum, Pange Lingua)
Igor Stravinsky	1881-1971	Symphony of Psalms, Les Noces, Anthem, Mass
*Anton Webern	1883-1945	*Cantatas (2)

*Arthur Honegger	1892-1955	Motets
Francis Poulenc	1899-1963	*King David (Symphonic Psalm/Oratorio)
		Gloria
		Mass in G
		Motets
William Walton	1902-1983	Belshazzar's Feast
		Coronation Te Deum
		Motets
Benjamin Britten	1913-1976	War Requiem
		Single and multi-movement works (Missa Brevis, Te Deums, Rejoice in the Lamb, Ceremony of Carols...)
		Motets
*Krzysztof Penderecki	b.1933	*St. Luke Passion, Credo

Some specific works that would be nice to examine in class, many of which are well known to most choral conductors and are often/occasionally performed:

Renaissance (sacred)

Guillaume Dufay	Missa L'Homme Arme Gloria (2-part)
Johannes Ockeghem	Requiem
Josquin des Pres	Missa Pange Lingua Tu pauperum refugium Tu solus Ave Maria, Gratia Plena
Giovanni P. da Palestrina	Missa Pope Marcellus Sicut cervus Tu es Petrus Super flumina Babylonis Alma Redemptoris Mater Exultate Deo
Orlando di Lasso	O occhi manza mia My heart doth beg you'll not forget I know a young maiden Bonjour mon coeur Matona mia cara
William Byrd	Masses for 3, 4, and 5 voices Ave Verum Corpus I will not leave you comfortless I have longed for Thy saving health
Tomás Luis de Victoria	Ave Maria O Vos Omnes Vere Languores Nostros O Quam Gloriosus O Magnum Mysterium

Renaissance (secular)

Clement Jannequin	Au joly jeu
Claudin de Sermisy	Au joly bois
Claude le Jeune	Reveye venir du printemps
Orazio Vecchi	Fa una canzone Let Every Heart Be Merry
Luca Marenzio	Spring Returns
Thomas Morley	Now is the Month of Maying Fire, Fire, My Heart
Don Carlo Gesualdo	Dolcissima mia vita
John Wilbye	Weep, O Mine Eyes
Thomas Weelkes	Hosanna to the Son of David Gloria in Excelsis Welcome Sweet Pleasure
Hans Leo Hassler	Fair Maid, Thy Loveliness

Baroque

Claudio Monteverdi	Ecco mormorar l'onde Sfoga con le stelle Lasciate mi morire Io mi son giovinetta Beatus Vir Gloria a 7 Vespers
Heinrich Schütz	Cantate Domino Psalm 100 Psalm 136 St. Matthew Passion Die mit Tränen saen Selig sind die Toten Jephthe
Giacomo Carissimi Dietrich Buxtehude	Jesu, meine Freude In dulci júbilo
Henry Purcell	In these delightful, pleasant groves Come, Ye Sons of Art Hear My Prayer
Antonio Vivaldi	Gloria Magnificat
Johann Sebastian Bach	Mass in B-minor Cantatas 4, 61, 106, 118, 131, 140 St John Passion St Matthew Passion Christmas Oratorio Motets (6)
George Friedrich Handel	Messiah Israel in Egypt Wedding Anthem (Sing unto God) Dettingen Te Deum Utrecht Te Deum and Jubilate Coronation Anthems 1-4 Chandos Anthems Choruses from various oratorios

Classic

Franz Joseph Haydn	Lord Nelson Mass Paukenmesse Small Organ Mass The Creation The Seasons Partsongs: An Abmonition, Te Deum for the Empress Marie Theresa
Michael Haydn	Requiem Mass Tenebrae factae sunt Litany in Bb

Wolfgang Amadeus Mozart	Requiem Mass Vespers, K.339 Coronation Mass Great Mass in C-minor Missa Brevis in D, K.194 Missa Brevis in F, K.192 Venite Populi Te Deum Regina Coeli, K.276 Ave Verum Corpus
Luigi Cherubini	Requiem Mass
Luwig van Beethoven	Mass in C Mass in D Choral Fantasy Ninth Symphony

Romantic

Franz Schubert	Mass in G Tantum Ergo Intende Voci Partsongs for men's chorus
Hector Berlioz	Requiem Mass Te Deum
Felix Mendelssohn	Elijah There shall a star come out of Jacob (Christus) Lerchengesang Psalm 2 Psalm 42 Psalm 43 Three Liturgical Choruses (Kyrie, Ehre, Heilig) Partsongs for men's chorus
Robert Schumann	Zigeunerleben Spanish Songs, op. 74 (quartets, duets)
Giuseppe Verdi	Requiem Mass Quattro Pezzi Sacri
Anton Bruckner	Mass in E-minor Te Deum Os Justi Christus factus est Ave Maria Virga Jesse
Johannes Brahms	German Requiem Liebeslieder Walzer, op. 52, 65 Zigeunerlieder, op. 103, 112 Sehnsucht, Nächtens, op. 112 op. 31, 64, 92, 104, 109, 110 Warum ist das Licht gegeben O Heiland reiss Schaffe in mir, Gott Nänie
Antonin Dvorak	Stabat Mater Te Deum

Gabriel Fauré	Requiem Mass Cantique de Jean Racine Messe Basse
Edward Elgar	Dream of Gerontius
Max Reger	Chorale Cantatas Palmsonntagmorgen

