

CHORAL LITERATURE FROM 500–1650

A Recommended Listening List

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Orpheus serenades Pluto and Persephone in the Underworld.

This list attempts to expose students of all levels to the choral music from the Middle Ages to the Early Baroque. The list is in no way exhaustive. Meticulous students will seek out additional readings and recordings. Each week covers a specific country, genre, or concept. At the end of each week, students will find corresponding listening activities to aid in broadening knowledge of a particular topic. Any of these topics could be further developed as a final presentation or graduate oral examination topic.

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CHORAL LITERATURE FROM 500-1650

Recommended Listening List

By Jason Anderson

Week 1 • From Monody to Polyphony

Contained on Disc 1

GREGORIAN CHANT

- 1 Hymn: *Pange lingua* and *Crux fidelis*
- 2 Sequence: *Victimae Paschali laudes*
- 3 Antiphon: *Alma redemptoris Mater*

LITURGICAL DRAMA

- 4-5 “In principio omnes” from *Ordo Virtutum* by Hildegard von Bingen [1098–1179]

ORGANUM

- 6 Duplum: *Viderunt omnes* by Léonin [fl. 1163–1190]
- 7-9 Quadruplum: *Sederunt* by Pérotin [fl. 1190–1225]

MOTETS

- 10 *Gratissima virginis...* by Philippe de Vitry [1291–1361]
- 11 *Quam pulchra es* by John Dunstable [c. 1390–1453]
- 12 *Nuper rosarum flores* by Guillaume Dufay [c. 1400–1474]
- 13 *Gaudete, Christus est natus* (Anonymous)

MASS SETTINGS WITH SOURCE MATERIAL

- 14 *L’Homme armé* (Anonymous)
- 15-17 “Agnus Dei” from *Missa L’Homme armé* by Guillaume de Machaut
- 18 *Se la face ay pale* by Guillaume Dufay
- 19-24 “Gloria” from *Missa Se la face ay pale* by Guillaume Dufay

SECULAR FORMS

- 25 *Dame, de qui toute ma joie vient* by Guillaume de Machaut
- 26-28 *Non avrâ ma’ pieta* by Francesco Landini [1325–1397]
- 29 *Ne je ne dors* by Guillaume Dufay

CORRESPONDING LISTENING ACTIVITIES

The three Gregorian chants listed above have specific liturgical uses. Using the *Liber Usualis*, find these liturgical uses. Also, choose one chant and cite a minimum of five compositions of the same name by composers of the Renaissance. Be sure to indicate which composers based their compositions on the chant you selected.

The motet *Nuper rosarum flores* by Guillaume Dufay is famous for its construction. Explore the composition and prepare a short but detailed explanation of its construction, symbolism, and proportion. Use more than one resource for this activity and cite your sources.

The “Landini cadence” was quite common in music of the late 14th and early 15th centuries. Define it and cite a minimum of five compositions by composers other than Landini that utilize it.

Week 2 • The Franco-Flemish School

Contained on Disc 2

MOTETS

- 1 *Alma redemptoris mater* by Johannes Ockeghem [c. 1410–1497]
- 2 *Victimae Paschali laudes* by Antoine Busnois [c. 1430–1492]
- 3 *Quod chorus vatum/Haec Deum caeli* by Jacob Obrecht [c. 1450–1505]
- 4 *Angeli, Archangeli* by Heinrich Isaac [c. 1450–1517]
- 5 *Ave Maria* by Josquin Despres [c. 1440–1521]
- 6 *Absalon, fili mi* by Josquin Despres
- 7 *Ave Maria* by Jean Mouton [1458–1522]
- 8 *Ego flos campi* by Clemens non Papa [c. 1510–c. 1556]

MASS SETTINGS

- 9 “Offertorium” from *Requiem* by Johannes Ockeghem
- 10 “Kyrie” from *Missa L’Homme armé* by Josquin Despres

SECULAR FORMS

- 11 *D’ung aultre amer* by Johannes Ockeghem
- 12 *El grillo* by Josquin Despres

ADDITIONAL LISTENING

Nicolas Gombert — UW Music Listening Center (MLC) [Compact disc CD 3295]

CORRESPONDING LISTENING ACTIVITIES

The motet was quickly becoming the genre of choice for composers of the early Renaissance. Trace the history of the motet from its inception through the late 15th century. List some particularly prolific motet composers. Choose one of those composers and find as many motets by that composer as possible. Cite your sources.

