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Changing conceptions of sacred music

Marion Virginia Rice
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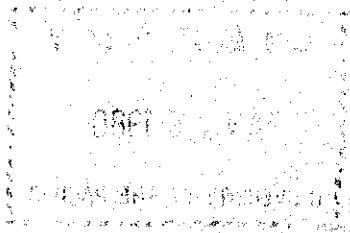
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CHANGING CONCEPTIONS
OF SACRED MUSIC



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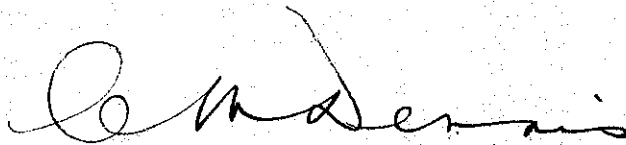
T H E S I S

Submitted in Partial Satisfaction of
the Requirements for the Degree of

MASTER OF ARTS

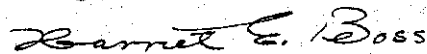
IN MUSIC

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PREFACE

From the very beginning of time, music has had an unusual emotional power, and probably because of this reason, it has always been connected with religion. St. John Chrysostom, an early father of the Church said of music, "it hath a sweetness and a utility, and glorifieth God, purifieth our hearts, elevateth our contemplations, and helpeth to make us wise unto salvation."¹ ~~While Luther said:~~ "Music is one of the most glorious gifts of God. It removes from the heart the weight of sorrows and the fascination of evil thought."²

Music is discovered in all races and ages. In fact, it even anticipates terrestrial history, for in the Book of Job, which is one of the oldest books in the world, we read that God, Himself, in challenging his desponding and distrustful servant said: "Where wast thou when I laid the foundations of the earth....when the morning stars sang together?"³

It has been found that the first public music of every people has been used in connection with religious rites. There is very little actual record of the kind of music that was used by the ancients. However, the representations of their instruments, the references concerning music found in ancient literature, and the few short fragments of melody which have come down to us, are most interesting as they show the importance of music, and how music progressed in accordance with the advancement of religion.

The most important feature in the earlier forms of worship was the dance. This was true not only in the uncivilized countries, but also

¹

²Humphreys, The Evolution of Church Music, 3

³Ibid

³Job 38: 4,7

held a prominent place in the rites of the ancient cultured nations. It had as important a function as music has in the modern church. When the dance had reached its height of excellency, music was still in its infancy. "The only promise of its splendid future was in the reverence already accorded it, and the universality of its use in prayer and praise."¹ Although, the dance had one characteristic of music, that of rhythm, we are more interested in the actual music which was used in connection with religion, since this thesis is on sacred music.

According to one author, sacred music may be divided historically, as follows:²

1. Jewish Music
2. Music of the Primitive Church
3. Medieval Church Music
4. Post-Reformation Music
5. Modern Church

Each of these divisions may be sub-divided; and, in considering the various types which may be found in each, one may see how the conception of sacred music has changed in accordance with the changing views concerning religion.

The study which this thesis necessitated has been most interesting and inspiring, and I believe that the knowledge gained through it will prove most helpful in the preparation of the musical parts of a church service.

Upper Lake, California
 March, 1930

MVR

¹ Dickinson, Music in the History of the Western Church, 10
² Richardson, Church Music, 3

CONTENTS

Chapter	Page
I. Jewish Music.....	1
Biblical references to vocal and instrumental music.....	1
Sacred music in the time of David.....	4
Music in Solomon's Temple.....	5
Music after the death of Solomon.....	5
II. Music in the Primitive Church.....	7
Biblical references to music of this time.....	7
References found in ancient writings.....	7
Instrumental music forbidden.....	8
Unaccompanied choral music developed.....	9
Conflict between Arians and Christians.....	10
Results effecting music.....	10
Higher ideals concerning music developed.....	11
III. Music in the Medieval Church.....	13
The Plain Song or Gregorian Chant.....	13
Development of polyphony.....	15
Outstanding composers and their importance.....	18
The Venetian School.....	21
IV. The Modern Musical Mass.....	23
Origin.....	23
Characteristics.....	24
Influence of nationality.....	25

Chapter	Page
V. German Protestant Music.....	27
General effect of Reformation upon music.....	27
Martin Luther.....	28
The cantata.....	29
German Passion music.....	30
Heinrich Schutz.....	31
Johann Sebastian Bach.....	33
Music after Bach's age.....	37
VI. English Church Music.....	39
Music of the Anglican Church.....	39
Music of the Puritans.....	46
Use of the organ and instrumental music.....	47
Summary of development of English sacred music.....	48
VII. American Church Music.....	49
Origin and early music.....	49
The American Hymn Tune.....	52
The American Spiritual.....	54
The American Sunday-School Hymn.....	55
The Gospel Song.....	57
Criticisms and suggested improvements.....	58
Power of music.....	61
VIII. Conclusion.....	62
Bibliography.....	63

JEWISH MUSIC

CHAPTER I

JEWISH MUSIC

The instinctive utterance of the human soul seems to have been, from almost the very beginning, sacred song. Poetry and music, we know, are as old as a race, and from the first, have been used in the service of religion. Hebrew poetry and Hebrew music confirm the above statement. From the beginning, they served no other purpose than to extol Jehovah and emphasize and proclaim divine ideals and ideas.

We have no actual melodies of the ancient Jews, but the Old Testament gives ample descriptions of the manner and method of performance, which indicate that great labor, skill, time, and money was spent in obtaining music. Although, we know that the Jews must have had music before, the first record of Hebrew hymns began with the establishment of national life. When the Children of Israel had successfully crossed the Red Sea in their flight from Egypt, Moses and the Children of Israel sang:

- 1.....I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.
2. The Lord is my strength and song, and he is become my salvation, he is my God, and I will prepare him an habitation; my father's God, and I will exalt him.
3. The Lord is a man of war: The Lord is his name. ¹

When Moses and the men had completed their song of praise, Miriam and all the women went out with timbrels and danced and then Miriam took up the joyful song: "sing ye unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea."²

The form of the Song of Moses indicates that it was probably sung antiphonally. If it were, it is then the oldest specimen of choral song

¹ The Bible, Exodus 15: 1-3

² Ibid. Exodus 15:1

in all literature. It is one of the finest examples of the choral song, and has served as a model for succeeding generations. In this song, no doubt, the three factors employed in the worship of the Hebrews were used, namely, the solists, which in this example were Moses and Miriam, the selected choruses of men and women, in this case, the choirs of men that responded to Moses' intonations, and the women who responded to Miriam's, and the grand chorus of the people which joined in, no doubt, from time to time, probably accompanied by various instruments, was the third great factor. It was from this time that Hebrew song is distinguished from that of other nations, in the fact that it is exclusively employed in the worship of Jehovah.

Unlike sacred music of a later date, instruments were freely made use of to assist in giving praises to God. The monuments of Assyria and Egypt which often have representations of musical instruments upon them, give us some conception of the form of the instruments used, since history indicates that the Hebrews gained their instruments to a large extent from the Assyrians and Egyptians.

It is interesting to note that the first reference to music in the Bible is concerning musical instruments rather than to song. "And his brother's name was Jubal: he was the father of all such as handle the harp and organ."¹ In some translations, the kinnor and ugab, are translated harp and pipe, rather than harp and organ. The kinnor was the instrument used by David, and was probably a lyre. Authorities cannot decide whether the ugab was a single tube like an oboe, or a series of pipes like the Pan's pipes.

In our next reference, we read of the combination of voices and instruments when Laban rebukes Jacob for leaving in secret and adds: "I might

¹ The Bible, Genesis 4:21

have sent thee away with mirth, and with songs, with tabret, and with harp." ¹ The tabret or toph as it is in the original was a small hand drum or tambourine.

It was not until after the Exodus, that we have any record of the shophar or ram's horn, which is still used by the Jews in their worship. This is mentioned in the reference concerning the thunderings of Mount Sinai. We also recall that the walls of Jericho were supposed to have been overthrown by this instrument. ² ~~The long silver trumpet or hazozerah was~~ used for various purposes, both in secular and religious music. We are told in one place of "an hundred and twenty priests sounding with trumpets;" ³ while further on is recorded the following interesting account:

- And the Levites stood with the instruments of David, and the priests with the trumpets.
- And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the Lord began also with the trumpets, and with the instruments ordained by David king of Israel.
- And all the congregation worshipped, and the singers sang, and the trumpeters sounded: and all this continued until the burnt offering was finished. ⁴

This account is also of importance in the fact that it gives us some conception of the use made of music in a religious ceremony.

The word psaltery which appears many times in the English version of the Psalms, according to Dickinson is "sometimes the nebel, sometimes the kinnor, sometimes the asor, which was a species of the nebel. The 'instrument of ten strings' was also the nebel or asor." ⁵ The kinnor

¹ The Bible, Genesis 31:27

² Ibid., Joshua 6:20

³ Ibid., II Chronicles 6:12

⁴ Ibid., II Chronicles 29:26-28

⁵ Dickinson, Edward, Music in the History of the Western Church, 23.

has already been described as a small lyre. The nebel was either a harp, or some kind of a guitar.

Some authorities believe that the word Selah which appears so many times in the psalms, stands for an instrumental interlude. Facts seem to show that trumpets were the only instruments used in interludes. It is not definitely known how the psalms were rendered, but it is inferred that they were chanted antiphonally to the accompaniment of pipes and strings which were used to strengthen the vocal parts.

Percussion instruments such as the drum, cymbal, and bells are also mentioned in the Old Testament. There are thirteen instruments mentioned as known to the Hebrews, not including those mentioned in Daniel whose names are not derived from Hebrew roots. The following instruments are listed in Psalm 150: trumpet, psaltery, harp, timbrel, stringed instruments, organs, cymbals. Although these instruments were used in social gatherings, and public festivals, they were used more extensively in connection with religious ceremony, just as vocal music was.

As the Hebrew nation increased in power, the worship of the Lord increased in splendor. It was David that founded the temple music, which gave a new impetus to the composition and the rendering of sacred song.

David confined the care of sacred music to the hands of the Levites who had to provide not less than four thousand singers and musicians for the temple service. The precentor gave out the chants and conducted a choir of professional singers which was accompanied by harps, and players of the psalteries. Time was kept by beating upon cymbals, and trumpeters played the interludes. As a general rule, the choruses were composed of male singers only. However, choruses of women and boys were employed on special occasions.

During the reign of Solomon, David's son, the services of the Temple, and its choral music, was probably the most magnificent which has ever been used in worshipping God. In the true Temple of Solomon, women singers were prohibited, however, in the second temple both men and women singers were used. In the main Temple, the treble part was sung by the boys.