20th Century

Sergei Rachmaninoff	Vespers (Ave Maria, Glory be to God)
Claude Debussy	Trois Chansons
Maurice Ravel	Trois Chansons
Ralph Vaughan Williams	Serenade to Music Dona Nobis Pacem Benedicite numerous folksong arrangements
Gustav Holst	Christmas Day Hymn to Jesus folksong arrangements
Arnold Schoenberg	Gurrelieder
Charles Ives	Psalm 67 Psalm 90
Ottorino Respighi	Laud to the Nativity
Bela Bartok	Cantata Profana
Zoltan Kodaly	Pange Lingua Jesus and the Traders Matra Pictures
Igor Stravinsky	Symphony of Psalms Les Noces Anthem (The Dove Descending)
Aaron Copland	In the Beginning
Anton Webern	Entflieht
Arthur Honegger	King David
Paul Hindemith	Six Chansons
Francis Poulenc	Gloria Christmas Motets
William Walton	Belshazzar's Feast Coronation Te Deum Set Me as a Seal
Luigi Dallapiccola	Songs of Prison
Michael Tippett	A Child of our Time
Benjamin Britten	War Requiem Missa Brevis Festival Te Deum Rejoice in the Lamb Ceremony of Carols Five Flower Songs
Krzysztof Penderecki	St. Luke Passion Credo

REPORTS

You will be assigned two composers to research this semester. The reports should have four components: historic background; composition overview; specific style characteristics; a specific piece or two showing those characteristics. Class presentations should last about 15, and no more than 20 minutes. A 2-page document (approximately) should be prepared for each composer, with any additional pages that show musical examples. These written reports may be presented to your classmates in hardcopy or sent electronically.

Giovanni Palestrina	Sicut cervus, Pope Marcellus Mass, Alma Redemptoris Mater
William Byrd	3 Masses, Ave Verum Corpus, I have longed for Thy saving health
Tomas Victoria	O Vos Omnes, Vere Languores Nostros, O Magnum Mysterium
Orlando di Lasso	O occhi manza mia, My heart doth beg you'll not forget, Bonjour mon Coeur, Matona mia cara
Hans Leo Hassler	Missa secondo, Tanzen und Springen, Dixit Maria
Claudio Monteverdi	Ecco mormorar l'omde, Sfogava, Beatus Vir, Si ch'io vorrei morire
Henry Purcell	In these delightful, pleasant groves, Come, Ye Sons of Art, Hear My Prayer
Antonio Vivaldi	Gloria, Magnificat
GF Handel	Coronation Anthems, Sing Unto God, Praise the Lord (arr.)
WA Mozart	Regina Coeli, K 276, Vespers, K 339, Ave Verum
FJ Haydn	Small Organ Mass, Te Deum for Teresa, Creation choruses
Franz Schubert	6 masses (Mass in G), Tantum Ergo, Intende Voci
Felix Mendelssohn	Elijah choruses, Richtete mich Gott, Heilig, Weihnachten
Anton Bruckner	Christus factus est, Os Justi, Ave Maria, Locus iste, Te Deum
Giuseppe Verdi	Te Deum, Ave Maria, Requiem
Edward Elgar	Dream of Gerontius, My Love Dwelt in a Northern Land, As Torrents in Summer, The Snow
Gabriel Fauré	Requiem, Cantique de Jean Racine
Serge Rachmaninoff	Vespers
Ralph Vaughan Williams	Mass in G Minor, Serenade to Music, O Clap Your Hands, Folksongs
Igor Stravinsky	Dove Descending, Ave Maria, Symphony of Psalms
Francis Poulenc	Four Christmas motets, Gloria
William Walton	Belshazzar's Feast, What Cheer
Benjamin Britten	Rejoice in the Lamb, Festival Te Deum, Ceremony of Carols
Herbert Howells	Requiem, A Spotless Rose, Magnificat Collegium Regale

*Johannes Brahms
Dietrich Buxtehude
L van Beethoven
Hector Berlioz
Heinrich Schütz
Charles Ives*

LISTENING EXAM SCHEDULE

Four listening exams will occur during class February 7, March 6, April 8, and May 1.

PROGRAMS

Develop two choral programs. A noticeable theme to each program is expected, or themes within each overall program. Although there are themes, the overall program will also need variety.

Here are ideas to hopefully spark your imagination:

Around the World in 60 Minutes
The Wonders of Earth and Heaven
Killer Bs
Eclectic Mass
Shakespeare in Love
The Psalmists
For the Beauty of the Earth
Lifegiving Waters
Iowa in the Civil War
Liberty and Justice for All
Conflict and Resolution

Dance Away All
Journey into Light
Set Sail
Peace on Earth
Glorious Heritage
A Toast to the Ages
Christmas in the Americas
From Darkness to Light

Variety will be important. Always consider and examine the following:
sacred/secular
accompanied/unaccompanied
rhythmic/sustained
fast/medium/slow tempos
foreign languages
key signatures, especially when grouping pieces together
staging

Repertoire choices must be reasonable/achievable regarding level of difficulty.

Culmination of projects:

- 1) a “camera-ready” hard-copy program (electronic copies for all class members)
- 2) sample page/s from each choral piece (scanned copies sent to all class members)
- 3) introduce select pieces to the class, through rehearsal or recording

One of the two programs, due March 25, will be done as two-member teams. The second, on your own, will be due April 22. These will be developed as high school or church/community concerts. At least one will be for high school. Showing the instructor your plans before the deadline date is recommended.

ORAL EXAM

The final oral exam will be done individually, by appointment during finals week. Each student talks through choral history, touching the pillar composers: name, country, types of repertoire they wrote, name a piece. Birth/death dates noted in **bold** are also expected.