Choose one of the above motets and evaluate it for possible use in your ideal music program (church or school). Discuss as many aspects of the motet as possible, such as text, number of voices, difficulty, availability of a modern edition, etc. You may also wish to look for critical commentary by other authors regarding your motet. If you are evaluating it for use in church, discuss the liturgical use for the motet as well. Cite your sources.

Death occupied the minds of many of the above composers. A work by Josquin Despres rises above all others: *La déploration de la mort de Johannes Ockeghem*. The work lamented the death of Ockeghem; Josquin crafted the work utilizing many style elements employed by Ockeghem. What are those elements of style? How are these elements characteristic or uncharacteristic of Josquin’s style? Cite your sources.

The two secular works listed above only scratch the surface of the various genres in which composers wrote in the Renaissance. Excluding the madrigal, list and define some of the popular secular forms and trace the development of each form. Cite your sources.

Week 3 • England to Richard III
Contained on Disc 3

THE OLD HALL MANUSCRIPT

- 1 *Nesciens Mater* by Bittering [fl. 1410]
- 2 *Beata progenies* by Leonel Power [c. 1385–1445]
- 3 *Salve porta paradisi* by Thomas Damett [c. 1389–1436]
- 4 *Gloria* by {Thomas?} Pycard [fl. 1410]
- 5 *Credo* by Leonel Power

THE ETON CHOIRBOOK

- 6 *O Maria salvatoris* by John Browne [fl. 1480–1505]

ADDITIONAL LISTENING

- Eton Choirbook*, v. 3 — UW MLC [Compact disc CD 1774]
- Eton Choirbook*, v. 4 — UW MLC [Compact disc CD 2056]
- Sacred & Secular Music from 6 Centuries* — UW MLC [Compact disc CD 1961]

CORRESPONDING LISTENING ACTIVITIES

The Old Hall Manuscript contains a number of individual mass movements. The compilers of the manuscript placed all Gloria settings together, all Agnus Dei settings together, etc. Attempt to reconstruct a mass using movements by the same composer from throughout the manuscript. What mass movements are missing and why? Use more than one source for this topic. Cite your sources.

Sarum chant is specific to England. Locate and examine some manuscript and secondary sources of Sarum chant. Compare Sarum chant to Gregorian chant. What are the primary differences? How and why did Gregorian chant usurp Sarum chant in England? Be thorough in your research and be sure to cite your sources.

Many music scholars point out that musical styles popular on the continent were slow to take hold in England. To what extent does the music contained in the Old Hall Manuscript and/or Eton Choirbook support or refute that stance? Compare at least one work contained in these two sources to at least three works written by continental composers during the same period. Your comparison should be exhaustive. Cite your sources.

Find, list, and describe at least five other manuscript sources dating from 1490–1530. Be sure to include a description of contents, composers, types of works, etc. Select one motet or mass setting contained in these manuscript sources. If possible, locate a modern transcription of the work and a recording. Listen to the recording and see if you can follow each part. Discuss some of the problems you encountered.

Week 4 • Secular Forms: Madrigals, Chansons, Lieder, and Spanish Forms
Contained on Disc 4

ITALIAN MADRIGALS

- 1 *Il bianco e dolce cigno* by Jacques Arcadelt [c. 1507–1568]
- 2-5 *Datemi pace* by Cipriano de Rore [1516–1565]
- 6 *Or si rallegi il cielo* by Giaches de Wert [1535–1596]
- 7-11 *Cruda Amarilli* by Claudio Monteverdi [1567–1643]

FRENCH CHANSONS

- 12 *La Guerre* by Clement Janequin [c. 1485–c. 1558]
and Philippe Verdelot [c. 1480–c. 1552]
- 13-14 *Tant que vivray* by Claudin de Sermisy [c. 1490–1562]
- 15 *Il est bel et bon* by Pierre Passereau [fl. 1509–1547]
- 16 *Un gentil amoureux* by Claude Le Jeune [c. 1528–1600]
- 17 *Bon jour: et puis, quelles* by Orlande de Lassus [c. 1532–1594]