According to Josephus, in his Eighth Book of his History of the Jews, when the Temple was completed, Solomon ordered 200,000 trumpets to be constructed, 40,000 stringed instruments, such as harps and psalteries, and a chorus of 200,000 men to be assembled. Although, these figures are greatly exaggerated, there evidently must have been a great many musicians used if music was given as lavish treatment as the other things concerning this wonderful temple. At least, these figures give some idea of the great importance which was given to music in the Temple Services.

Some believe that the book in the Bible entitled the Song of Solomon was probably a cantata. It is interesting to know that Palestrina, that great composer of the Medieval Ages, set the Song of Solomon to music in the form of a choral dialogue.

The mode of singing, both in the temple during David's reign, and in the Temple of Solomon was antiphonal either between priest and congregation, precentor and choir, or between groups of singers.

After the death of Solomon, the Temple services lost much of their dignity and splendor. In 536 B.C., the Jews tried to restore some of the former splendor by bringing in a trained choir of 245 men and women. The instrumental music of the temple gradually disappeared, and when the Levites dispersed, the greater part of the ancient psalm melodies disappeared. However, enough of the essential features of the Temple service were retained to influence Christian music with their hymns, antiphonal singing, etc.

Little is known of the musical system and melodies of the Jews, but we infer that their music must have been lofty in view of the mission it served. Dickinson very beautifully summarizes the influence Hebrew music has had on later music as follows:

This music foreshadowed the completer expression Christian art of which it became the type. Inspired by the grandest of traditions, provided with credentials as, on equal terms with poetry, valid in the expression of man's consciousness of his needs and his infinite privilege--music passed from Hebrew priests to apostles and Christian fathers, and so on to the saints and hierarchs, who laid the foundation of the sublime structure of the worship of music of another day. ¹

¹ Dickinson, Edward, Music in the History of the Western Church, 35.

MUSIC IN THE PRIMITIVE CHURCH

CHAPTER II

MUSIC IN THE PRIMITIVE CHURCH

Christians have aimed to repress outward signs of inward feelings, so as to have the great quietness which is the distinguishing feature of the Christian religion. The Greeks had employed the rhythmic dance and various gesticulatory motions to express their inward feelings. But, the early Christians discouraged this, and from the beginning, they reproduced in their music, the spirit of their religion, which, we as Christians, know to be an inward calmness.

The Bible gives us very little information in regard to the kind of music used, although we do find some excellent hymns throughout the New Testament. We know, through the various references, that music was used. In Matthew 26:30 and Mark 14:26, we read that our Lord and the Apostles sang a hymn at the first Eucharist. Again, we read where Paul exhorts the people to speak to themselves "in psalms and hymns and spiritual songs,"¹ and to sing and make melody in their hearts to the Lord. Paul said:

Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs; singing with grace in your hearts to the Lord.²

Some of the ancient writers also give us some idea of the prevailing type of music. Socrates relates of Ignatius (A.D. 49-109) that he "saw in a vision the heavens opened, and heard heavenly choirs praising the Holy Trinity in alternate chants."³ St. Clement of Alexandria (d.A.D.220) said of Church music:

The singers are holy men, their song is the hymn of the Almighty King: Virgins chant, Angels glorify, Prophets discourse, while music sweetly sounding is heard.⁴

¹ The Bible, Ephesians 5:19

² Ibid., Colossians 3:16

³ Richardson, A.M., Church Music
⁴ Ibid.

All these references show that music was used and held in high esteem by the early Christians. One outstanding thing in the references given above is the fact that there are no references to any instruments. In the early Christian Church, there was a strong feeling against the use of instruments in divine worship. One reason was, no doubt, because of the secrecy which the Christians had to adopt in their worship because of the fear of persecution. This need of secrecy, however, did not silence vocal music. Therefore, perhaps, the real reason for the banishment of instruments was not this, but the great desire to separate definitely Christianity from heathen religions. Since instruments were closely associated with heathen religious rites, they were forbidden by the Christians. Eusebius very clearly stated the feelings of the Christians when he said:

Far more pleasant and dear to God than any instrument is the harmony of the whole Christian people, when in all the Churches of Christ we sing psalms and hymns with harmonious minds and well-tuned hearts.

Again Eusebius gives us this interesting statement concerning the way Christians thought of the body as their instruments:

Our cithara is the whole body, by whose movement and action the soul sings a fitting hymn to God, and our ten-stringed psaltery is the veneration of the Holy Ghost by the five senses of the body and the five virtues of the spirit.

Clement of Alexandria interpreted the use of musical instruments in the Old Testament as referring to the various organs of the body. The psaltery he believed to be the tongue. The lyre, he considered to be the mouth struck by the Spirit, as it were, by a plectrum. He indicated that our bodies are organs, i.e., the nerves are the strings, by which they receive harmonious tension, and when they are struck by the Spirit, they give forth human voices. He uses the term organ to merely imply an

9

instrument. In the quotation, "Praise Him with clashing cymbals," Clement calls the tongue the cymbal of the mouth which resounds with the pulsation of the lips. He then goes on to say that man is "truly a pacific instrument; while other instruments, if you will investigate, you will find to be warlike, inflaming to lusts, or kindling up amour, or rousing wrath." ¹

Since instrumental music was forbidden, a very distinctive type of choral singing was developed as a means of expressing their deep emotions. According to Pliny, we learn that their earliest music was antiphonal. The Emperor Trajan had instructed Pliny in A.D. 110, to make a report concerning the Christians. Pliny reported their chief fault to be the fact that they assembled on certain days before daylight and sang a hymn alternately among themselves to Christ as God.

In view of the fact that Christians used pagan ideas in their architecture, it is not surprising to find that they also used musical principles which had come down to them from the Pagans. Certain melodies which were handed down from the Greeks were recognized by the Christians as sacred hymns and for a long period of time they remained intact.

With the increased size of the congregation, there was a tendency to render the service more elaborate. The result in the musical service were melodies which were unsuited for church use, namely chromatic melodies. Clement of Alexandria, who was mentioned before, forbid the use of chromatic melodies in the churches. He also wrote the only entire hymn of that time, if we accept Eusebius' statement. Clement attributed it to another writer.

¹ Quoted by Stewart in his Music in Church Worship

Choral music became very popular during the fourth century. The Arians, who violently opposed the Christians, had used the singing of hymns to increase their followers. The Arians were not allowed to worship within the city walls of Constantinople. They overcame this rule by forming bands of singers who entered the city and sang all night, and in this way gained many followers. The Christians were quite alarmed since so many were joining the Arians. In desperation, St. Chrysostom (347-407) organized choirs to sing processional hymns to overcome the Arians.

The persecution of the Christians ceased when Constantine began to rule in 306, and it was then that the arts connected with worship began to be developed. Constantine and his mother had large temples built and introduced choirs of trained singers into them. The Council of Laodicea (360) gave the monopoly of church music to the trained choirs. Singing schools were established in Rome, to supply the singers for these choirs. Even before the Council of Laodicea had placed so much importance on these choirs, Pope Sylvester formed a singing school at Rome, in 314, which eventually led to the organization of the oldest choral body in the world, that of the Sistine Chapel.

Up to this time, the music had all been handed down orally. Finally, because of the changes which were beginning to creep in, the church authorities realized that it was necessary to write the music down. To St. Ambrose, the Bishop of Milan, belongs the credit of having made the first arrangement of sacred music. It was during his time that the Church adopted the Greek method of notation.

Much has been contributed to St. Ambrose. He is supposed to have used some of the Greek scales from which the Gregorian system later

evolved. It was he that adopted the responsive system of singing, between two choirs, of verses from the psalms, and also arranged the hymns for the regular service. It has long been thought that our hymns O Lux Beata Trinitas and Jan Lucis, the morning hymn, Now that Daylight Fills the Sky were written by Ambrose. However, students are objecting to this fact on the basis that they are melodically too refined. Although, we do not know who was responsible for the improvements at this time, we do know that the church music was taking on more definite character and was being adapted to fit the church liturgy which was being developed in the Western Church.

After the improvements made by Ambrose, it was two centuries until the next improvements which were made supposedly by Gregory the Great. The liturgy, however, had been essentially completed shortly before Gregory's time of office (590-604) and a musical setting had been given to the entire liturgy. By the time of Gregory, the medieval epoch of church music had been fairly inaugurated, so we will consider Gregory the Great in the next chapter which will be on Medieval Church Music.

In this chapter, an effort has been made to show how instruments were rejected, and how the vocal art developed for the first time exclusive of instrumental art. The Christian music broke more and more away from the Greek ideas of music which emphasized rhythm to a large extent. The Christians placed the "burden of expression" upon the melody. In this absolute vocal melody, a new principle of art has been found from which all the sacred music of modern Christendom has developed. However, the true ideal of music, which was proclaimed by those who developed the church liturgy was even more important than the special forms which were developed.

This ideal is found in the distinction of the church style from the secular style, the expression of the universal mood of prayer, rather than the expression of individual, fluctuating, passionate emotion with which secular music deals---that rapt, pervasive, exalted tone which makes no attempt at detailed painting of events or superficial mental states, but seems rather to symbolize the fundamental sentiments of humility, awe, hope, and love which mingle all particular experiences in the common offering that surges upward from the heart of the Church to its Lord and Master.¹

Thus an effort to banish all material impressions and create an atmosphere from which all worldly customs and associations have disappeared was attempted. We find that all that is noble and edifying in present day music comes when this principle is applied. May it be put into practice more and more.

¹ Dickinson, Edward, Music in the History of the Western Church, 69.

MUSIC IN THE MEDIEVAL CHURCH

CHAPTER III

MUSIC IN THE MEDIEVAL CHURCH

The music which we find in the medieval church at the beginning of the Medieval period breathes the deepest spirituality of a cloistered life of self-abnegation and self-sacrifice. It possesses a sensuous charm capable of producing a deep religious fervor. The undefinable and mystical character which characterizes it is produced largely by the use of different modes which avoid the use of semi-tones, by the avoidance of the third of the tonic, and the avoidance of having an ending on the final.

This ancient Plain Song or Gregorian Chant which was the Catholic liturgic chant of the Middle Ages and which is still used in their liturgy was perfected by Pope Gregory I, known as Gregory the Great, who was Bishop of Rome from 590 to 604. Gregory the Great did much for music, such as founding a musical school at Rome known as the Scholar Cantorum, introducing a system of notation by means of Roman letters, the rearranging of a number of "Ambrosian" hymns, and making use of four new scales. His most important contribution, however, was that of the chant which bears his name and which is the only form of music which has been officially recognized by the church. These chants are among the most perfect in the expression of religious feeling, and the Gregorian tones which compose them have been the foundation of the best hymns and anthems.

