

### 9. Important Dates and Names

- a. Giovanni Pierluigi da Palestrina (c.1525-1594) and the Council of Trent, 1562
  - i. The Council of Trent in 1562 was called to reform the degenerating standards and possibly ban polyphonic music. One expert that was called upon was Giovanni Pierluigi da Palestrina (author of the tune *Victory*, song *The Strife is O'er* #293 in PHSS; and tune *Palestrina*, song *Think What Tracts Have Done* #614 in PHSS). Palestrina was a master of Polyphony as well as old plainsong, he proposed applying the new polyphony to the older modes of chant.
  - ii. Palestrina's music was widely recognized as a model of clarity and balance. Although Palestrina was a loyal Roman Catholic, he did much to influence both the Protestant as well as the RC changes in music.
- b. Thomas Tallis (1505-1585)
  - i. Tallis, a contemporary of Palestrina's, lived in England and developed the Anglican School of church music. Called by many "the father of English Cathedral Music".
  - ii. Queen Elizabeth I gave Tallis her blessing in allowing congregational singing within the church (Church of England).
- c. The Anabaptists and Hymn singing
  - i. Many of the Anabaptists, as early as the Medieval up into the 1600's was hymn writers, as many as 130 are identifiable by name. Among them are Hans Hut (German), George Grünwald (Austria), Georg Wagner (German), Menno Simmons (Dutch), and Thielman J. Van Braght (Holland) (author of *Martyrs Mirror*).
  - ii. Many of these authors' hymns were included in the several German and Dutch Anabaptist hymnals that were

- produced in the 1500's, but many more were circulated in manuscript form.
- iii. The unusual number of hymnwriters as well as hymns suggests that these hymns were much used among the Anabaptists for private personal and family reading and singing as well as congregational singing. Although in times of persecution singing was little heard because of fear of being located.
  - iv. Five hymnals appeared almost simultaneously, two German and three Dutch. The first one, a Dutch printing, was *Lietboeken van den Offer des Heeren (Books (Songbooks) of the Sacrifice of the Lord)* with 25 hymns, a collection of spiritual songs, *Veelderhande Liedekens (Versatile Songs)*, with 257 hymns, and *Een nieu Liedeboeck (1562) (A New Song Book)* with 289 hymns.
  - v. The first German hymn book appeared in 1524 at Wittenberg. German Anabaptists also had an outspoken martyr hymnal, the *Ausbund*, first appearing in 1564 with 53 hymns, the first full edition in 1583 with 130 hymns and a third edition in 1622. It also went through nine additional reprints outside of Germany in Europe all the way up to 1838 and many reprints in America beginning in 1742.
  - vi. The *Ausbund* is still used and reprinted today by many in the Amish communities of the US and Canada.

## E. Erasmus and Music

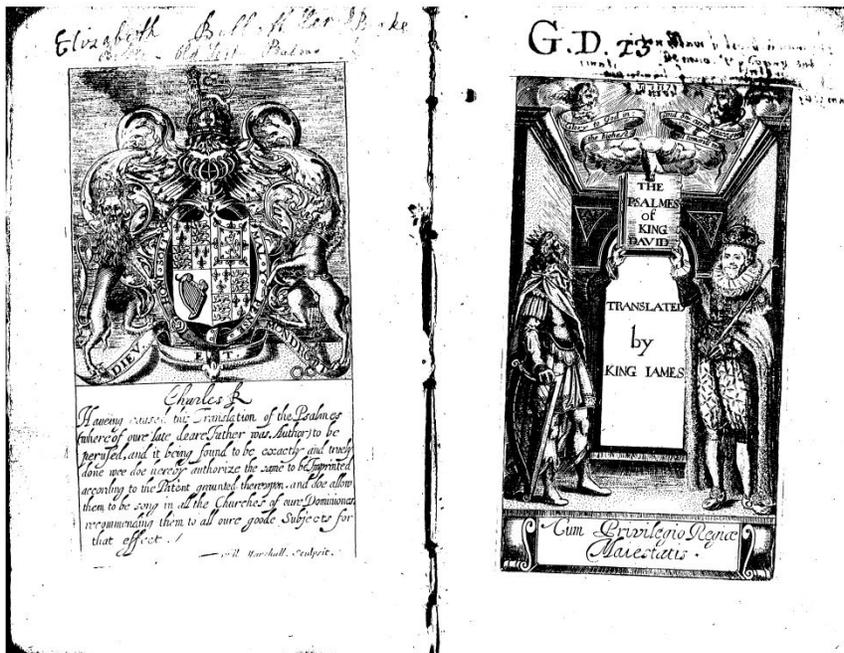
1. Erasmus was a Dutch philosopher and loyal to the Roman Catholic institution. Erasmus lived (1466-1536) during the growing religious reformation.
2. While he was critical of the abuses within the Catholic Church and called for reform, he still kept his distance from Luther, Henry the VIII, and Calvin.
3. Erasmus is stated as making the following statement concerning music in the RC Church: "modern church music is so constructed that the