ENGLISH MADRIGALS AND AYRES

- 18 *April is in my mistress' face* by Thomas Morley [c. 1557–1602]
- 19 *Flow my tears* by John Dowland [1563–1626]
- 20 *As Vesta was from Latmos Hill descending* by Thomas Weelkes [1576–1623]
- 21 *The silver swan* by Orlando Gibbons [1583–1625]
- 22 *Fair Phyllis I saw sitting all alone* by John Farmer [fl. 1591–1601]
- 23 *Weep, o mine eyes* by John Bennet [fl. 1600]

GERMAN LIEDER

- 24 *Ach Elslein* by Ludwig Senfl [c. 1486–c. 1543]
- 25 *Das g'laut zu Speyer* by Ludwig Senfl
- 26 *Tanzen und Springen* by Hans Leo Hassler [1564–1612]

SPANISH SECULAR FORMS

- 27 Ensalada: *La bomba* by Mateo Flecha [c. 1481–c. 1553]
- 28 Romance: *Triste estaba el rey David* by Alonso Mudarra [c. 1510–1580]

ADDITIONAL LISTENING

- Luca Marenzio* — UW MLC [Compact disc CD 5219]
- Carlo Gesualdo* — UW MLC [Compact disc CD 1868]

CORRESPONDING LISTENING ACTIVITIES

Spain's contributions to secular music are vast. Explore the various forms composers used. List and define as many forms as possible and cite specific musical examples. In addition, choose one composer and provide a brief biography and works list.

Musica Transalpina brought the madrigal to England. What is contained in it? Can any of the music contained in it be found in music by English composers, either directly quoted or otherwise? Finally, investigate the existence of the madrigal in England prior to *Musica Transalpina*. Be thorough in your analysis and cite your sources.

Week 5 • England: Henry VIII through the Commonwealth

Contained on Disc 6 (not yet burned)

CAROLS

- 1 *Green grow'th the holly* by Henry VIII [1491–1547]
- 2 *Lullaby* by William Byrd [c. 1543–1623]

LATIN MOTETS

- 3 *Spem in alium* by Thomas Tallis [c. 1505–1585]
- 4 *In manus tuas* by John Sheppard [c. 1515–1558]
- 5 *Vox Patris caelestis* by William Mundy [c. 1528–c. 1591]
- 6 *Ave Maria* by Robert Parsons [1535–1571]
- 7 *Ave verum corpus* by William Byrd
- 8 *Factum est silentium* by Richard Dering [c. 1580–1630]

ENGLISH ANTHEMS

- 9 *Nolo mortem peccatoris* by Thomas Morley [1557/8–1602]
- 10 *Hosanna to the Son of David* by Thomas Weelkes [1576–1623]
- 11 *When David heard* by Thomas Tomkins [1576–1656]

VERSE ANTHEMS

- 12 *This is the record of John* by Orlando Gibbons [1583–1625]

MASS SETTINGS AND SERVICE MUSIC

- 13 “Sanctus” from *Mass Puer natus est nobis* by Thomas Tallis
- 14 “Kyrie” from *Mass for Four Voices* by William Byrd
- 15-16 *Short Service* by Orlando Gibbons

CORRESPONDING LISTENING ACTIVITIES

The 40-part motet *Spem in alium* has an Italian counterpart with 42 voices. Find the Italian counterpart, name and give a brief biography of the composer, and compare it with *Spem in alium*. Also, answer the following questions: Which multi-voice motet was written first? Are elements of one found in the other? Which is more successful and why? Be thorough in your investigation and cite your sources.

Two of the above composers bridged the tumultuous shifts from Catholicism to Anglicanism with relative ease. One was able to maintain his Catholic faith throughout his life; the other adapted with each change. Name these two composers and compare each of their musical output (chronologically if possible) with changes in the monarchy. Caution: Just because a work is in Latin does not mean that it was written during the reign of a Catholic monarch. Cite your sources.