Since so much has come from these ancient chants, it seems well, at this time, to consider briefly their nature, method of performance, etc. Although, there is a considerable controversy over the question of whether Gregory really wrote the chants, we will not enter into this, since all that we are concerned with is their characteristics and the important

24

place which they held in the ancient Church liturgy and still continue to hold.

In all chants, the length and rate of movement of the notes are controlled by the laws of text emphasis and rhythm, rather than time values inherent in the notes themselves. Hence, we see that the chant conforms to the "law of subordination of music to text rhythm which characterized ancient music."

The Plain Song may be divided into two classes, namely, the simple chant, and the florid or ornate chant. In the simple chants, the melodies are largely syllabic, that is, there is only one note to a syllable. Seldom do they have more than two notes to a syllable. The most important illustrations of the simple chants are found in what are known as the "Gregorian tones," which are eight melodies, most of them with variable endings, which are appointed to be used in the singing of the psalms. In studying the ornate chants, it is found that they differ in length, compass, and degree of elaboration.

Much study is necessary before a chant can be executed properly. One must be able to pronounce Latin perfectly, and have a facile and distinct articulation. The notes only guide the modulation of the voice and do not attempt to indicate the length of the tone since this is indicated by the length of the syllable. The rhythm is merely that of speech. The art of chanting is indeed, a very difficult one, but when a chant is rendered properly, it is very inspiring and beautiful.

The character of the chant varied with the occasion. There were profound and mournful chants used for funerals, while the Kyrie, Sanctus, and others were tender and sweet, and the antiphons, responses, and alleluia were dignified in character.

25
The chants were never sung exactly as they were written. The medieval chanter had the privilege of adding embellishments to the melody. The singers in the church and convent in the Middle Ages prided themselves on their inventive ability. In the liturgic texts were found a number of words which the singers were free to embellish according to their fancy.

According to an ancient Christian tradition, certain chants were followed by a number of notes sung upon meaningless vowels; these notes, called neumes or jubili, rendered, in accordance with a poetic thought, the faith and adoration of the worshippers who appeared to be unable to find words that could express their sentiments. These vocalizations or embroideries were sometimes longer than the chants themselves, and many authors complained of the importance given to these vocal fantasies.¹

Through the missionary efforts which emanated from Rome from the time of Gregory the Great, the Roman chant was carried into other parts of Europe. One of the requirements for missionaries soon became a thorough knowledge of the various chants. Monks often made dangerous trips to Rome that they might learn them. Every monastery in Germany, Gaul, or Britain became a singing school. The famous Anglo-Saxon monk and missionary to the Germans, known as Boniface, established the Roman liturgy in Hesse and untiringly taught the Gregorian chant to his barbarous proselytes. As early as 600, Idefonso, in Spain taught the sacred chants. The Emperor Charlemagne did much in establishing the Roman chant in his schools which he founded for sacred songs in France and Germany. Thus, the Roman chant continued to spread over continental Europe and Great Britain and became firmly established as a most important part of the Catholic Ritual.

Thus far, the chants and the music of earlier dates have all been in

¹ Lemaire, Le Chant, Ses Principes et Son Histoire, 10

10

unison. It was Hucbald, a monk of Flanders, who brought the Homophonic Era to a close. Harmony had been suggested by the responsive singing of two choirs in the case when the second choir took up the part before the first stopped. Following up this suggestion, Hucbald arranged a voice accompaniment to the chants. These accompaniments began and ended on the same note as the chant did, but the intervening notes were either a fourth or a fifth below those of the chants. In some cases one note was prolonged while the other part moved. The tonic was the usual note to be held. The second part was called the organum. This simple harmonic system was approved by the church and was known as sacred organum to distinguish it from the organum used in connection with secular melodies which was known as profane organum. It is interesting to note that the latter type used seconds and thirds and the result was on the whole a little less discordant, yet it was considered as being profane and was not allowed in the church at this time.

Hucbald made use of fourths and fifths, but in using them he recommended a moderate tempo. Patient auditors endured this music for two centuries. It was, truly, a novelty, but how they could endure it so long is hard to understand. One churchman was said to have ventured to suggest that "the organum was probably regarded as a penance for the ear."

During this time of polyphonic development, there were rapid advancements being made in the system of notation which aided in the development of music as a whole. Hucbald devised the system of using parallel lines and the letter "T" (for tone) and "S" (for semi-tone) on these lines and spaces. From this Guido of Arezzo invented the staff and used pointed notes. It was Guido, who is generally given credit for the invention of solmisation which made it possible to fix the pitch of

each tone. Franco of Cologne (circa 1100) wrote the earliest book on measured or timed music. Triple time was the only proper time for sacred music because of the three persons in the Trinity. It was called perfect time, while common time was considered as being imperfect.

About the year 1100, discant evolved from organum. In this type of musical composition, a second voice sung at the same time as the principal voice. At first both the cantus firmus, as the principal voice was called, and the second part were borrowed. The second part was frequently a folk-tone which was sung with a chant melody. In some cases the same words were used for both the cantus firmus and the second part, while in other cases, the words of the secular song were retained and were sung in connection with the text of the office of the Church.

When a scientific method of writing developed and parallel and contrary motion came into use, the term discant gave way to the term counterpoint, meaning point against point. The cantus firmus was never invented but the contrapuntal associate, as the second part was called, was new material.

Later a third voice was added and all kinds of experiments were tried in this newly discovered use of many voices or polyphony. The efforts were crude and halting since there were no models to follow, and on the whole, the results were not very pleasing. In fact, there was much opposition from churchmen and true musicians to the many discordant pieces that resulted. Jean Cotton of the eleventh century said that he "could only compare the singers with drunken men, who indeed find their way home, but do not know how they get there."

Of course, all music during this period was not crude and full of abuses, but there was truly a struggle before polyphony became established

as an artistic form. The epoch of artistic polyphony began in the early part of the fifteenth century. It was the musicians of the Northern part of France and the Low Countries, who were known, as "the Netherlanders" that brought counterpoint out of its crude beginnings into the perfected art of the sixteenth century. These composers among whom were numbered Dufay (first half of the fifteenth century) and Josquin des Pres (1450-1521) wrote two types of polyphony. One type tended towards great complexity and difficulty. "...duple, triple, quadruple, augmented, diminished, direct, retrograde, and inverted, became the joy of composers." Rhythm became obscure and words became "hopelessly lost in the web of crossing parts." This kind of music was clearly music for the eye rather than for the ear. In contrast to this type, there appeared a tendency towards simplicity. Much music in four, five, and six parts was written in which there was a striving for a devotional effect which was lacking in the more complex type of music. Many instances are found in the works of the Netherland masters of the style of music in which the music moves note against note and syllable against syllable which suggests our modern chord progressions.

After five hundred years of growth, contrapuntal music of the Middle Ages finally reached its maturity in the middle of the sixteenth century. To Giovanni Pierluigi, (1526-1594), known as Palestrina, from the place of his birth, must be given the credit of putting the finishing touches to "this wonder of medieval genius," and of "imparting to it all of which its peculiar nature was capable in respect to technical completeness, tonal purity, and majesty, and elevated devotional expression." Vittoria,

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Dickinson, Music in the History of the Western Church, 151

Marenzio, and other contemporaries of Palestrina who wrote in his style formed the "Roman school" or "Palestrina school" and all did much in developing the style of their great leader.

Palestrina has been called the "saviour of church music" because of the following story which has lately been considered to be a myth, but which was, until recent years, accepted as a historic fact. According to this story, the Council of Trent (1555-1563) had almost decided to abolish all chorus music in the church and allow only the unison chant. Probable objections to choral music were the borrowing of secular themes, the disappearing of its true purpose, and the using of too elaborate contrapuntal interweaving of the voices. The Council suspended judgement at the request of Pope Marcellus II until Palestrina could produce a work free from all objectionable features. The resulting work was the Mass of Pope Marcellus which because of its beauty and refinement saved polyphonic music and became recognized as "the most perfect model of artistic music."

It is true that the Mass of Pope Marcellus is the most perfect model of the medieval musical art, but its style was not new. It is not the beginning of a new era of music but the culmination of an old one, for many of the Netherland writers such as Josquin des Pres, Orlandus Lassus, Goudinici, and others had written music which was just as chaste and subdued, and almost as perfect.

It was in the quality of melodious grace that Palestrina soared above his Netherland masters. Melody, as we know, is the peculiar endowment of the Italians, and Palestrina, a typical son of Italy, crowned the Netherland science with an ethereal grace of movement which completed once for all the four hundred years' striving of contrapuntal art, and made it stand forth among the artistic creations of the Middle Age perhaps the most divinely radiant of them all. ¹

¹ Dickinson, Music in the History of the Western Church, 155

The style of music of the medieval ages which prevailed in the larger works such as masses, motets, and the longer hymns at first appearance resemble ours in that from four to eight parts are used, but upon hearing this music, we find that it is very different from ours. This is largely due to the treatment of the voices. Each voice is as much a melody as any other. First one is the leader then the other. "Each is busy with its own individual progress." Dickinson very excellently describes this medieval music of many voices as follows:

.....The music does not lack dynamic change or alteration of speed, but these contrasts are often so subtly graded that it is not apparent where they begin or end. The whole effect is measured, subdued, solemn. We are never startled, there is nothing that sets the nerves throbbing. But as we hear this music again and again, analyzing its properties, shutting out all preconceptions, little by little there steal over us sensations of surprise, then of wonder, then of admiration. These delicately shaded harmonies develop unimagined beauties. Without sharp contrast of dissonance and consonance they are yet full of shifting lights and hues, like a meadow under breeze and sunshine, which to the careless eye seems only a mass of unvarying green, but which reveals to the keener sense infinite modulation of the scale of color. No melody lies conspicuous upon the surface, but the whole harmonic substance is full of undulating melody, each voice pursuing its confident, unfettered motion amid the ingenious complexity of which it is a constituent part.

Music has indeed taken a forward movement. This beautiful music of the sixteenth century is truly a great contrast to the crude, dissonant, almost mechanical music, which prevailed during the early part of the Middle Ages.

Although Palestrina's name is the most outstanding one of the sixteenth century, there were many others who wrote almost as excellently

¹ Dickinson, Music in the History of the Western Church, 163

as he. Orlandus Lasus in Munich, Willaert, and the two Gabrielis, and Croce in Venice, Vittoria in Rome, and Tallis in England are masters that come almost up to Palestrina in their composing.

In the last part of the sixteenth century, Venice was the chief rival of Rome in church music. The music of the Venetians was characterized by having more contrasts, greater passion, more varied tone, and having greater sonority, pomp, and splendor. The Venetian School may be considered as the connecting link between the medieval and modern type of music. In the music of this school, there gradually appeared a more individual quality which was to become stressed to a great extent after the Reformation. Chromatic changes were used to intensify the music; dissonances became more pronounced, and contrapuntal leading of parts tended to lose itself in more massive harmonies with distinct melodies rather than many melodies.

