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## The Influence Of The Reformation Upon Music

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THE INFLUENCE OF THE REFORMATION  
UPON MUSIC



NELSON  
1966

97

THE INFLUENCE OF THE REFORMATION UPON MUSIC

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A Thesis

Presented to

the Faculty of the Department of Music  
Prairie View Agricultural and Mechanical College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

ML  
3797  
N4

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by

Thelma M. Nelson

91600

This Thesis for the M. A. degree

by

Thelma M. Nelson

has been approved for the

Department of Music

by



Advisor



Head, Department of Music

Aug. 16, 1966  
Date



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The writer wishes to express sincere thanks and appreciation to Dr. H. E. Anderson, for his constant guidance, untiring assistance, and close supervision given in the preparation of this investigative paper.

T.  
M.  
N.

DEDICATION

This investigative paper is dedicated to  
my parents, Mr. and Mrs. George Nelson, Sr.

T.  
M.  
N.

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## CHAPTER I

### INTRODUCTION

The Reformation was the movement in the arts and religious life of western Europe in the sixteenth century which resulted in the formation of the different schools and Protestant Churches. At earlier periods there had been a feeling that conditions in the general leadership needed improvement along two distinct lines: firstly, through the efforts of many individuals of the monastic order and general councils to bring about the needed changes within the church. Such a movement was undertaken by the Reforming Councils of Pisa, Constance and Basel in the fifteenth century. Secondly, was to improve the conditions of christendom and by forming separate organizations outside of the Roman Catholic Church.

#### THE PROBLEM

Statement of the problem. The main purpose of this study is to secure the historical background of the Reformation and its influence upon music. This involves problems:

1. Historical Background
2. Contributing forces and development
3. Results and effect upon music.

Significance of the study. The Reformation had great influence upon the arts and religious life of the

people of Western Europe. The importance of this study is to show how the Reformation affected the music of the church during the period of 1500-1650 and even the church music of today.

#### LIMITATION AND SCOPE

The problem is limited to the research of the Reformation from 1500 to 1650 and the Reformers in various countries.

Reported in this thesis are: (1) Historical background of the 16th Century (2) Council of Trent (3) Reformation Period (4) The Reformers and their contributions (5) Its influence upon Music.

#### DEFINITIONS OF TERMS USED

Absolutism. Doctrine of that which is absolute, unconditional, or independent; The doctrine of God's absolute sovereignty, especially as exhibited in predestination.<sup>1</sup>

Anabaptist. A member of a sect that denied the validity of infant baptism.<sup>2</sup>

Anthem. In its early form, a hymn sung alternately or responsively by a divided choir. Today, the anthem is

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<sup>1</sup>Noah Webster, Webster's New Twentieth Century Dictionary of The Language (New York: The World Publishing Company, 1966), p. 7.

<sup>2</sup>Ibid., p. 63.



music for mixed solo voices and choir based on a text selected from the Scriptures, the Common Book of Prayer or poems of sacred character.<sup>3</sup>

Antiphon. A versicle or sentence sung by one choir in response to another.<sup>4</sup>

Cancrizans. Retrograde. A composition in which the theme or melody reads backwards.<sup>5</sup>

Canon. A polyphonic composition in which all the parts have the same melody throughout, although starting at different points.<sup>6</sup>

Canticle. A term used for the hymns of praise taken from the Bible for liturgy.<sup>7</sup>

Cantiones sacrae. "Sacred songs."<sup>8</sup>

<sup>3</sup>Oscar Thompson, International Cyclopedia of Music and Musicians (New York: Dodd, Mead and Company, 1952), p. 63.

<sup>4</sup>Ibid., p. 64.

<sup>5</sup>Hugh Miller, History of Music (New York: Barnes and Noble, Inc., 1963), p. 32.

<sup>6</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1950), p. 112.

<sup>7</sup>Thompson, op. cit., p. 282.

<sup>8</sup>Ibid.



Cantus firmus. Fixed melody. A pre-existent melody which is made the basis of a polyphonic composition by the addition of contrapuntal voices.<sup>9</sup>

Chanson. French word for "song."<sup>10</sup>

Chorale. A meterical hymn, characteristic of the reformed church of Germany, set to simple, devotional tune, usually sung in unison.<sup>11</sup>

Christendom. The territories, countries, or regions chiefly inhabited by those who profess to the Christian religion; The church.<sup>12</sup>

Compendiolum Musical Proincipientibus. Music textbook by Heinrich Faber.<sup>13</sup>

Contrafactum. Consists of textual arrangement which changed the meaning of secular texts to sacred ones.<sup>14</sup>

<sup>9</sup>Apel, op. cit., p. 117.

