

Music 471: History and Literature of Large Vocal Forms

Instructor: Joseph Schubert

Summer, 2011

Mondays and Wednesdays, 1-3:30 p.m.

Course Description and Objectives

The nature of this course is twofold:

1. It is a survey course of large-scale choral works from the genres of Cantata, Oratorio, Mass, Requiem, and Symphonic works. Seven works spanning the eras from Baroque through Twentieth Century will form the core literature to be studied.
2. It is summative course that will apply the historical, stylistic, analytical, and pedagogical considerations from Music 480, 481, 583 and 599 to the study of the repertoire.

The objectives for this course are likewise twofold:

1. To provide an overview of the literature of large choral forms as well as in-depth study of specific examples, and
2. To form a methodology for preparing and conducting such works.

Course Structure

This course will have elements of both lecture and seminar, and each student will be expected to make individual contributions for the benefit of the entire class. Assignments to be prepared for class sessions will include the following:

1. Group and/or individual presentations on general and specific topics pertaining to the masterwork being studied.
 - a. These topics will be divided among the students and may include, but not necessarily be limited to:
 - i. biography of the composer;
 - ii. circumstances surrounding the composition of a work;
 - iii. first performance and reception history;
 - iv. style and structural analysis;
 - v. historical performance practice issues;
 - vi. related pieces in the composer's *oeuvre*;
 - vii. related pieces in the genre;
 - viii. sources and editions;
 - ix. annotated bibliography and discography;
 - x. rehearsal strategies and performance considerations.
2. Group and/or individual assignments related to the third-year repertoire being conducted.
3. Final Project: Individual presentations on one or more proposed recital pieces.

For all presentations, students will prepare a thorough handout in outline form, with footnotes and bibliography conforming to Chicago style. By the end of the course the students will have a digital archive of the handout materials from all lectures and individual/group presentations. This archive will serve as a useful reference for comprehensive exams, future conducting endeavors, or continued research, forming the nucleus of a personal library of choral resources that can be continually added to throughout the student's professional career.

Evaluation and Grading:

- 80%: Attendance; presentations on assigned topics
20%: Final project

Class Schedule and Works to be Studied

June	20	Course introduction and project assignments. Bach: <i>Wachet auf, ruft uns die Stimme</i> , BWV 140
	22	Bach: <i>Wachet auf, ruft uns die Stimme</i> ; Handel: <i>Messiah</i>
	27	Handel, <i>Messiah</i>
	29	Haydn, <i>Missa in Angustiis</i> (Lord Nelson Mass)
July	4	No class, due to the holiday. We will make up the lost time by adding 30 minutes to the subsequent five class sessions.
	6	Presentations on third-year repertoire Mario Castelnuovo-Tedesco: <i>Romancero Gitano</i> , Op. 152 Johannes Brahms: <i>Drei Motteten</i> , Op. 110 Gabriel Fauré: <i>Requiem</i> , Op. 48
	11	Beethoven, <i>Missa solemnis</i>
	13	Brahms, <i>Ein deutsches Requiem</i>
	18	Verdi, <i>Messe da Requiem</i>
	20	Britten, <i>War Requiem</i>
	25	Festival Week
	27	Festival Week
August	1	Begin presentations on individual projects.
	3	Final Session: All final projects due. Conclude presentations.

Recommended preparation before Summer Session 2011 begins:

1. Listen to recordings of some or all of the seven works while following along in a full score.
2. Read the following articles in *Grove Dictionary*: “Mass,” “Requiem,” “Cantata: The German Cantata to 1800,” “Oratorio: Handel and the English Oratorio.”
3. Read *Grove Dictionary* articles on each of the composers.
4. Read Michael Rogers, “The Golden Section in Musical Time: Speculations on Temporal Proportion” (Ph.D. dissertation, University of Iowa, 1977, 29-101).
5. The following articles may be found in PDF format in “Choral Journal Archives” on the ACDA website, http://acda.org/publications/choral_journal_archive .
 - a. Dennis Shrock, “An Interview with Margaret Hillis,” in *Choral Journal*, February, 1991: 7-13.
 - b. Charlene Archibeque and Kerry Barnett, “Preparing Choirs for Orchestral Concerts and/or Singing with Other Conductors,” in *Choral Journal*, February, 1991: 15-21.
 - c. Kerry Barnett, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts,” in *Choral Journal*, September, 1991: 29-40.
6. Begin doing preliminary research and score study on the entire repertoire that will be covered in this class.
7. Choose a major work from one of the genres we will study, and begin preparations for your final project. If this is also from the repertoire for your conducting recital, so much the better.