The Venetians made use of the organ and an independent organ solo made its appearance at this time. The founder of the sixteenth century Venetian School was Adrian Willaert, a Netherlander, who was chapel master at St. Mark's, around which all the music centers, from 1527 to 1563. To him belongs the credit of making use of antiphonal chorus singing which became a notable feature of the music of St. Mark's.

It was Giovanni Gabrieli who was the foremost composer in writing modern instrumental forms which really started at St. Mark's. The composers of this age conceived the idea of using the organ independently and beginning with them, there first appeared canzonas, toccatas, etc. which led the way to the development of a new art.

Perhaps the one who can rank second to Palestrina is Orlandus Lassus (1520-1594). In fact, he surpassed Palestrina in force, variety, and

range of subject and treatment, but was lacking in pathos, nobility, and spiritual fervour. He made use of chromatic movement to a great extent, and was an unsurpassed master of counterpoint. Thus he was as Ambrose said: "a Janus who looks back toward the great past of music in which he arose, but also forward toward the approaching epoch."

All the modern forms, both vocal and instrumental, which have come to maturity in recent times suddenly appeared in embryo at the close of the sixteenth or early in the seventeenth century. The ancient style of ecclesiastical music did not indeed come to a standstill. The grand old forms continued to be cultivated by men who were proud to wear the mantle of Palestrina; and in the eighteenth and nineteenth centuries the traditions of the Roman and Venetian schools of church music have had sufficient vitality to inspire works not unworthy of comparison with their venerable models. The strains of these later disciples, however, are but scant reverberations of the multitudinous voices of the past. The instrumental mass and motet, embellished with all the newly discovered appliances of melody, harmony, rhythm, and tone color, sent the art of the Church with flying banners into wider regions of conquest, and the a capella contrapuntal chorus was left behind, a stately¹ monument upon the receding shores of the Middle Age.

Thus, most of the various forms and means had been discovered. The preparatory steps had been taken. Music was ready for further development. The great religious composers of the Reformation, Post-Reformation, and modern times have taken advantage of this fact and music has continued to be developed as the expression of sincere religious emotions, as will be seen in the next chapters.

¹ Dickinson, Music in the History of the Western Church, 180

THE MODERN MUSICAL MASS

CHAPTER IV

THE MODERN MUSICAL MASS

The discussion so far has been almost entirely concerning the music of the Roman Catholic Church. We have seen how it has developed from the very crude and simple music of the Primitive Music to the rather elaborate polyphonic music of such great composers as Palestrina, Lassus, and others. ~~Before taking up the study of the music of the~~ Protestant Church, it seems well to devote a little time to the modern Catholic music which is centered around the mass.

Just as in almost all changes in style, the pendulum swung from one extreme to the other. The Gregorian chants and a capella choruses were born and nurtured in the church, while the new style which developed after the Reformation sprung from secular music and developed from this because of necessity. There was a demand for music which would express the meaning of the words, and this called for a style which would be more homophonic, and be sectional in plan so as to follow the words. The Italian opera with its appeal to the emotions through the aria, etc. influenced church music a great deal. From it came the idea of using vocal solos, choruses, and free instrumental accompaniments. Emotions which had been restrained by the older type of music were now freed and music became more truly the "expression of the soul."

The austere and cold traditions of religious song were overcome by the popular demand for melody. Charming Italian melodies soon became church melodies and a new dramatic and concert style came into evidence in the choir. The prima donna tried to show off her skill, and as a result the chorus declined in favor of the solo and the church aria, vying with the operatic aria in bravura and languishing pathos, came into existence.

The chorus whenever retained in the mass, motet, and hymn, cast aside its close-knit contrapuntal texture in favor of a simple homophonic structure which was characterized by strongly marked rhythm. Orchestras were used to give vivid dramatic coloring.

The Catholic churchmen were musicians and could not help adopting secular advancement, and since the monks wrote operas as well as church music, it naturally followed that the church and theatre reacted upon each other to a large extent. The spirit of the Renaissance then created for church music new musical forms, new styles of performances, and a more definite expression; but of even greater importance, it transformed the whole spirit of sacred music by giving sensuous charm to religious themes, and allowing the treatment of the themes to be inspired by the arbitrary will of the composer and not by the traditions of the church.

The new ideal of devotional expression naturally caused the abandonment of the formal, academic style of the Palestrina School. The spirit of the age called for a more subjective expression. The medieval music was elevated, vague, and abstract. It was indeed of a generalized type. In this new age which we are considering, the individual was beginning to feel his importance and wished a type of music which would express his own personal hopes and fears.

Due to the great freedom of expression which was allowed composers, it became a custom to write masses as free compositions rather than for liturgic uses. These were performed as oratorios in public halls. Such composers as Palestrina, Mozart, and Haydn were hired to write, and their freedom was hindered by prescribed lengths, and various other demands. The compositions of such men as Beethoven, Liszt, Berlioz, and Bach, however, all indicate that they are purely individual expressions and

are not hindered by set rules and customs. They are non-churchly and semidramatic in tone at times.

Most of the modern masses are quite dramatic. Dickinson very aptly describes some of them as follows:

The Dona nobis pacem dies away in strains of tender longing. Consider the mournful undertone that throbs through the Crucifixus of Schubert's Mass in A flat, the terrifying crash that breaks into the Miserere nobis in the Gloria of Beethoven's Mass in D.... Observe the strong similarity of style at many points between Verdi's Requiem and his opera Aida.... The composer attempts not only to depict his own state of mind as affected by the ideas of the text, but he also often aims to make his music picturesque according to dramatic methods. He does not seem to be aware that there is a distinction between religious concert music and church music.

From the above quotation, and from observation, it would seem that modern church music is based on splendid spectacle rather than on the text.

The influence of nationality made itself felt in the development of the modern musical mass. Three distinct schools became in evidence, namely the Neopolitan School, the Austrian School, and the French School.

The Neopolitan School was characterized by its soft sensuousness of melody, its sentimental pathos of expression, and its dry, calculated harmony. Masses written by composers of this school were never deep, but some of the best were sombre and dignified. All sense of appropriateness was lost. The style was florid and profane in treatment. The choruses were wretched, and the organ selections were poor. Verdi's Requiem is the outstanding composition, being an exception to the above statement.

The Austrian School was composed of such men as Haydn, Mozart, Eybler, who were dry, formal, and pedantic, and followed certain conventions.

¹ Dickinson, Music in the History of the Western Church, 199

Haydn was more individual and personal than the others. His choruses were brilliant, but were often hollow. It was hard for him to write sombre music. Pensiveness was his deepest note.

Mozart's Requiem and the Missa Solemnis of Beethoven are the two outstanding masses of this school. The B minor mass of Sebastian Bach is also monumental.

Lesueur of the French School has a picturesque but imitative style. Liszt tried to connect everything with a picture. Gounod wrote sensuous melodies, but they were always sincere. Guilmant, Widor, Saint Saens, Dubois, Gigout, and Caesar-Franck, all organists of great merit, have done much in developing a musical service that will be appropriate for the church.

It is indeed true that the modern musical mass is very elaborate, and often more time and thought, and perhaps almost more money is spent upon the musical part of the service than upon any other part. Many Protestants attend large Catholic cathedrals just to hear the musical services. If the music awakens within them feelings of devotion and reverence appropriate thereto, then it is justifiable. Music should strengthen that sense of fellowship which is essentially the spirit of true religion, the spirit of the Church of Christ. One wonders whether the modern musical mass is not too elaborate, and whether it is not given too much for show. When one hears the Gregorian chants, one wonders whether it is not time for the pendulum to swing back to the other side and bring a more simple and sincere type of church music.

GERMAN PROTESTANT MUSIC

CHAPTER V
GERMAN PROTESTANT MUSIC

The Protestant Reformation of the sixteenth century was another great epoch which influenced music. Martin Luther, the leading spirit of the reformation, was the founder of a new school, as he was the first to place the words of praise and prayer within the life of the people. He believed that music had great power, as he said that, next to theology, he would give the highest place to music, for through music anger is forgotten, melancholy and many tribulations and evil thoughts are driven away. He realized that if the people actually participated in the musical part of the services much more could be accomplished. He thus brought forth a new conception of sacred music, and his idea spread to England and America. We shall first consider his doctrine as it influenced music in Germany, and then how English music was changed, and finally how American music was indirectly influenced by accepting the standards of English music.

Religion and art lived together in brotherly union in the Middle Ages. When Protestantism was introduced, art was thrown away and religion was kept; and, with the coming of the Renaissance, religion was thrown away and art retained. Music, unlike art, has been able to resist, for the most part, the drift toward sensuousness and levity; and, whenever she has yielded, her recovery has been speedy and sure. Her nature is so susceptible to the finest touches of religious feeling that every revival of the pure spirit of devotion has always found her prepared to adapt herself to new spiritual demands, and out of apparent decline to develop forms of religious expression more beautiful and sublime even than of old.

The individual and personal nature of the new doctrine in Germany required congregational singing. In order to encourage this, Luther advocated the retention of the most familiar hymns of the Latin church which he translated into German, and the introduction of popular folk songs and spiritual songs, the texts of which he and others adapted for church use. Thus originated the German chorale, which is the best illustration of perfection in metrical tunes.

Luther published the first collection of hymns in the language of the common people. These hymns, in words they could sing and understand, produced a very religious effect. Probably without them, the new ideas of Luther would not have spread so rapidly. The hymns contained in this collection were taken from various sources. Some were transcriptions from old church chants, while others were taken from folk melodies.

Dr. Lucas Oseander published a collection of chorales in 1586 in which the melody was taken by the soprano. Up to this time, the melody was usually given to the tenor. It was found that the soprano melody was better for the congregational singing.

The use of hymns for congregational singing was perhaps one of the greatest things accomplished by the Reformation. Much could be written about these, but such a detailed discussion is not within the scope of this paper.

Luther still retained the use of trained choirs, which were formed for the purpose of disseminating religious doctrines among the people, and, at the same time, of providing means for the indigent scholars. In the course of the Reformation, these juvenile choirs, known as *currendi*, not only served as a potent means of spreading the new doctrine, but also became an important feature as well in the propagation of choral culture.

Members of the choir, who were poor boys, were hired to assist in the service. They went from house to house and received money which they gave to their teacher who took out board and kept the rest until the end of the school year. Daily instruction was given free. Voluntary assistants would often join the choir members, and the production of large accompanied choral works was made possible in this manner.

