

COLLEGE AND UNIVERSITY REPERTOIRE

Submitted by Dr. Bruce Chamberlain
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Thamos, Koenig in Aegypten, K. 345 Wolfgang Amadeus Mozart
The Well-Tempered Press
Boca Raton, FL 33841-0157

This piece is Mozart's only example of incidental music, as it was commissioned for a play, *Sethos*, produced in Prague in 1780. The three choral movements present some of Mozart's most wonderful and expressive music, filled with Masonic references that we see and hear again in *Die Zauberflöte*. The orchestral complement is one of Mozart's largest, with winds in pairs minus clarinets, two horns, two trumpets, three trombones and timpani.

Psalmus CXIV, Op. 10 Roberto Caamano
Barry & CIA
Buenos Aires, Argentina

Written in 1950, this setting of Psalm 114 for a cappella choir employs some atmospheric techniques and choral recitative that are very evocative of the text. Several exciting harmonic shifts, extreme vocal and dynamic ranges make this a very effective piece for the sophisticated collegiate choir.

Three Nocturnes Carlos Chavez
G. Schirmer
Octavo No. 9522

Set to poems by Keats, Shelley and Lord Byron, this collection of three pieces represent some of Chavez' finest work for a cappella choir. Much attention to articulation of the text will help these challenging pieces come alive, as they employ a tonal harmonic language spiced with hints of Debussy's Impressionism and Hindemith's strong quartal harmonies.

I Will Lift Up Mine Eyes Adolphus Hailstork

Written to the "Memory of Undine Smith Moore," this three movement spiritual cantata presents some exciting music that takes us from the concert hall to the African-American church. The work is written with orchestral complement but works just as well with keyboard. A very skilled tenor soloist, who can understand the spiritual idiom is a must.

Missa Brevis Allen Koepke
Hinshaw Music Company
Chapel Hill, NC 27514

This setting of the complete Mass Ordinary is in actuality a single movement work for SATB Chorus, incidental *solis* and full orchestra. It lasts only about 12 minutes, but explores the entire emotional gamut of human expression. Koepke has a wonderful sense of coloring the meaning and prosody of the text with lush harmonic language and evocative rhythms that make the work a challenge for any choir.