The verse anthem seemed to be a short-lived form in England. Find and cite at least five other composers of verse anthems as well as representative compositions (excluding Gibbons). Also, give a brief history of the verse anthem. Be thorough in your research and cite your sources.

Week 6 • Reformation: Germany and Beyond

Contained on Disc 5

CAROLS AND MOTETS

- 1 *In dulci jubilo* by Michael Praetorius [1571–1621]
- 2 *Es ist ein Ros entsprungen* by Michael Praetorius
- 3 *Venite exultemus Domino* by Jan Pieterszoon Sweelinck [1562–1621]
- 4 *De profundis clamavi ad te Domine* by Jan Pieterszoon Sweelinck
- 5-6 *Saul, was verfolgst du mich* by Heinrich Schütz [1585–1672]
- 7 *Die mit tränen säen* by Heinrich Schütz
- 8 *Selig sind die Toten* by Heinrich Schütz
- 9 *Heute ist Christus geboren* by Heinrich Schütz

EARLY ‘ORATORIO’

- Excerpts from *Weihnachts-Historie* by Heinrich Schütz
- 10 — Evangelist: “Und sie kamen eilend”
 - 11 — Trio: “Wo ist der neugeborne König der Juden?”
 - 12 — Chorus: “Dank sagen wir allen Gott”

ADDITIONAL LISTENING

Martin Luther — UW MLC [Compact disc CD 4867]

Johann Hermann Schein — UW MLC [Compact disc 4638]

CORRESPONDING LISTENING ACTIVITIES

Investigate Martin Luther’s reforms to liturgy and worship. What did Luther seek to change? What did he want to leave unchanged? How did composers of the time adapt to Lutheran changes? What happened to all the Latin hymns? Were they translated into German or abandoned? Be detailed in your investigation and cite your sources.

There are a series of publications of sacred music by Heinrich Schütz. Seek them out and examine the contents of each in chronological order. Do the number of voices increase or decrease? Do the number of pieces in each volume increase or decrease? Now, investigate the size of Schütz’s chorus, from earliest to latest. How does this coincide with the series of publications? Finally, read up on the history of social and political events during this time. What does this tell you? Cite your sources.

Trace the rise of at least two other reformation movements. What primary reforms did each seek? How did each embrace or reject music as part of the liturgy? How does that compare with common practice today? Be detailed in your comparison and cite your sources.

Week 7 • Counter-Reformation: Rome & Spain

Contained on Disc 8 (not yet burned)

SPAIN

- 1 *E la don don* (Anonymous Basque, 16th century)
- 2 *Riu, riu, chiu* (Anonymous Spanish, 16th century)
- 3 *Verbum caro factum est* (Anonymous, 16th century)
- 4 *Virgen sancta* by Francisco Guerrero [1528–1599]
- 5 *A un niño llorando* by Francisco Guerrero
- 6 *O magnum mysterium* by Tomás Luis de Victoria [c. 1548–1611]
- 7 *O quam gloriosum* by Tomás Luis de Victoria
- 8 “Agnus Dei” from *Missa O quam gloriosum* by Tomás Luis de Victoria

THE ROMAN SCHOOL

- 9 “Kyrie” from *Missa Papae Marcelli* by G. P. da Palestrina [c. 1525–1594]
- 10 “Agnus Dei I” from *Missa Papae Marcelli* by G. P. da Palestrina
- 11 *Surge, amica mea* by G. P. da Palestrina

BEYOND ROME

- 12 *Fremuit spiritu Jesus* by Orlande de Lassus [1532–1594]
- 13-16 *Tristis est anima mea* by Orlande de Lassus
- 17 *Domine ne in furore* (First Penitential Psalm) by Orlande de Lassus
- 18 *Timor et tremor* by Orlande de Lassus
- 19 *Vinea mea electa* by Carlo Gesualdo [1561–1631]
- 20 *Tenebrae factae sunt* by Carlo Gesualdo

CORRESPONDING LISTENING ACTIVITIES

The Sistine Chapel is but one church where Palestrina worked. Investigate other places where he worked. Who were his predecessors and successors? Compare music by at least two of Palestrina’s predecessors and successors to his music. What style elements are common to them all? What style elements can be traced directly to Palestrina? Be thorough in your research and use multiple sources to compile your answers. Cite your sources.