We find in the music of the German Protestant Church, which was more cautious and conservative and less sudden in development than Catholic Music, a type which is far different from the showy concert style of music of the Catholic Church of that time. This new music seemed to develop in opposition to the Italian recitative and aria associated with its new principles of tonality, harmony, and structure. The old German music was abstract, and objective, while the new Italian music was subjective, impassioned, and individualistic. The composers of German Protestant music took the best qualities of the music of the two countries and built up a form of music which endeavored to keep the high traditions of the liturgic song and gratify the tastes which wished musical individualism. Out of these works grew the Passion music and Cantata of the eighteenth century.

The beginnings of the cantata may be traced back to Italy in 1600 in the monodic style employed in opera. At first, it was a musical recitation by a single person without action, accompanied by a few plain chords struck on a single instrument. In the seventeenth century, it was expanded into a work of several movements written in many parts. Religious texts were then used, and the religious cantata was born.

The German cantata of the seventeenth century was known as a

spiritual concerto, dialogue, or act of worship. It usually consisted of an instrumental introduction, a chorus singing a Bible text, a "spiritual aria" sometimes for one, sometimes for a number of voices, one or two vocal solos, and ended with a choral.

The complete development of the German Cantata was in the eighteenth century. The recitative and Italian aria were incorporated into it, the chorus was developed, and an organ accompaniment was used. Cantatas for particular days were written. Their objects were to arouse emotions, or render some desired mood, more or less general of prayer or praise.

As has been said before, much of the German Protestant music was adapted from the Catholic Church, and the custom of singing the story of Christ's Passion, with musical additions, in Holy Week, was an inheritance from this church. This custom may be traced back to the remote period in the Middle Ages.

The German Passion Music was a mere recitation, without historic accessories, of the story of the trial and death of the Christ as told by one of the four evangelists. It became the narration part of the liturgy of Palm Sunday, Holy Tuesday, Ash Wednesday, and Good Friday. Several people took part in it. One told the evangelical narration, another the words of Christ, a third the words of Pilate, and a fourth the words of Peter, etc. The ejaculations of the Jewish priests, the mobs, were chanted by a small group of ministers. The text was written in Plain Song, first in unison then in simple four-part counterpoint. From this Passion Music developed the Motet Passion in which everything is sung, and the chorus is without accompaniment.

The next development was the Oratorio Passion. In this type, the Italian recitative and aria and sectional rhythmic chorus took the

place of the unison chant and ancient polyphony. Hymns and poetic monologues also were used to supplement the Bible text, and the vocal style was reinforced by instrumental music.

The above mentioned forms existed side by side for sometime, but the later finally won out. According to many writers, it is the most imposing gift bestowed by Germany upon the world of ecclesiastical art.

Most of the efforts of German religious composers of the sixteenth century were put in collecting and writing suitable hymns for the congregation. But in the seventeenth century we find one outstanding composer who did much for German Protestant music. Heinrich Schutz, the greatest German composer of the seventeenth century, and a forerunner of Bach and Handel, wrote "historic" and "sacred symphonies." He was a musician of most solid attainment. He lived in a transitional period, yet was cautious and respectful in his attitude toward conflicting methods. He used the Psalms in combining choral masses reinforced by a band of instruments. In his *Symphoniae Sacrae*, he used songs for one or more solo voices with an instrumental obligato, and made use of the recitative style.

In the Resurrection, Seven Words of the Redeemer Upon the Cross, Conversion of Saul, and the Passions after the evangelists, he used vocal solos, instrumental accompaniments, and dramatic choruses. At times his works seem almost modern, but at other times, he falls back upon strict impersonal methods of the Plain Song and the sixteenth century motet.

His work, Seven Words of the Redeemer Upon the Cross, is the most advanced. In this, he features the characteristics of the rising school of German Passion by imagining the presence of Christian believers, and having a chorus express their emotions. The tone of the entire work is

fervant, elevated, and churchly. The evangelists and all except Christ sing to an organ bass while the words of Christ are accompanied by stringed instruments.

His Passions are rendered in the severe "collect tone" of the ancient Plain Song. No instrumental accompaniment is used, and they are written in the Gregorian tonality.

In the last part of the seventeenth century, the dramatic scheme of the Passion was enlarged by the addition of the Christian congregation, singing chorales, and an added company of believers who expressed their sentiments in recitatives, arias, and choruses. The insertion of church hymns was important, as the more stress placed on these, the more the Passion fitted into the liturgy, as the choral assimilated to the prescribed order of worship what would otherwise be an extraneous if not a disturbing feature.

The growth from Schutz to Bach was not constant. At Hamburg, the shallow Italian form of aria was used. The opera which was flourishing there in 1700 influenced the Passion music a great deal. The ancient liturgic traditions were abandoned, and in many of the Hamburg Passions, the Bible texts were abandoned and poems were substituted which were inferior. The comic element was also introduced into some of them.

Soon the Passions were not even given in the church. The choral was neglected, the organ accompaniment was discarded; as a result the Passion music was removed from German church music, and new musical forms penetrated to the inner shrine of German church music.

To produce an art work of the highest order out of this union of contrasting principles, a genius was needed who should possess so true an

insight into the special capabilities of each that he should be able by their amalgamation to create a form of religious music that should be conformed to the present conception of the mission of church song, and at the same time endowed with those faculties for moving the affections which were demanded by the tastes of the new age. In fulness of time this genius appeared. His name was John Sebastian Bach.

German Protestant Music culminated in the works of Johann Sebastian Bach, who touched every style of music known to his day except the opera, and raised most of the forms to their highest power.

His main business of life was church music. It was his purpose to enrich the musical treasury of the church which he loved, and to strengthen and signalize every part of her worship which he could. He devoted an intellectual force and an energy of loyal enthusiasm unsurpassed in the annals of art to this lofty aim.

Like Luther, he was a man rooted fast in German soil. He sprung from sturdy peasant stock, and he was endowed with sterling piety and steadfastness of moral purpose which is traditional in Teutonic characters. He was German through and through, and never went abroad to seek the elegancies his nation lacked. He disregarded the opera, and planted himself firmly in German church music, and especially in organ playing.

Bach was born in Eisenach, March 21, 1685. He was member of the most musical family known to history, as there were six generations of musicians in that family. He also lived in one of the most musical districts in Germany, so it is not strange that he should become a musician. His life contains no incidents of romantic interest, and little is known of his temperament and habits. We know that he was a church organist and choir director, and was the greatest organist of his time.

¹ Dickinson, Music in the History of the Western Church, 281-2

This great musician was a man of the new time; he threw himself into currents of musical progress, and seized forms which were still in progress, gave them technical completeness and brought to light latent possibilities which others had been unable to discern.

He had the following material ready for his use: the religious folk songs, choral preludes and fugues for organ, passion music, cantatas, and the Italian solo song.

He gathered all into his hand, remoulded, blended, enlarged them, touched them with the fire of his genius and his religious passion, and thus produced works of art which, intended for German evangelism, are now being adopted by the world as the most comprehensive symbols in music of the essential Christian faith.

His organ music is better known to the world at large than any of his other music. It is constantly heard in connection with public worship in Catholic, and Protestant Churches in Europe and America. The organ solo had become an actual part of public worship in the German Protestant Church by Bach's time, and was used more as an embellishment in the Catholic Church.

In 1600, the organ was only used to accompany hymns. Afterwards choral themes were extemporized on it, and from this developed a style of organ music recognized as a church style. Organ music had grown up with the church, and through its very liturgic connections had come to make its appeal to the worshippers, and had become an agency directly adapted to aid in promoting those ends which church ceremonies had in view. Organ music was lofty, and dignified in type, and at this time, there was no thought of using special pretty stops.

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Dickinson, Music in the History of the Western Church, 287-8

The form of organ music evolved originally from suggestions of mediaeval vocal polyphony. Its birthplace was in Italy, and the canzona of Frucabaldi and his followers was parent of the organ fugue. Later this type of music was developed by the Dutch and German, being developed by Scheidt, Buxtehude, Froberger, and Pachelbel, and the great Bach finally brought its possibilities to a realization.

Bach's organ fugues show great variety and individuality, and his imagination moves freely through them. The fugue is an idiom native to him. His subjects are forceful, and their construction is beautiful. Each part of the fugue is essential to the whole. His rolling harmonies, long-drawn, and thrilling cadences makes the works most interesting. They also seem to reflect a religious earnestness which must have drawn its nourishment from the most hidden depths of his soul.

The tunes of the German chorales had been adopted by the church organists because of their stately movement, and breadth of style which gave opportunity for a display of that mastery of florid harmonization in which the essence of the organist's art consisted. Improvisations on these themes were played in the interludes between the hymns. They eventually became too long, and this custom was abandoned. Finally, the use of them as a free organ prelude grew into favor. The hymn melody is given out with one hand or upon the pedals, while around it is woven a network of freely moving parts. The accompaniment is a definite melodic figure carried with modulations, and subtle modifications through the stanza, and sometimes figures vary with every line. This type of composition differs from the theme and variations since the subject forms a cantus firmus, rather than being varied.

The appropriateness of the music depends upon the church and

conditions. Brilliancy and grandeur was sanctioned by the German Church. The organ solo seemed to merge all individual emotions into a mood of aspiration. Bach wrote one hundred and thirty choral preludes, of which the majority seem rather dry, conventional, scholastic, and pedantic, but seemed to fit well into the German Protestant services.

Bach developed the Cantata lavishly and with great creative power. In the eighteenth century, it held a place in the liturgy similar to that occupied by the anthem in the morning and evening prayer of the Church of England which will be considered later. It was on a much larger scale than the anthem and its size caused its discard.

A choral was often used as a foundation, which gave liturgic unity. The magnitude, diversity, and power of the cantatas of Bach is incomparable. Entire lines of chorales are often treated as *canti firmi*, and sometimes lines from two or more chorales are introduced. The cantata usually ends with a complete choral in ordinary form richly harmonized in four part note-for-note harmony.

Bach's cantatas contain beautiful and touching arias and choruses which may be compared with those in Handel's oratorios. Some are full of grace and tenderness, and others reveal the crushing burdens of gloom.

Of the five Passions which Bach wrote, only two are known; the St. John's, and the St. Matthew's. These are the culminations of artistic development of the early liturgic practice. In these, Bach fused the Italian aria and recitative with German choruses, hymn-tunes, and organ and orchestral music. The narrative is sung as a recitative by a tenor. The words of Jesus, Peter, and the high priest, and Pilate are given to the basses in recitative. The Jews and the disciples are represented by choruses, and the congregation sings chorales. The chorales are taken

from church hymn-tunes. The excellency of these Passions is seen when a mood of depression is carried out for three hours without creating monotony.

It is interesting that the greatest composer of German Protestant music composed a Mass for the Catholic Church. Although, this chapter is a discussion on German Protestant Music, it seems necessary to include a discussion of this Mass in B minor since it is one of Bach's outstanding works. It was begun in 1735 and finished in 1736, being composed for the chapel of the King of Saxony, and was not performed entire during Bach's life. Parts of the mass song, the Kyrie and Gloria are known as the "short mass." It has probably never been sung in actual church worship. Its first complete production in the United States was at Bethlehem, Pennsylvania in 1900. It belongs to the "Church Universal, Church Visible, and Invisible, the Church Militant, and Triumphant."