congregation cannot hear one distinct word".<sup>24</sup> The Reformers generally felt that the music should be the servant of the word, so they wanted it written more simply.

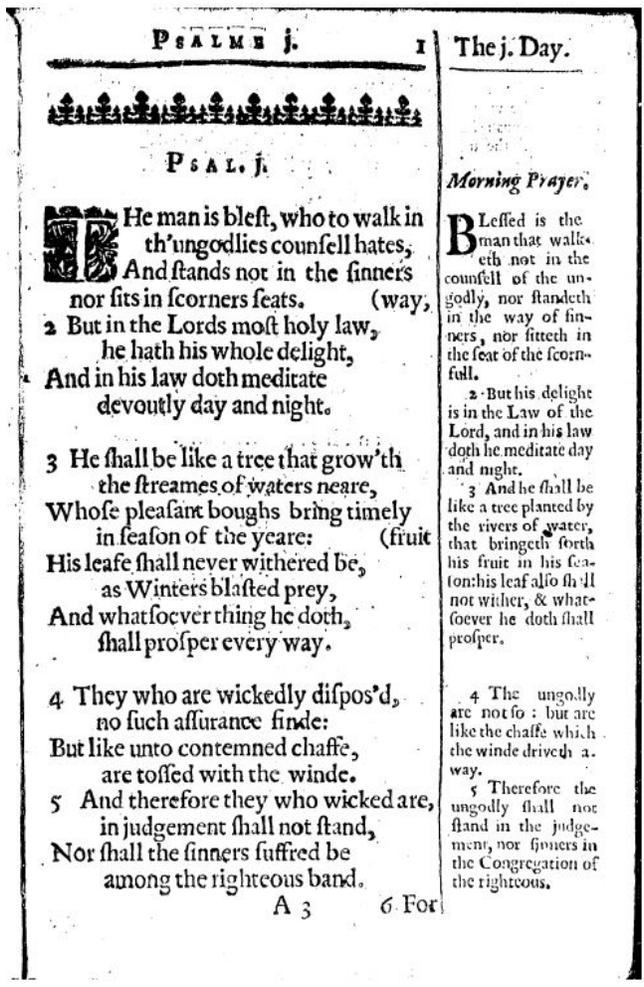
IV. Common Practice Period – c. 1600 AD – 1910 AD

A. The Surge of Music

1. The 1600 and 1700's brought with it a surge in music writing. We have already spoken in the past (under lyrics) about Benjamin Keach, Isaac Watts and others that made the needed changes to bring music back into the worship of Christianity. These men and others began writing lyrics for songs (both versification of Psalms as well as hymns).
2. It is also of interest to note that King James I compiled a versification of the psalms. This work came out some years after the completion of the Bible that bears his name (KJV AV 1611). The work was published in the King's name but was primarily the work of Sir William Alexander. The work first appeared in 1636. (Below is the title page of *The Psalms of David, Translated by King James I*).



<sup>24</sup> A Survey of Christian Hymnody, by Gene A. Kirschbaum.



Psalm 1 from *The Psalms of the David, Translated by King James I*

3. In 1621 Thomas Ravenscroft would complete his revision of *The Whole Book of the Psalmes*, this had previously been the work of Sternhold and Hopkins. In it, Ravenscroft added tunes and introduced new ones.
4. The Hymn *Let Us with A Gladsome Mind* from Psalm 136 was written by John Milton when he was only 15 years old, he would go on to write the well-known work *Paradise Lost*.