<sup>10</sup>Miller, op. cit., p. 239.

<sup>11</sup>Thompson, op. cit., p. 332.

<sup>12</sup>Webster, op. cit., p. 321.

<sup>13</sup>F. W. Sternfield, "Music in the Schools of the Reformation," Musica Disciplina, II (1948), p. 113.

<sup>14</sup>Paul Lang, Music In Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 210.

Council of Trent. The Council of the Roman Catholic Church held intermittently at Trent, Italy, 1545-1563; it condemned the Reformation, undertook Catholic Reform, and defined Catholic doctrines.<sup>15</sup>

Counterpoint. The combination of two or more melodies; almost synonymous with polyphony.<sup>16</sup>

Currendarii. Street singing. In the sixteenth and seventeenth centuries, name for the chorus of Latin schools (Gymnasium) in Germany. Their members were usually boys lacking in financial means and who, by singing on the streets for special occasions such as funerals and marriages, provided towards their support.<sup>17</sup>

Esoteric. Taught only to a select number and not intended for the general body of disciples; designed and understood only by the initiated; said of ideas, doctrines, and literature.<sup>18</sup>

Excommunicate. To expel from communion with a church; to exclude or eject from membership in or the

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<sup>15</sup>Webster, op. cit., p. 1,947.



<sup>16</sup>Miller, op. cit., p. 240.

<sup>17</sup>Apel, op. cit., pp. 196-197.

<sup>18</sup>Webster, op. cit., p. 624.

privileges of a church by ecclesiastical authority.<sup>19</sup>

Fauxbordon. (French "false bass"). An original improvisatory practice of singing a single melody (cantus firmus) in three voices according to a different transposition. The lowest voice of the trio notes did not correspond to those of the written cantus firmus. It was a third higher.<sup>20</sup>

Fermata. (a) A symbol  or  above or below a note, rest or bar indicating a long pause upon it. (b) Accessation of accompaniment and time, while a soloist executes a cadenza.<sup>21</sup>

Heresy. A doctrine or belief that is contrary to the fundamental doctrine or creed of any particular church.<sup>22</sup>

Heretic. One who holds to a doctrine or opinion contrary to the fundamental doctrine or creed of one's church.<sup>23</sup>

High Mass. The service is recited and sung audibly (in a "high" voice) either completely in Gregorian Chant,

<sup>19</sup>Ibid., p. 639.

<sup>20</sup>Thompson, op. cit., p. 533.

<sup>21</sup>Rupert Hughes, Music Lovers' Encyclopedia (New York: Garden City Books, 1954), p. 598.

<sup>22</sup>Webster, op. cit., p. 851.

<sup>23</sup>Ibid.



or in chant and polyphonic music.<sup>24</sup>

Holy See. The position or authority of the pope.<sup>25</sup>

Huguenot. Any French Protestant of the sixteenth or seventeenth century.<sup>26</sup>

Hymn. A song in praise or honor to God.<sup>27</sup>

Kapellmeister. The director of a choir or the conductor of an orchestra.<sup>28</sup>

Laude. Italian hymns of praise and devotion.<sup>29</sup>

Litany. A monotone psalmodic plain-song in the form of a supplication, or a prayer and a petition for mercy to God or Saint.<sup>30</sup>

Liturgy. The order and form of the prayers and ceremonies used in the Greek Orthodox and Roman Churches

<sup>24</sup>Donald Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 36.

<sup>25</sup>Webster, op. cit., p. 869.

<sup>26</sup>Ibid., p. 883.

<sup>27</sup>Ibid., p. 893.

<sup>28</sup>Thompson, op. cit., p. 921.

<sup>29</sup>Harold Gleason, "Music In The Middle Ages and Renaissance," Music Literature Outlines Series I (New York: Levis Music Stores, 1954), p. 40.