One may say of Bach's music that it is the music of humanity. He was a great musician in every sense of the word. He produced a large quantity, but the quality was always good, and his works have endured and are still enjoyed by music lovers.

After Bach's time, the art of organ playing degenerated. The public interest gradually turned away from the church music. The Italian opera became the vogue. Choral societies were organized to perform oratorios, and Cantatas and Passions were no longer heard, as their places were taken by the concert oratorio. Instrumental music was developed more in the age following Bach's time, and the tread of the age seemed to be toward secular music.

After the War of Liberation, demands were made for better church music, and there were also demands made for a church worship of a better

type. Choirs were enlarged and strengthened, and artistic singing of rich tone and finished style was developed. There is now a very definite distinction made between church and concert styles of music.

Mendelssohn, Richter, Hauptmann, Kiel, and Grell have produced works of great beauty, but there is little assurance that church music will reach the excellance of two hundred years ago. It seems that now there is no real Protestant Church music such as there was a century or two ago. However, steps are being taken to use a better type of church music. A Bach Society was formed in Leipsic in 1900 with its object to make Bach's choral works better known and restore them into the churches. Much has been accomplished, and perhaps German Protestant music may soon resume its old glory and sincerity.

ENGLISH CHURCH MUSIC

CHAPTER VI

ENGLISH CHURCH MUSIC

As we turn our minds to the study of English sacred music, we find that there, just as in the other countries that have been considered, music was very definitely influenced by the various conflicts of the time, and that it also was an important factor in the lives of the people.

We find that England was famous for her music even throughout the Middle Ages. According to Bede, English church music was encouraged by Wilfred and Theodore of Tarsus. Theodore, a great educator as well as Archbishop gave music an important place. Stephen Eddi, summoned from Kent, spread music far and wide with the help of his pupils.

It is not necessary to discuss the early church music of England, that is, the music of the Catholic Church, since that has been considered in a previous chapter. Naturally while England was a Catholic nation, her music followed the Catholic ritual. When the Protestant belief spread to England, however, the music followed different conceptions. It was excellent in its way and closely connected with the fierce conflicts over dogma, ritual, polity, and relation of the church to the individual.

The study of English music follows two distinct lines, as a result of the division of the Reformed Church into the Anglicans and Puritans. The dignity, orderliness, tranquility, and graciousness of the church services of the Anglicans are reflected in anthems, chants, and hymns, while the simplicity, sturdiness, and aggressive sincerity of the non-conformists are reflected in psalmody.

Since religion and politics were so closely related in England, and since the type of sacred music depended on what the national religion was, it seems well at this point, to review briefly a little of the history of England during the period of religious conflict.

The Reformation in Germany, and France began with religious matters and followed by political changes, and was led by the laymen. In England, however, political separation preceded religious changes, and the alliance between government and papacy broke first.

In 1534, a royal edict of Henry the Eighth decreed that "the king, our sovereign lord, his heirs and successors, kings of this realm, shall be taken, accepted, and reputed the only supreme head in earth of the Church of England." This became in a day a national church. There was no change in the doctrinal belief; the king merely became the supreme ruler. (The reason for the break was Henry's wish to divorce Catherine and marry Anne Boleyn.) The church still proclaimed the fundamental dogmas of the Catholic Church.

England had often revolted in a way in regard to religious matters. It was natural then that she would soon follow the German revolt. Humanistic studies made by Erasmus, Colet, and More opposed the superstition and obscurantism of the church. As a result of these preliminary steps, the trumpet blast of Luther found an echo in the hearts of the English people.

The initiative of the crown prevented a general uprising. Conservatism and moderation of Edward VI and Elizabeth retained much of the external form and ceremony. But there was a constant conflict between nationalism and Romanism which was succeeded by the long struggle between the Established Church, protected by the throne, and

the rampant all-levelling Puritanism.

Henry VIII was at first friendly toward Protestants, and was inclined to accept the Bible as final authority. However, after the Catholic rebellion of 1536, the king changed his policy, and with the passage of the Six Articles, he began a bloody persecution which ended with his death.

The boy king Edward VI was won over to Protestantism. He modified Lutheranism and took possession of the church. The English Bible, Book of Common Prayers, and the Mass were abolished, as was also the worship of images. These changes were decreed by the rulers of the state.

Under Mary (1553-58), the old religious forms were reenacted. The persecution was carried on without weakening the cause of the reformed faith.

Elizabeth (1558-1603) had no pronounced convictions but because of European political conditions had to protect the Protestants. The reformed service was restored and has rested securely upon the constitution of Edward VI ever since.

Naturally the question of liturgy next arose. Much was kept of the Catholic ritual. The ritual was in the Book of Common Prayer and was divided into matins and evensong, office of Holy Communion, office of confirmation, and ordination, and occasional offices. Very little of the ritual was original. It was, for the most part, the Catholic ritual modified and simplified.

The Anglican Church retained the conception of the Catholic Church that the service is a musical service. Prayers as well as the psalms, canticles, and hymns were given in a musical tone. Time soon showed that the complete musical service was not practical in the small churches.

As a result, three services were authorized.

The choral service was used in cathedrals, royal and college chapels, and large parish churches. In this everything except the lesson was rendered in a musical tone. The following is an order of service followed in the choral service:

- (1) Chanting by minister of sentences, exhortations, prayers, and collects in a monotone with some slight modulations.
- (2) Alternate chant of versicles and responses by minister and choir.
- (3) Alternate chant by two divisions of choir of daily psalms and of such as occur in the various offices of the Church.
- (4) Singing of all the canticles and hymns--called "services."
- (5) Singing of anthem after third collect.
- (6) Alternate chanting of liturgy by minister and choir.
- (7) Singing of the responses after the commandments in the Communion service.
- (8) Singing of the creed, Gloria in excelsis, and Santus in Communion service anthem wise.
- (9) Chanting or singing of those parts in the occasional offices which are rubrically permitted to be sung.¹

The parochial service is used in the smaller churches without endowed choirs. In these churches, the accessories are few and simple and they only have one minister. All parts of the liturgy is recited in a speaking tone of voice unaccompanied by music. No chant, canticle, or anthem is used. Metrical versions of psalms are sung at certain intervals between the various offices. (The singing of metrical psalms dates from the reign of Elizabeth.)

The mixed mode of service is less simple than the parochial. Parts of the service are sung by the choir. The prayers, creeds, litany, and

¹ Dickinson, Music in the History of the Western Church, 333-334

responses are recited in a speaking voice. There is no law to forbid a congregation from adopting a portion or even the whole of the choral mode should they so desire.

We find the chant playing an important part in the music of the Anglican church. The "chant" as used in this church signifies short melodies which are sung to psalms and canticles. These originated in the Gregorian chant. The chant is musically delivered speech, the punctuation and rate of movement is the same as in spoken discourse. The bar lines (unknown to the Roman chant) gives the English form great steadiness of movement. The intonation of the Gregorian chant has been dropped.

There are two kinds of chants, the single and the double. The single, sung to one verse, of the psalm, consists of two melodic strains, the first including three measures, the second consisting of four. The double chant is twice the length of the single chant and consists of two verses of the psalm, the first ending in an incomplete cadence. This later is an English invention. In the cathedral services, the chants are sung antiphonally.

Few of the present Anglican chants go back to the time of the Reformation. The larger number date from the eighteenth and nineteenth centuries. The Gregorian chant has not been entirely supplanted by the modern chant. The Gregorian chants have, however, undergone decided modifications in spirit and impression when set to English words. Modern music has given the old chants accent and time. Any chant tune may be used in a service now. It would seem well to adopt a few of the best and use only these.

The early English chants were written by John Marbecke in 1550. These unison chants have been replaced by harmonized music. Two types have developed. The harmonized chant which appeared as early as 1560 consists of three and four part settings of old Plain Song melodies

contributed by Tallis, and Shepherd, and other writers. These may be found in John Day's psalter. Another form is the elaborate figured setting of "service" and anthem. Psalms and canticles known as "services" were sung anthem-wise in the developed choral style of the day. These correspond to choral unvarying portions of the Catholic mass.

Reference has been made to the anthem which is a typical form of English music. It would seem well at this time to discuss this form. The words of the anthem are the words of "service" in the Common Prayer. The words of the anthem are not prescribed. The choir master selects the anthem but it is usually understood that the words should be taken from Scripture or the Common Prayer.

The modern form of the anthem dates from the time of Purcell (1658-95), known as the English Palestrina, who has done so much for English sacred music. He resembled the illustrious Italian composer in the grandeur, the earnestness of purpose, and the masterly employment of fugue and polyphony of his music. He was a careful thinker, scientific in his methods, and artistic in his feelings. His works were serious and showed great learning and skill. His most celebrated anthem, O Give Thanks contains the use of the diminished fourth, an interval that few musicians dare venture to use. Purcell's style was confirmed by Handel, who first brought the English anthem into European recognition.

In addition to Purcell, we find Tallis (died 1585), Byrd (1538-1623) and Gibbons (1583-1625) wrote some of the choicest specimens of unaccompanied contrapuntal compositions. Tallis devoted his talents almost entirely to the church. His style is stately and solid. He added harmonies to the Plain song, and was one of the chief of the founders of English harmonized chants.

The anthem is a mixture of ancient motet and the German cantata. From the motet it derived its broad and artistic horuses, while from the cantata it borrowed its solo and instrumental accompaniment.

The modern anthem is free and ornate. Three types may be considered; the full anthem which makes use of all the singers from the beginning to the end; the verse anthem, in which parts are sung by selected voices; and the solo anthem in which passages for single voice appear.

The earliest anthems were unaccompanied. The use of organ and instrumental accompaniment came about the middle of the seventeenth century. In the eighteenth century, the full, verse, and solo anthems were all accompanied, but the accompaniment was little developed even up to the early part of the nineteenth century. The organ or instruments merely supported the voices, and they were given no solo parts. Writers have continued to develop the anthem, and it remains one of the outstanding types of church music.

Something should be said about the hymns of the English church. Isaac Watts may be known as the inventor of these. Many of the hymns were almost absurd and some were quite painful, but he atones for many of the faults by his O God our help in ages past, which has brought and still continues to bring much comfort to many.

The words and music of hymns were at their lowest ebb during the period of the early Georges. After the Commonwealth banished poetry from the Prayer Book as far as possible, the clergy being ignorant of all learning, left the selection of church music to the parish clerks who were still more ignorant.