## B. The Baroque Period of Music

1. This period in England saw the overwhelming influence of George Fredrick Handel (1685-1759).

- a. Handel's music would have far reaching affects secularly and in church worship.
- b. Handle's *Messiah*, probably one of his best-known pieces stands out as one of the greatest pieces of music ever produced. This piece would go on to influence some of the best composers to follow him.
- c. It is important to note that Handel's work included tunes that would be arranged or in some cases he would write himself, for worship music.
  - i. *"Come Before His Presence" (Tune: Saul) — #36 in PHSS*
  - ii. *"Hail Precious Book Divine" (Tune: Handel's 148<sup>th</sup>) — #194 in PHSS*
  - iii. *"Ye Son's of God, the Tempter Fly" (Tune: Cannon's) #203 in PHSS*
    - a) Note: the tune would be harmonized by William H. Havergal
  - iv. *"While Shepherds Watched" (Tune: Christmas) — #228 in PHSS*
    - a) Note: the tune would be arranged by Lowell Mason
  - v. *"Ye Saints, with Deep Attention See" (Tune: Solomon) — #261 in PHSS*
  - vi. *"Thine Is the Glory" (Tune: Judas Maccabaeus) — #289 in PHSS*
  - vii. *"O God, Be Merciful to Me" (Tune: Samson) — #378 in PHSS*
  - viii. *"Soldiers of Christ, Arise" (Tune: March) — # 729 in PHSS*
  - ix. *"Joy to the World" (Tune: Antioch) — #947 in PHSS*
    - a) Note: the tune would be adapted by Lowell Mason
- d. F.J. Haydn openly acknowledged the influence of Handel's *Messiah* when he penned his own oratorio, *"Die Schoepfung" (The Creation)*.

- e. Ludwig Van Beethoven revered Handel to the point that he rewrote the entire score of "*Messiah*" so that he could learn something from this great master.<sup>25</sup>
2. The Baroque period ushered in many notable names in the composer world; in Germany you had such names as J. S. Bach (1685-1750), and in England, G. F. Handel (1685-1759), W. Byrd (1543-1623), and H. Purcell (1658-1695).
3. Use of the organ flourished at this time and the growing practice of congregational singing of the chorales with organ accompaniment grew at this time.
4. In 1700, Erdman Neumeister (1671-1756) introduced a new system of sacred poetry set to music, the Italian name is *Cantata*. J. S. Bach was the master of this style.
5. Johann Sebastian Bach (1685-1750)
  - a. Bach, the master of *cantata*; is credited with writing over 200. Bach would often write the initials **JJ** and **SDG** on his scores. These abbreviations stood for two Latin phrases.
  - b. He would many times write **JJ** at the start of one of his works and write **SDG** toward the end of the work.
    - i. **JJ** = "Help, O Jesus"
    - ii. **SDG** = "To God alone (be) (the) Glory"
  - c. Bach's music wasn't just symbolic, he also intended for it to be a powerful expression of feelings. In common with his contemporaries, Bach had a firm belief in the power of music to move its hearers.
  - d. Bach believed that music had the capacity to be expressive, not just of pain and joy, but also of anger, love, jealousy and hate. These emotional states were called *Affekten* ('affects' or moods) and each was associated with a specific musical idea:
    - i. Since *joy* is an expansion of our vital spirits, it follows that this affect is best expressed by large and expanded intervals. *Sadness*, on the other hand, is a contraction of those same subtle parts of our bodies. It is, therefore, easy to see that the narrowest intervals are most suitable.

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<sup>25</sup> *A Survey of Christian Hymnody*, by Gene A. Kirschbaum.

- ii. Bach, like every other musician of his day, adopted these theories wholeheartedly.
  - iii. The difference with Bach, he used them with more imagination and subtlety than others.
  - iv. He also used these same methods to resonate with the words of a particular hymn which would be in the mind of the congregation for whom he played. Bach's prelude on *Durch Adams Fall (Through Adam's Fall)* is a great example of this. Bach surrounds the hymn melody with heavy and dissonant descending intervals in the bass, not only a standard gesture for the affect of despair, but also symbolic of falling and of fear.
- e. Examples of Bach's Music
- i. Music in the public's eye
    - a) There are many works by Bach that are accessible to the public today, including the above piece that we've already dealt with.
    - b) A great example of one of the publicly performed, yet, religiously centered pieces, is the piece "*Jesu, Joy of Man's Desiring*". This piece, a cantata, dwells on Jesus Christ and man's relationship with Him.
      - 1. "*Jesu, joy of man's desiring,  
Holy wisdom, love most bright;  
Drawn by Thee, our souls aspiring  
Soar to uncreated light.*"
      - 2. "*Word of God, our flesh that fashioned,  
With the fire of life impassioned,  
Striving still to truth unknown,  
Soaring, dying round Thy throne.*"
- C. NOTE: It is important to mention that in all of music history after around 1750, great church music became scarcer and the few "religious" works of the great composers became music for the concert hall rather than the church.