<sup>30</sup>Thompson, op. cit., p. 1,025.



for the celebration of the Eucharistic Sacrifice, which the Roman rite is commonly called the Mass.<sup>31</sup>

Low Mass. The words are not sung.<sup>32</sup>

Madrigal. Strictly an unaccompanied chorus from 2 to 8 parts based on a cantus firmus, and written with elaborate counterpoint.<sup>33</sup>

Mass. The celebration or service of the Eucharist; a sacrament of the Roman Catholic Church consisting of a series of prayers and ceremonies.<sup>34</sup>

Meistersingers. Singers of burgher class, and resident members of the typical guild organizations of the Renaissance from the fourteenth to the sixteenth centuries.<sup>35</sup>

Minnesingers. Singers of chivalrous love flourished in Germany in the twelfth and thirteenth centuries.<sup>36</sup>

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<sup>31</sup>Ibid., p. 1,026.

<sup>32</sup>Grout, loc. cit.

<sup>33</sup>Hughes, op. cit., p. 633.

<sup>34</sup>Thompson, op. cit., p. 1,102.

<sup>35</sup>Miller, op. cit., p. 15.

<sup>36</sup>Ibid.

Motet. An almost always unaccompanied vocal composition contrapuntally developed, and using a biblical text.<sup>37</sup>

Opera. A play having most or all of its text set to music with arias, recitatives, duets, trios, ensembles, ballet, chorus and sung to orchestral accompaniment.<sup>38</sup>

Oratorio. A long dramatic musical composition, usually on a religious theme, consisting of arias, recitatives, duets, trios, chorus with scenery or costume and acted out.<sup>39</sup>

Ordinary Mass. The invariable parts of the service. It includes the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. These parts are sung by the choir.<sup>40</sup>

Papacy. The position, authority or rank of the pope.<sup>41</sup>

<sup>37</sup>Hughes, op. cit., p. 641.

<sup>38</sup>Webster, op. cit., p. 1,253.

<sup>39</sup>Ibid., p. 1,258.

<sup>40</sup>Grout, op. cit., p. 38.

<sup>41</sup>Webster, op. cit., p. 295.

Parteke. Poor students who marched and roamed through the streets singing for bread.<sup>42</sup>

Partikularschulen. The name used sometime in reference to the schools that prepared students for the universities.<sup>43</sup>

Preces. Devotional music performed at the beginning of the various sessions of the Council.<sup>44</sup>

Preces speciales pro salubri generalis concilli successu. A lengthy work composed by Jacobus de Kerle for the Council of Trent.<sup>45</sup>

Prick-song. The first written music, in contrast with improvised music. The counterpoint written to a cantus firmus.<sup>46</sup>

<sup>42</sup>Sternfield, op. cit., p. 112.

<sup>43</sup>Ibid., p. 109.

<sup>44</sup>Hugo Leichtentritt, "The Reform of Trent and Its Effect on Music," The Musical Quarterly, (October 26, 1942), 328.

<sup>45</sup>Gustave Reese, Music In The Renaissance (New York: W. W. Norton and Company, Inc., 1954), p. 451.

<sup>46</sup>Hughes, op. cit., p. 660.



Proper Mass. The variable portion of the service. The music portions are: the Introit, Gradual, Alleluia, Tract, Offertory, and Communion.<sup>47</sup>

Psalter. The Book of Psalms; often applied to a book containing the Psalms separately printed.<sup>48</sup>

Quadrivium. In the early Greek history, four of the seven liberal arts; namely mathematics, music, communication, and astronomy.<sup>49</sup>

Reformation. The movement in the religious life of Western Europe in the sixteenth century which resulted in the formation of the Protestant Church.<sup>50</sup>

Renaissance. A rebirth of art, of the human spirit, and revival of standards of culture.<sup>51</sup>

<sup>47</sup> Grout, loc. cit.

<sup>48</sup> Webster, op. cit., p. 1,452.

<sup>49</sup> Ibid., p. 1,472.

<sup>50</sup> The Encyclopedia Americana (Washington, D. C.: The Americana Corporation, 1961), p. 30.

<sup>51</sup> Grout, op. cit., p. 153.



Retrogradation. Theme or melody read backwards.<sup>52</sup>

Sacre Rappresentazoni. Religious plays.<sup>53</sup>

Schism. A split or division in an organized group or society, as the result of difference of opinion or doctrine; especially, a formal split or division in the church or religion.<sup>54</sup>

Symphonia. The third and highest level of students who had elaborate training and more demanding musical repertoire.<sup>55</sup>

Teatro armonico spirituale. Sacred music written by Anerio in (1619) consisting of dialogue laude, which employ chorus, soloists.<sup>56</sup>

Tenebra factuae sunt. Shadows; Darkness. Roman Catholic Church Evening service, during Holy Week, in commemoration of the Crucifixion.<sup>57</sup>

<sup>52</sup>Miller, loc. cit.