John Wesley quotes an amusing incident. The clerk of his father, immediately after the sermon, said in an audible voice: "Let us sing to

the praise, etc., a hymn to our own composing:

'King William is come home, come home,
King William home is come,
Therefore let us together sing
The hymn that's called Te Deum.'

This incident shows the debased condition of church music at that time.

The words of the old hymns often contained false statements, bad grammar, and glaring inconsistencies, and often times were very sentimental, in fact so much so, that it is a wonder that they didn't keep sensible people away from church.

Wesley recognized the great power of music, and realized that songs inspired by conviction were more effective than evangelists. With the religious movement headed by Wesley, a brighter era was opened for music in the church.

For the most part, the hymns were developed by the Puritans. These people, as we know, attacked the established church, and wished greater simplicity. They followed the believes of Calvin who was opposed to everything formal, ceremonial, and artistic in worship. He banished instrumental music and trained choirs as abominations, but allowed the congregation to sing psalms. Calvin said that the psalms are the anatomy of the human heart, a mirror in which every pious mood of the soul is reflected.

Isaac Watts (1674-1748) has written lyrics which burn with spiritual and poetical fire. Cowper, Newton, Newman, Ray, Palmes, Holmes, and others have written wonderful inspiring lyrics.

Now let us consider the tunes for these various lyrics. The tunes for the metrical psalms were borrowed largely from the Huguenots' psalter of Marot and Beza and from English folk songs. Eminent composers in the Reformation period harmonized these and wrote original

melodies, which were syllabic and diatonic, and dignified and stately in movement, and often sombre in coloring. The tune Dundee may be given as an example; it being derived from the Scotch and English psalter of the sixteenth and seventeenth century. In the eighteenth century, the melodies were florid and ornate. The modern school tries to unite the breadth and dignity of the ancient tunes with the warmth and color of the second period.

Dykes, Barnby, Smart, Sullivan, Monk, Hopkins, and others have written melodies of exceeding beauty, and refinement of harmony. Congregational hymns should have stirring, and appealing emotional qualities such as these men have given them. They represent faith, and should be designed to quicken joy and hope.

Hymns have become more subjective. The melodies and harmonies are more refined and alluring, and the ideas they express are more universal and tender, and less mechanical and precise. They appeal more to sensibility than intellect, while their chief stress is on the joy and peace that comes from believing.

In England, the use of the organ in Church worship was carried over with the rest of the musical service from the Roman Catholic to the Reformed Church. The outstanding names in the Cathedral music of the Tudor period are Byrd, Tallis, and Tye, who were all organists.

Opposition to instrumental music came, as we have mentioned before, from the Puritan side. Puritans were opposed to the whole Cathedral Service with its "organs, singing, ringing, and trowling of Psalms from one side of the Church to another, with the squeaking of chanting choristers disguised with white surplices." Instrumental music was considered as both Jewish and Popish. Sir Edward Deering said that one single

groan in the spirit was worth the Disapason of all the church music in the world. He did not see any connection between the glory of God and sounds produced by machinery.

With the Great Rebellion, the Puritans gained control and ruthlessly destroyed the organs all over the country. Cromwell, although a lover of music, could not control his soldiers.

With the Restoration, an attempt was made to restore the Cathedral form of worship. There was a great lack of organs, and hardly any builders. Help was sought from abroad. Practically all the organs were built by two men, Berhardt Schmidt (generally known as Father Smith), and Renatus Harris, a son of an English organ builder who had emigrated to France. Finally the organ became firmly established in its place in divine worship, and plays an important part in the service. The function of the organ will be more completely discussed in the next chapter.

English church music has gone through many trying times, but today, it seems to be in excellent condition. It is dignified, free from vulgar conceptions, and is well looked upon by all. It is connected with a ritual that is stately and beautiful and an architecture that is excellent, and is of such a nature that it fits in exceedingly well with its beautiful surroundings.

AMERICAN CHURCH MUSIC

CHAPTER VII
AMERICAN CHURCH MUSIC

The original birthplace of American music was Boston, not Plymouth. Hence, it was the Puritan and not the Pilgrim who gave the first impulse to the publication of church music. We know that the Pilgrims sang psalms, but their cares and privations and the severe labours of their pioneer life left little room for the culture of music and it soon fell into decay. Plymouth had little intercourse with England or the outside world as the people there were very narrow sectarians who were out of sympathy with the general body of Puritans in America as well as in England.

On the other hand, Puritan Boston was in constant communication with England and soon became the gateway through which came a steadily increasing immigration from England. Those who came were often well educated, and the intellectual atmosphere which resulted was favourable to increase culture of all kinds, and music shared in the development.

The Cavaliers of Virginia and the South had no share in the original musical impulse among the colonists. They had superior wealth, social standing, and culture but they were purely English in literature and all arts. They lacked the primary urge for the culture of music, the religious spirit. Because of the elaborate musical system in the English Established Church which was their recognized church, they soon became discouraged in trying to keep up the standard with their poor musical resources, and music failed to develop.

In the north, there were divided opinions concerning music. Some held with Zwingli that Christians should not sing at all, thinking that it was frivolous and worldly. They believed that to "make melody in

their hearts" was the only Biblical requirement. On the other extreme were the ones who believed that only confessed Christians should sing, and that the general congregation should only be allowed to join in on an "amen." Others would allow only men to sing, and even others objected to the singing of the psalms.

For one hundred years, after the first colonists landed in the North, the communities had to rely on music which they had brought with them from England. Most singing was by rote and books which contained the tunes were very scarce; in fact, they were not desired, for in most churches, it was preferred that the lines should be read one at a time, and the congregation should sing them after the reading.

The Ainsworth's Psalter which was brought over by the Pilgrims was used for seventy years. The diamond shaped notes were printed over the psalms, and no bars were used. This psalter had no extensive use, and disappeared in a course of years. The custom of lining out the hymns was introduced about 1680.

The other communities of New England used the Sternhold and Hopkins Psalter whenever they used any. Because of the very low ebb of musical culture, however, the readers of musical notation were very few.

The Bay Psalm Book is of literary and musical importance. It was published in 1640 and was edited by a committee of outstanding ministers. In its preface was a discourse which established psalm singing as both lawful and necessary. It contained no music until its ninth edition in 1696. In this edition, a few tunes with air and bass were added. It was reprinted in England and Scotland, and is of importance, therefore, as America's first contribution to the church music of England.

It was the great theologian Rev. John Cotton who put the music in the service in its proper place, and paved the way for private musical

enjoyment and culture. In 1647, he published a tract entitled Singing of Psalms a Gospel Ordinance in which he answered the questions that were hindering the development of church music and greatly cleared the musical atmosphere.

In 1708, John Tufts, a graduate from Harvard, who had some knowledge of music, and some ideas of how he would like to hear it sung, was ordained as a minister, and soon after published a small book of church hymns and psalm tunes with instructions for singing by note. This was the first publication of its kind in America, and was considered by many as a daring innovation. Before its publication, the number of tunes known and used in ordinary congregations could be counted on the fingers of one hand.

This new collection contained thirty-seven tunes arranged in several metres. There were eleven editions during the next twenty-five years. The fifth edition is now in the Boston Public Library. The following selection tells something of the method used by Dr. Tufts:

The tunes are set down in such a plain and easy method that a few rules may suffice for direction in singing. The letters FSIM... stand for these syllables Fa.Sol.La.Mi. Mi. as the principal note and the notes rising gradually above Mi. are Fa.Sol.La. Fa.Sol.La. and then Mi. again; and the notes falling gradually below Mi. are La.Sol, Fa.La.Sol.Fa. and then comes Mi. again in every eighth.

The length of the notes were indicated as follows: F equals a quarter note; F followed by a period equals a half note; and F followed by a colon equals a whole note. There were three parts called cantus, medius, and bassus.

In 1721, Thomas Walter published a book entitled Grounds and Rules of Musick which proved very helpful in the advancement of New England

1 Quoted in: Frank J. Metcalf, American Writers and Compilers of Sacred Music, 15

Psalmody. With the appearance of more and more psalm books, the need of lining out the hymns gradually passed away, which was a great step forward in the development of American church music.

The rising spirit of independence in the colonies had its effect on music as well as in all other things. The colonies had, before the Revolution, gladly accepted tunes from the mother country, but with the feeling of resentment which was developing, they did not even like to sing the same tunes that England used.

William Billings was the first American composer. He was not content to write plain psalm and hymn tunes, but even tried anthems in fugue and canon style. In 1770, appeared his epoch-making book entitled The New England Psalm Singer. This book was very crude in harmony and counterpoint, but was very good considering that it was written by a youth of only twenty-four. His next book The Singing Master's Assistant was much better from a harmonic standpoint, but even at his best Billings was a poor harmonist and an almost impossible contrapuntist.

He published many other books, and in all of them, his tunes are entirely original; fitted to the feeling of the words; and singable. His style which was vigorous and spontaneous was typically American.

Billings' success naturally led others to emulate him as composers. Some of these were Andrew Law, Daniel Read, Timothy Swan, and John Stickney. Samuel Holyoke (1771-1816) is notable in that he was the first to omit fugues in his works. However, he produced nothing worthy of preservation.

One can easily see that the use of psalmody in the services would soon be found wanting in many ways. It became apparent that another type of music was essential, and there were many contesting views in

evidence. The use of psalmody did two important things, however; it kept the impulse to write new tunes alive, and trained singers so that they were ready for better music when it appeared.

Thomas Hastings (1787-1872) may be considered the pioneer in the development of the hymn tunes. He stressed the fact that in church music the religious element must predominate, and thereupon, in his writing of hymn tunes, he sought religious effects rather than technical or even artistic excellence. He did much in displacing the mere singing school atmosphere in the work of choirs with one that was religious and truly devotional.

He was very successful as a hymn writer. His surviving tunes are Toplady, Ortonville, Retreat, and Zion. He wrote the words of six hundred hymns, among the best known being "Come, ye disconsolate," "Jesus, merciful and mild," "Gently, Lord, oh, gently lead us," and "Hail to the brightness of Zion's glad morning."

Lowell Mason (1792-1872) did much as a teacher. He was the president and director of The Handel and Haydn Society for some years, and did much in helping the development of music through his lectures on church music which were given in the churches throughout New England and even in the West. He urged simplicity and religious genuineness in the service of song.

His most important work was done as a compiler of books for singing schools and choirs. He advocated congregational singing, and his hymn tunes were as a result singable, and characterized by smoothness and simplicity. He thought that hymn tunes could be made from varied kinds of music, and made use of folk-songs of Germany, glees of England and even arias and choruses of classic composers.

His tunes were widely reprinted in Great Britain and marked a

new epoch in church music there, particularly among the Nonconformist churches. At least thirty-four of his compositions appear in the current Scottish hymnals.