Locate three manuscript sources for choral music located in Spain dating from 1500–1600. Which composers are represented? What languages are represented? Choose one motet or mass movement from these sources and locate a modern edition. How true to the manuscript is the modern edition? What does that tell you about modern editions? How can you as a director handle discrepancies in various editions? Be detailed in your response and cite your sources.

Carlo Gesualdo is notorious for the rumored mishaps and tragedies in his personal life. An important contribution that he made was his experimentation with alternate keyboard tunings. What are these alternate tunings? How did he build keyboard instruments to reflect these alternate tunings? How do these alternate tunings show forth in his choral music? Be sure to examine his madrigals as well as sacred music. Cite your sources.

Week 8 • Venice and Florence — Centers of Cultural Power
Contained on Disc 7

VENICE

- 1 *Lauda Jerusalem* à 8 by Adrian Willaert [c. 1490–1562]
- 2 *Quem vidistis pastores?* by Andrea Gabrieli [c. 1510–1586]
- 3 *Beata es Virgo* à 6 by Giovanni Gabrieli [c. 1555–1612]
- 4 *Hodie completi sunt dies Pentecostes* by Giovanni Gabrieli
Excerpts from *Vespers of 1610* by Claudio Monteverdi [1567–1643]
- 5 — *Deus in adjutorium*
- 6 — *Duo Seraphim*
- 7 — *Nisi Dominus*
- 8 — *Sonata sopra “Sancta Maria, ora pro nobis”*
- 9-20 — *Magnificat*

ADDITIONAL LISTENING (FLORENCE)

La Pellegrina — UW MLC [Compact disc CD 3836]

CORRESPONDING LISTENING ACTIVITIES

San Marco in Venice had a long and distinguished list of *maestri di cappella*. Starting with the appointment of Adrian Willaert, trace the lineage of music directors for San Marco through the early 18th century. Enumerate changes each made to the music scene in Venice and more specifically at San Marco. What was the size of the chorus for each music director? How many instruments were at their disposal? How much influence did Rome have on the music of Venice? Be thorough in your analysis and cite your sources.

Trace the rise of opera or oratorio. How much influence did Venetian musicians have? How much influence did Florentine musicians have? List and describe some of the earliest oratorios and operas. Which are worth knowing and/or performing and which are best left on the shelf? Why? Cite your sources.

Locate music by Venetian composers that are written in the Roman, or more conservative, style. Does such music exist? If so, why was Rome’s influence felt in Venice? Also, discuss the practical and functional implications of performing multi-choir music on a regular basis. Did San Marco have the resources to perform multi-choir works weekly? Cite your sources.

Transposition seems to have been a common practice in the Renaissance. What clefs imply transposition? Are the transpositions upward or downward? How far do you transpose? Look particularly at the Magnificat of Monteverdi’s *Vespers of 1610*. You will want to examine writings of Andrew Parrott and Joan Conlon (and other Monteverdi scholars) for this assignment. What is your personal opinion on the matter of transposition? Does your opinion follow or refute research into Renaissance transposition? Cite relevant sources.

Week 9 • A Glimpse of the Baroque
Contained on Disc 5

- Excerpts from *Orfeo* by Claudio Monteverdi [1567–1643]
- 13 — Toccata
 - 14 — “Vieni Imeneo, deh vieni”
 - 15 — “Lasciate i monti”
 - 16 *Hor che’l ciel e la terra* by Claudio Monteverdi
 - 17 “Gloria” from *Messe de Minuit* by Marc-Antoine Charpentier [1634–1704]
 - 18 “Agnus Dei” from *Messe de Minuit* by Marc-Antoine Charpentier
- Excerpts from *Welcome to all the pleasures* by Henry Purcell [1659–1695]
- 19 — Sinfonia
 - 20 — “Welcome all pleasures”
 - 21 — “In a consort of voices”
 - 22 Hear my prayer by Henry Purcell

ADDITIONAL LISTENING

- Pier Francesco Cavalli — UW MLC [Compact disc CD 1782]
- Giacomo Carissimi — UW MLC [Compact disc CD 2466]

There is no listening for week 10 to allow time to complete final projects.

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