<sup>53</sup>Reese, op. cit., p. 171.

<sup>54</sup>Webster, op. cit., p. 1,620.

<sup>55</sup>Sternfield, op. cit., p. 113.

<sup>56</sup>Reese, op. cit., p. 484.

<sup>57</sup>Ibid., p. 469.

Timbre. In music, the characteristic quality of sound that distinguishes one voice or musical instrument from another.<sup>58</sup>

Trivialschulen. The name sometime applied to the schools that taught the trivium.<sup>59</sup>

Troubadours. The aristocratic poet-musicians of the Middle Ages in Southern France.<sup>60</sup>

Trouveres. The aristocratic poet-musicians of the Middle Ages in Northern France.<sup>61</sup>

Vernacular. The native speech, language, or dialect of a country or place.<sup>62</sup>

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<sup>58</sup> Webster, op. cit., p. 1,910.

<sup>59</sup> Miller, loc. cit.

<sup>60</sup> Apel, op. cit., p. 768.

<sup>61</sup> Ibid., p. 769.

<sup>62</sup> Sternfield, loc. cit.

## CHAPTER II

### HISTORICAL BACKGROUND OF THE SIXTEENTH CENTURY

#### GREAT NAMES IN FINE ARTS

In the sixteenth century European politics were dominated by Charles V and Philip II of the Holy Roman Empire. "The Renaissance spirit is clearly defined in the arts and literature." In painting some of the greatest artists belong to the sixteenth century: Leonardo da Vinci, Tizian Titian, Albrecht Durer, and Hans Holbein. Literature claims the following great names: Niccolo Machiavelli in Italy, Francois Rabelias, Michel Montaigne, and Pierre Ronsard in France, Miguel Cervantes in Spain, and William Shakespeare, Herbert Spencer, Francis Bacon and Ben Johnson in England. Copernicus and Galileo lead the field of science. Sixteenth Century religion is dominated by the name of Luther, the Protestant Reformation, and Catholic Counter Reformation. The Protestant Reformation had more direct influence upon music, certainly upon religious music, than any other historical event of the period.

#### GUIDE LINES AND CHARACTERISTICS

The characteristics of the sixteenth century music may be stated as follows: (1) Vocal polyphonic style,



great beauty, was pushed to extremes which disfigured it. While as many as eight parts were sung together, no account was taken of the liturgical words, which were now drawn into length. The accompaniment to the liturgical themes was often derived from popular tunes. Masses, therefore, bore such names as "Farewell My Love," "In the Shadow of Bush," or "The Naughty Jealous One," and while the bass sang the words of liturgy the tenor would troll out the very words of folksongs. In the Kyrie the tenor sang "I Never Saw the Like of Her," in a Benedictus, "Madam, let me Know." The accompanying instruments themselves vied with the singers in capriciousness and virtuosity and shared in the prevailing disorder.

A reaction had already set in before the Council of Trent. Giberti, bishop of Verona, had forbidden the singing of popular or lascivious songs in church, and the seeking after theatrical effect. Morone, the bishop of Modena, prohibited in 1537, all "figured music," in his diocese. The Fathers of Trent very nearly did the same. They thought of it, however, and later reverted to the regulations issued in 1324 by the Avignon Pope John XXII. The final Canon published on September 17, 1562, dealt with the matter briefly in the following words: "Let all music, in which either through organ or through singing is mingled anything lascivious or impure, be prescribed from churches . . . so that the House of God may truly

developing almost continuously from the ninth century, reaches its highest perfection in the sixteenth century. (2) Secular music greatly increases in importance. (3) Religious music is fostered by the Catholic Church, secular music is primarily fostered by nobility. (4) An independent instrumental style emerges in the late sixteenth century. (5) Modality still exists in both sacred and secular music. (6) Music printing contributes greatly to the spread of musical literature throughout Europe. The first printing of music was accomplished by Ottaviano Petrucci in a collection of fifteenth century vocal polyphony entitled *Odhecaton* (1501). (7) Italy takes musical leadership from the Flemish School. France and England become important musical powers.<sup>63</sup>