### D. English Hymnody

#### 1. The 1600's and 1700's

##### a. Isaac Watts and English Hymns

- i. We've spoke about Watts before, so we will not take too much time here again, however, we need to acknowledge that enough could never be said about Isaac Watts and how the Lord used him in getting hymns and spiritual songs into congregations all over England as well as the world. God used Watts in a great and mighty way in his time.
- ii. It is worthy to mention here that not only was Watts a great hymn writer, he was also as equally a great preacher of the gospel. From the Lord Mayor down, it is said that the locals of Mark Lane Church rarely missed one of his sermons. At only 5 ft. tall, Watts may not have been an imposing figure, however, he made up for it in his sermons and his songs.
- iii. Watts wrote "*Our God, Our Help in Ages Past*" in 1714 shortly before the death of Queen Anne and at a time of extreme national anxiety about the succession of the throne. The tune "*St. Anne*" first appeared in 1708 and was probably written by Dr. William Croft, organist of Chapel Royal and Westminster Abbey.
- iv. Interesting fact: President Roosevelt and Prime Minister Winston Churchill sung this hymn during a service aboard a British Warship off the Newfoundland coast in 1941, this powerful hymn has long served as a light of hope during the darkest of times.<sup>26</sup>

##### b. The Wesley Brothers and English Hymnody

- i. We've spoken about Charles Wesley (1707-1788) and his brother John Wesley (1703-1791) in our notes before. However, we bring them up again because of the very impact they made upon Christianity and the music of the church.

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<sup>26</sup> A Survey of Christian Hymnody, by Gene A. Kirschbaum.

- ii. Charles was the writer of hymns and a preacher, while John only preached. It is said that it seemed Charles could produce a hymn or song at any time and anywhere. Many of Charles' hymns were written while on the back of a horse carrying him across the countryside.<sup>27</sup>
- iii. As Charles produced more and more hymns and he and John preached the word, becoming more and more well known, people began to mimic their methods and use their songs for their own use. John took it upon himself to put in print the following "*Directions (Rules) for Singing*" their hymns:

*a) Learn the tunes before you learn any others, afterwards learn as many as you please.*

*b) Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.*

*c) Sing all — see that you join the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up and you will find a blessing.*

*d) Sing lustily — and with good courage. Beware of singing as if you were half-dead or half-asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sang the songs of Satan.*

*e) Sing modestly — do not bawl so as to be heard above or distinct from the rest of the congregation that you may not destroy the harmony, but strive to unite your voices together so as to make one*

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<sup>27</sup> "", by Gene A. Kirschbaum

*melodious sound.*

*f) Sing in time — whatever time is sung, be sure to keep with it. Do not run before and do not stay behind it; but attend closely to the leading voices and move there with as exactly as you can and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us and sing all our tunes just as quick as we did at first.*

*g) Sing spiritually — have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward when he cometh in the clouds of heaven.*

- iv. The impact of countless lives of many of Charles Wesley's 6500 hymns need not be reemphasized here. They have touched the lives of millions.
- v. His songs and hymns were a challenge to musicians as Charles cast his hymns and songs in a variety of meters. In fact, many of his lyrics had to have new tunes set for them, or old tunes reworked for them.
- vi. It is of interest to note that George F. Handel wrote three melodies for lyrics by Charles, "*Sinners, obey the gospel word*", "*O love divine*" and "*Rejoice, the Lord is King*".

a) "*Rejoice, the Lord is King*" – # 294 in PHSS

b) (Tune: *Gospal [Handel's 148<sup>th</sup>]*) – # 194 in PHSS

*Note: See History below # 194 in PHSS*