Among the writers of American hymn tunes may be mentioned George J. Webb, George F. Root, Heinrich C. Zeuner, William B. Bradbury, and many others whose works are included in our hymnals.

Before going on to the development of the Sunday-school and Gospel Song, it would seem well to discuss the characteristics of the American Hymn Tune. It is, first of all, a people's tune, being written by representatives of the native musical impulses of the people rather than by academic professionals. Hence, it is entirely democratic.

These tunes are also marked by a variety of style, in rhythm, time, and harmony, rather than being cast in one mould as the ecclesiastical tunes were.

It is also expressive of all the feelings and sentiments associated with religion, instead of expressing exclusively worshipful reverence and awe.

An outstanding characteristic is that of tunefulness. The tunes have individuality, and as a result they are easy to remember. They are pleasing and attractive in their marked design and their natural sequences make them live through generations.

Since the American Spiritual effected the American Sunday-school Hymn and Gospel Hymn, it is necessary to give a brief discussion of it. These spirituals were developed by the aggressively missionary denominations who were working in the Middle and Southern States in regions without religious life, and with very little culture and education. The staid, solemn tunes of the older regions naturally would not appeal to

those that they wished to reach. These missionaries conceived the idea of using secular melodies, and a unique music developed that exactly fitted their needs.

There is a mistaken idea that the spirituals were the tunes of the negroes. The Jubilee songs, in so far as they have had their origin among the colored people are the direct offspring of the white man's "spiritual." Some preacher or local leader would have an inspiration in a revival meeting and would produce a new chorus that was connected with an old hymn. It would be carried from one camp-meeting to another, and each time small changes would probably be made. It would remain popular for a while, and would be finally replaced by another composed in the same fashion. Thus many, many spirituals were written but we have few of them at the present time.

Some of the spirituals were ballads, frequently being narratives of personal experiences. Some contained only verses, while some had verses and a chorus. Many were written in the pentatonic scale which gave a weird effect, and the minor element was predominant.

Many look upon spirituals as being music which should be avoided. However, this music, because of its emotional appeal, suited the people among whom it was produced and sung. It brought about the desired results and served its purpose.

With the development of the Sunday-school movement in America, there arose a need for a collection of hymns and music for use in this organization. At first, the hymns which were appropriate to work among children contained in the hymnals were made use of, and the tunes which were usually sung with them were retained. The first collections of Sunday-school music were of this nature. Later some of the collections contained songs

of a more popular cast, and some contained music which was easier and more rhythmical, and a few of the "camp-meeting ditties" or "spirituals" were included. However, most of the pieces were of the plain unrhythmical hymn tune type.

In 1859, Horace Water published The Sunday-School Bell which was a fairly complete departure from the hymn tune ideal of Sunday-school music. Its preponderating material consisted of arrangements of popular secular melodies, which were more or less sentimental in character, and of arrangements of "spirituals." This book became quite popular, and its style was imitated by many.

Bradbury compiled many books that were similar to the Waters' hymnals. He used "spirituals" freely, and also wrote a number of songs in the same form and style. Although, Bradbury did much in developing this new type, we find that many of his hymns were thoughtful and devout, and were not suitable for use among young people and children.

Such men as Dr. Lowry, who wrote I Need Thee Every Hour, Dr. Doane, writer of Rescue the Perishing, William Kirkpatrick, who arranged and harmonized a large number of "spirituals," Mr. Sweeney, composer of Beulah Land, and others did much for the development of a style of music which would be suitable for Sunday-school use.

It was William A. Ogden who brought forth, in 1869, a modern style of music. He is noted chiefly for having brought to the front, if he did not originate it, a style of rhythm that was imitated by lesser composers and which finally led to a degradation of form of church music to a merely mechanical, soulless rhythmic clatter with little melody in it. He is said to have originated the dotted eighth and sixteenth note style of Sunday-school Song which has been used so extensively by writers of

Gospel Songs.

With the sudden rise of the Gospel Song in 1875, a great change came over the Sunday-school music situation. It narrowed the field, as many of the Sunday-schools adopted "Gospel Hymns" for their use. This finally led to the making of a general purpose song book.

The most modern type of Sunday-school music is that in which there is a unisonal style of melody with an instrumental accompaniment and often antiphonal passages for boys and men and for girls and women. This has become very popular especially in the larger cities. This type is excellent for festival purposes or for hymns of inspiration or exhortation, but has no voice for the tenderer and quieter religious emotions.

Since the American Sunday-school hymn was replaced by the Gospel Song, the question naturally arises as to what is a gospel song. Edmund Lorenz describes it as follows:

It is a sacred folk-song, free in form, emotional in character, devout in attitude, evangelistic in purpose and spirit. The music is people's music, simple, singable, appealing. The hymns are more or less subjective in their matter and develop a single thought rather than a line of thought. That thought usually finds its supreme expression in the chorus or refrain which binds the stanzas together into a very close unity, just as it does in lyrical poetry where it is occasionally used.¹

As has been previously mentioned, the "spiritual" was the original Gospel Song. It was first used amid evangelistic campaigns in a revival atmosphere, and gradually changed its form into the major scale and its unison into four-part music. Its appeal is to popular feeling and instinct just as the "spiritual" is.

Many collections of Gospel Songs were compiled. Among the most

¹ Edmund Lorenz, Church Music, 342

noted collections were those by William J. Kirkpatrick, Joseph Hillman who is noted for his song book known as The Revivalist, Philip Phillips who included in his collection solos which he had been singing, W. Howard Doane, and Ira D. Sankey, who is known more as an evangelical preacher and song leader than as a composer.

After the Gospel Hymn became a recognized form, many writers wrote them, and the style gradually became more elaborate. The rhythm became more free, the style was more animated, and little of the quiet devotional style remained. E.O. Excell is perhaps, the most outstanding writer of this new type of Gospel Hymn.

It must be remembered that there are two distinct types or schools of Church Music in America, namely, the music of the liturgical churches which has been discussed in previous chapters, and the music of the non-liturgical churches whose various phases have just been considered and which show little resemblance to the very staid and dignified music of the Puritans from which it developed.

One of the most important problems in the whole field of musical art is that of the musical services in the non-liturgical churches of the United States. The Catholics and Episcopalians have their own established rituals in which music enters as an integral part. In the other churches, that is, in the non-liturgical churches, there are no set requirements and the majority are floundering helplessly.

Among the things which help in preventing the establishment of an adequate musical service are: (1) a lack of inspiring models; (2) the fact that music is not an integral part of the service; (3) the fact that ministers have not been trained in music; (4) the fact that choirs are not permanent in their affiliation; (5) and, the fact that church

authorities do not recognize the importance of music.

The only solution to the problem seems to be in the correction of these handicaps. Ministers could accomplish much if they were trained in music, and church members of musical training could do much if they were given a chance. Church singing societies could be organized. They should be under the direction of a trained leader. The musical service should be carefully planned by the church authorities, minister, and musical leader. Much of the confusion is due to the lack of understanding of the true value and possible function of music in the religious service. It has been proved that proper music properly combined with other powerful devotional allies, can frequently render valuable service.

We have, in America, various types of sacred music which are purely American, and which could be improved and made use of in connection with the music of other countries. People are gradually recognizing some of the faults in American sacred music, and it seems that the time is ripe for improvement.

In our churches, we depend almost wholly upon hymns for music. There are not many good tunes, but an attempt is being made to do away with the hymns that are slight in structure and trivial in harmonic construction. A new type which shows the unrest of the time in chromatic harmonies has developed. This, however, is being frowned upon as the vivid harmonies are hard to sing, and it is not suitable for congregational singing. At present, we are going through an age of experimentation, and surely something worthwhile will result.

Formerly, much stress was put upon the "popular" anthem. Rev. Hymphreys has described it as follows:

.....a sweet little tune for solo soprano (very high) followed by a line for alto (very low) followed by a cute little melody (with a tum-tum accompaniment) for the tenor, and half a line of growl for the bass, winding up with a grand crash for everybody, generally irrespective of the meaning of the words, astonishing and (consequently) delighting the congregation, who naturally don't know anything about it, having had no opportunity to learn. ¹

Although this style of anthem is still prevalent in many churches, its faults are being recognized by leaders of church music and it is to be hoped that it will be banished soon.

Another criticism of our church music is the use of the quartette choir. Where the quartette is used the people take no part in the service, and the choir seems to be furnishing the musical entertainment. Rev. Mr. Aiken describes his feelings of it as follows:

A female contralto voice murmuring inarticulate utterances, sustained by an organ accompaniment scarcely more audible than would have been the tones of a musical snuff-box heard at an equal distance, made me aware as I arose from my knees, that something was happening.....Soon the organ put on a crescendo and a soprano voice broke in with equally inarticulate utterance; which presently culminated in a blood-curdling shriek, a bass and a tenor by this time assisting in the performance, which lasted about ten minutes; and concluded without conveying any single idea to my mind except one which I found to be in some degree sustained by fact....that I had been listening to very indifferent opera singers..... At the end the large congregation stood "meekly" while the four actors gayly disported themselves up and down the tonic and chromatic scales. ²

This naturally is paralyzing to congregational worship, and promotes spiritual dulness and death. We should rejoice that it is gradually being done away with, as is also the use of boy choirs. The later are all right if they are good, but it is very difficult to find good ones except in large cities.

¹ Frank Landon Humphreys, The Evolution of Church Music, 148

² Ibid., 171

The great religious power of music is gradually being recognized in the non-liturgical churches of America. Much is being done to encourage the use of music which will be of value in creating a true spirit of worship. The moral value of music has long been recognized, and since religion is a moral force music could do much as an assistance. Music creates an atmosphere, and if the right kind is used moral effects should result. Music may also help in the revealing of the Truth since it appeals to suggestions.

It would see that sacred music is on the verge of an awakening. Our forms have developed, and are being perfected. We can look back and see our mistakes, and when they are corrected, surely the true value of music as an integral part of religion will be recognized. The future, indeed, seems to be rosy. May we hope that America may develop in music something that will be worthy of her.

CHAPTER VIII

CONCLUSION

Throughout this discussion, I have endeavored to show how the clergy and monks of the early Church and the choral leaders and organists since the Middle Ages have evolved the varied expressiveness and power of our modern music from the meagre unisons and unorganized modes of the music of the Primitive Church and Biblical music. It would seem that music is the child of the Christian Church since it is so definitely connected with it, and it is also evident that it is an essential part of the church, since it furnishes the most efficient means of communication among all individuals engaged in a common act as it is universal and impersonal.

Music in its mystic, indefinable action seems to make the mood of prayer more active, to interpret it to itself, and by something which seems celestial in the harmony to make the mood deeper, stronger, and more satisfying than it would be shut within the soul and deprived of this means of deliverance. It is hoped that this great value of music may be recognized and that it may be used as it should in helping develop a religion of love and good fellowship.

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