#### THE CATHOLIC REFORMATION

The Effect of a New Style and Form. In regard to music, the principles and spirit of the Catholic Reformation were the same in the case of literature and painting. First of all, art for art's sake was proscribed, and music was made to play its part in the work of evangelization. Unlike literature and painting, there was, in music, no standard of good taste provided by ancient models. The contrapuntal style, which had been at first productive of

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<sup>63</sup>Miller, op. cit., pp. 36-37.



seem and be called a house of prayer." On July 6, 1563, the Council made the study of church music compulsory for all clerics. In regard to nuns "figured" singing, which had been at first rejected, was later permitted. The council left it to the Pope, to the bishop, to enforce more detailed prescriptions.

Pope Pius V was not long in following their lead, and on August 2, 1563, appointed a committee of Cardinals, two of whom, Vitelli and Borromeo, were especially entrusted with musical and liturgical reform.<sup>64</sup> They immediately recommended a style of church music in which the words might be heard. The Pope had called singers before him, including Palestrina, and had ordered them to sing gravely and decently, and in such a way "that the words might be both heard and understood." Following this lead, the committee of Cardinals decided to do away with all masses in which additions were made to strictly liturgical text; with masses and other compositions on profane themes; with motets composed on words not extracted from the Mass or Divine Office.

They made the daily teaching of Gregorian chant and Polyphonic music compulsory in the Roman and German Colleges. Palestrina and Vittoria were appointed choir-masters.

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<sup>64</sup>Pierre Janelle, The Catholic Reformation (Milwaukee, Wisconsin: The Bruce Publishing Company, 1949), p. 216.

The part played by Palestrina in the rejuvenation of the church was an outstanding one. He came to Rome about 1540, and was the pupil of the Flemish composer, Firmin le Bel. The style of his earlier works shows that he studied the Flemish masters closely. Palestrina's success as a composer had an influence upon those Catholic puritans who were wholly opposed to "figured music."

Pope Pius IV himself was unwilling to abolish prick-song, and was on the point of proposing a decree to that effect to the Council of Trent, after hearing Mass of Pope Marcellus and changed his mind.<sup>65</sup> Excerpts from Mass of Pope Marcellus may be found in Appendix A.\*

The modern mass did not have its beginning at this time. In Philip Neri's Church at Rome, known as the Oratory, it was the custom to present from time to time one of the biblical stories with choruses, solos, and instrumental accompaniment. It became important to express more faithfully in the music the dramatic character of the words, and thus was developed the oratorio. Closely related with the oratorio at this time was still another new music form, the opera, which is a secular drama set to music. The first distinct work of the new musical

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<sup>65</sup>Ibid., pp. 217-221.

\*Appendix A, p. 85.



form was Euridice by Jacopo Peri.<sup>66</sup>

The Catholic Reformation was of a different nature from the Protestant movement. The only similarity between the two was in their attack upon corruption which existed among the clergy and their desire for piety and christian fortitude.<sup>67</sup>

Through a formative millennium from Constantine to Dante, the Christian Church offered the gifts of religion to men and states. It molded the figure of Jesus into a divine embodiment of virtues by which rough barbarians might be shamed into civilization. It formulated a creed that bound each individual in a closer relation with a God who had created him, Who had spoken to him in sacred scriptures, Who had therein given him a moral code, and Who had found the church as the repository of His teaching.<sup>68</sup>

Above all, the church at her highest point gave to the states of Europe an international moral code and government. The Roman Church, claiming divine establishments and spiritual leadership, proposed herself as an

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<sup>66</sup>Edward M. Hulme, The Renaissance, The Protestant Revolution and The Catholic Reformation In Continental Europe (New York: The Century Book Company, 1954), pp. 554-555.

<sup>67</sup>Lang, op. cit., p. 227.

<sup>68</sup>Will Durant, The Reformation (New York: Simon and Schuster, 1957), pp. 4-5.

international court to which all rulers and states were to be morally responsible.

The Church At Nadir: 1307-1417. Throughout the fourteenth century the church suffered political humiliation and moral decay. Philip IV secured the election of a Frenchman to the papacy, and persuaded him to move the Holy See to Avignon on the Rhone. Every ecclesiastical appointee was required to remit to the papal curia--the administrative bureaus of the papacy--half the income of his office for the first year, and thereafter annually a tenth or tithe. Much of this papal taxation was a legitimate means of financing the central administration of a church functioning, with diminishing success, as the moral government of European society.

