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/B00T3FUVOI  
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 Thiel 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).


1. Additional accessible, popular works of the period.

6 hours

**Baroque**

2. Emphasis on composers: Schütz, Monteverdi, Bach, Handel.


1. Additional accessible, popular works of the period.

5 hours

**Classic**


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

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
- Mealer, Paul
- O’Regan, Tarik
- Stopford, Philip

**Finland**
- Mäntyjärvi, Jaakko
- Sisask, Urmas

**Germany**
- Buchenberg, Wolfram

**Hungary**
- Gyöngyösi, Levente

**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

- Orban, György
Popular publishing companies to explore online:

Santa Barbara Music Publishing  
http://sbmp.com/Category=OneEighteen

Walton Music  

Hal Leonard  

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  
http://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
Giovanni P. da Palestrina  c.1525-1594  Motets
Orlando di Lasso  c.1532-1594  (Madrigals and Chansons)
William Byrd  c.1543-1623  Masses (3)
Tomás Luis de Victoria  c.1549-1611  Motets

**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
Heinrich Schütz  **1585-1672**  Motets
*Giacomo Carissimi  c.1605-1674  *Oratorios
*Dietrich Buxtehude  c.1637-1707  *Cantatas
Henry Purcell  1659-1695  Motets
Antonio Vivaldi  1678-1741  Masses
Johann Sebastian Bach  **1685-1750**  Masses (5)
George Friedrich Handel  **1685-1759**  Oratorios
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  *King David (Symphonic Psalm/Oratorio)
Francis Poulenc 1899-1963  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  
Missa Pange Lingua  
Tu pauperum refugium  
Tu solus  
Ave Maria, Gratia Plena

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  
Revecy 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
- Sfogava 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

Giacomo Carissimi
- Jephthe

Dietrich Buxtehude
- Jesu, meine Freude
- In dulci jubilo

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
- Veni 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)
- Lercchengesang
- 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, Nächtns, 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  Benedict
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.

Giovanne 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  Reginas 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, Richte 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
Ralph Vaughan Williams  Vespers
Serge Rachmaninoff  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

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.