Rebellious philosophers, almost a century before, had laid the theoretical foundations of the "Conciliar Movement." William of Ockham protested against identifying the church with the clergy; the church he held is the congregation of all the faithful; that who has authority to any part; it may delegate its authority to a general council of all the bishops and abbots of the church; and such a council should have the power to elect, reprove, punish, or depose the pope.

The Council of Pisa met on March 25, 1409. The council summoned Benedict and Gregory to appear before it;



they ignored the summon, then the council declared them deposed, and elected a new pope. To further attest the orthodoxy of the council, they burned at the stake (July 6, 1415) the Bohemian reformer, John Huss. The electoral committee chose Cardinal Ottone Colonna as Pope Martin V. All Christendom acknowledged him, and the Papal Schism came to an end.<sup>69</sup>

The Triumphant Papacy: 1417-1513. The Papal Schism was renewed. In the first year of Eugenius IV, the Council of Basel prospered again to assert the supremacy of general councils over the popes. It assumed one after another traditional papal function: it issued indulgences and required the annates to be sent to itself instead of the pope. Europe was shocked to see the papacy not only secularized but militarized. No ruler in Europe could any longer think of the papacy as a moral super-government binding all the nations into a Christian commonwealth; the papacy itself, as a secular state had become nationalistic. Some of the popes worked very hard in order to raise the papacy, which had so lately been scorned and destitute to an impressive majesty of power.<sup>70</sup>

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<sup>69</sup>Ibid., pp. 6-10.

<sup>70</sup>Ibid., pp. 11-12.

Changing Environment. While the church was growing again in grandeur and authority, Europe was undergoing economic, political, and intellectual changes that slowly undermined the structure of Latin Christianity.

The adolescent monarchies, enriched by revenues from commerce and industry, freed themselves day by day from domination by the church. The kings resented the residence, in their realms, of papal legates who acknowledged no authority but the pope's, and made each nation's church a state within the state. Ferdinand and Isabella overrode the popes in filling many ecclesiastical vacancies in Spain. The kings often misused their powers by giving church offices to political favorites, who took the revenues--but ignored the responsibilities--of their abacies and see. The intellectual environment of the church was changing. The church still produced laborious and conscientious scholars; but the schools and universities that she had founded raised upon educated minority whose thinking did not please the saints.<sup>71</sup>

The Case Against The Church. In the Hundred Grievances listed against the church by the Diet of Nuremberg (1522), it was alleged that she owned half of the wealth of Germany. The six factors that served to accumulate lands in the possession of the church are:

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<sup>71</sup>Ibid., pp. 14-16.



1. Most of those who bequeathed property left something to her as "fire insurance."
2. Some people deeded their lands to the church for protection. The church held them as vassals, and surrendered all rights to them at death.
3. Crusaders had sold--or mortgaged and forfeited--lands to ecclesiastical bodies to raise cash for their venture.
4. Hundreds of thousands of acres had been earned for the church by the reclamation work of monastic orders.
5. Land once acquired by the church could not be sold or given away.
6. Church property was normally free from taxation.<sup>72</sup>

The complaint that finally sparked the Reformation was the sale of indulgences. Throughout the Latin Christendom men cried for a reform of the church in head and members. The church tried repeatedly, and often sincerely to cleanse her ranks, courts, and to adopt a financial ethic superior to the morality of the times. The monasteries tried again and again to restore their rules, the councils tried to reform the church, and were defeated by the popes; the popes tried, and were defeated by the Cardinals and the bureaucracy of the Curia. Denunciations of the church's shortcomings, excited the schools, disturbed the pulpits, flooded the literature, and mounted

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<sup>72</sup>Ibid., p. 17.

day by day, year by year in the memory and resentment of men until Europe was swept by the religious revolution.<sup>73</sup>

#### THE COUNCIL OF TRENT: ITS EFFECT UPON MUSIC

The majority of the cardinals at the Council were convinced that abuses had found their way into Catholic Church music. Carl Von Winterfield in his famous book, Johannes Gabrieli and Sein Zeitalter, (I, 68), quotes the indignant criticism of Erasmus of Rotterdam. The famous humanist, and theologian launched his attack on the church-music problem. "We have introduced," he says, "an artificial and theatrical music into the church, a bawling and an agitation of various voices, such I believe had never been heard in theatres of Greeks and Romans. Horns, trumpets, pipes vie and sound along constantly with the voices. Amorous and lascivious melodies are heard such as elsewhere accompany only the dances of Courtesans and clowns. The people run into churches as if they were theatres, for the sake of the sensuous charm of the ear."

Jacobus de Kerle contributed decisively to the favorable verdict on polyphonic church music at the Council of Trent, when such music was in grave danger of being banished from the church altogether. Cardinal Truchess Von Waldburg, of Augsburg commissioned de Kerle to compose

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<sup>73</sup>Ibid., pp. 17-25.



a lengthy work for the Council of Trent. Thus came into existence the "Preces speciales pro salubri generalis conulii successu." The work consists of ten extensive responsoria, written to Latin poems by Petrus de Soto. They followed the ecclesiastical pattern of the Gregorian responsories. Each poem consists of an introduction (Corpus), followed by a Versus primus and a Repetitio prima (a short repetition of verse from the introduction), Versus secundus, Repetitio secunda, Versus tertius, Repetitio tertia, Versus (the Doxology), and Preces (Kyrie eleison, christe eleison, repetition for the first Kyrie).

The music follows this pattern. Each responsory consists of nine or less extended pieces in motet style. The repetitiones are exact repetitions of sections from the introduction. The responsorial form is more familiar and it is taken from the Psalms. The introduction is the repetition of the first four voices, while the second and third verses provide three-part interludes. The tenth responsory calls for five voices in the passage usually assigned to four, and has interludes for three or four voices. The closing Kyrie is always of great solemnity, and in its hymn-like breadth of melody it provides a fitting climax. Structural clarity is obtained, in this final hymn, by observance of the ternary song-form A-B-A.<sup>74</sup>

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<sup>74</sup>Leichtentritt, op. cit., pp. 319-321.

The Preces are not liturgical, but devotional music, performed probably at the beginning of various sessions of the Council. In Kerle's music one sees the transition from the Netherlandish to the Classical Roman style. There is a perfect balance between polyphonic and homophonic writing. Word-painting, such as characterizes madrigal writing is used with moderation and good taste. It functions as ornamental detail without interfering with the beautiful melodic flow. The kind of imitation favored by Josquin De Pres, in which two voices enter, each with its own melody, and are then imitated by another pair of voices--a device designed to provide variety of timbre--is used frequently, alternating with homophonic sections. The three-part verses are written with a graceful flow of melody designed to serve in a contrapuntal texture. Cantus firmus is not used, all themes are freely--happily--invented. The use of chord progressions in blocks, in the manner to which the old term fauxbourdon came to be applied in an altered sense, and short passages in which the voices are grouped in dialogue are some other features of de Kerle's style. The Cardinals were delighted with his music.

Even though Kerle's Preces had influenced the Cardinals at the Council of Trent in favor of contrapuntal church music in 1562, the deliberation of the Reform of



Catholic Church music still continued for several years. In 1563 the Emperor Ferdinand sent a letter warmly defending contrapuntal music. After continued discussions, the humanistic ideal of ecclesiastical vocal music finally emerged victorious. A number of great masters participated in the search for this goal in addition to Kerle--Palestrina, Animuccia, Orlando di Lasso, Rosselli. All these composers wrote masses in the reformed manner in the years 1562-1565, and these works were examined at Rome by a commission of Cardinals, Vitello Vitellozzo and Carlo Borromeo. The composers did their best to prove that the art of polyphony was not against the demands of an ideal church music. Their hardest task may well have been to convince Cardinal Borromeo, who was known as the champion of homophony and simplicity. The "Borromeo Style," as it came to be called, is best represented by several North Italian composers who were in direct contact with Milanese Cardinal and were strongly influenced by him--Vincenzo Ruffo, Matteo Asolo, Biagio Pesciolini.

In the northern countries the immediate response to the reforms recommended at Trent was slow. Jacobus de Kerle is the only Netherlandish composer of rank known to have acted in close connections with Vincenzo Ruffo, Matteo Asolo, and Biagio Pesciolini.

## ECCLESTIASTICAL EMPHASIS UPON MUSIC

The Catholic Church music was deeply affected by the rising spirit of the Counter-Reformation. Its ideas gained ground slowly, though in the first decades such great composers as Palestrina, Lasso, and Monte did not change their styles suddenly and thoroughly. They preferred to change gradually. Palestrina wanted his music to convey religious feeling, to be ecclesiastical in spirit and suitable for the church service. Lasso's work shows that he drifted from the worldly aspect of life to a more passionate and religious mood.

Don Fernando de las Infantas, a Spanish composer, took part in the work of the Tridentine reform of church music. In 1578 and 1579 three collections of Don Fernando's *Cantiones Sacrae* were printed in Venice. The rest of his church music is contained in a contrapuntal treatise, with numerous two to eight-part illustrations.

For the jubilee years of 1575 in Rome Don Fernando de las Infantas wrote a six-part setting of Psalm 99, Jubilate Deo, in the grand style. All these motets belong to the particular Netherlandish polyphonic type in which one independent voice with new text is added to the ensemble of interwoven contrapuntal voices singing to a different text.



The puristic tendencies of the reform of Trent was an important link in the evolution of the Italian motet and Mass. The new demands seem to have been inspired, at least in part, by the polyphonic lauda. These laude represent the beginning of the Italian motet, as distinguished from the Netherlandish model. Gogliano, Tromboncino, Animuccia, Costanzo Porta, Ruffo, and especially Costanzo Festa are the leading composers of the development from the Polyphonic lauda to the Italian motet complying with the Tridentine requirements. This epoch-making achievement is due to that overpowering master who has been considered the greatest exponent of Catholic Church polyphony, Giovanni Perluigi da Palestrina.<sup>75</sup>

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<sup>75</sup> Ibid., pp. 321-328.

## CHAPTER III

### SCHOOLS AND COMPOSERS OF THE REFORMATION

#### RESOURCES AND INFLUENCES

The rise of schools and musical development of the fifteenth century was due to the following:

1. Founding of royal chapels
2. The rise of nationalism and musical differences in other countries
3. The rapid accumulation of musical resources.

The royal chapel was established all over Europe by kings and princes in imitation of the papal choir. The results of nationalism helped to bring about a closer relationship of musicians which resulted in differentiation between groups of composers on the basis of distinctive elements of musical style. The accumulations of musical resources helped to influence musical activities.

#### CHARACTERISTICS AND COMPOSERS OF THE

#### FLEMISH SCHOOL

The Flemish School is the most important school because the techniques of polyphony established by its composers were the basis of style and form for the entire sixteenth century in sacred vocal polyphony. Contributions are as follows:

1. Four-voice polyphonic music is used.
2. There is more equality of parts.
3. A bass part is added, giving a lower register to the music.
4. There are more complete triads.
5. Sections using chordal style (sometimes called familiar style) alternate with sections more rhythmically independent.
6. The mastery of counterpoint was revealed. The following contrapuntal devices were established: canon, imitation, augmentation (increasing the time value of each note of a melody or theme), inversion--turning the theme or melody upside down, and retrogradation--theme or melody read backwards. A composition consistently using the latter device is called a cancrizans, or "crab canon."
7. Duet style is frequently found in the late fifteenth century, particularly in the motets of Josquin. This consists of passages during which only two voice parts at a time are performing.
8. Fauxbordon and the 7-6-1 cadence disappeared. The latter is replaced by authentic (V-I), plagal (IV-I), and modal cadences of various kinds.

The principal composers of this group in the late fifteenth century are Jean Ockeghem (d. 1455), Jacob Obrecht (d. 1505), Josquin Depres (d. 1521), Pierre de La Rue (1460-1516), Jean Mouton (d. 1522) and Heinrich Isaac (1450-1517).<sup>76</sup>

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<sup>76</sup>Miller, op. cit., pp. 31-32.



## THE ITALIAN SCHOOL

In Italy two schools became prominent during the A cappella period, the Roman and the Venetian. The name Palestrina dominates the first. It was formerly believed that the Frenchman C. Goudimel was his teacher. An actual school was founded by Palestrina's pupil, G. M. Nanino (1545-1607), who is known today for his motet *Hodie Christus Natus est*, M. A. Ingegneri was a master of the harmonic, declamatory style. His Tenebrae factuae sunt offers a good example of F. Anerio (1560-1614), among them the well-known Adoramus te Christe.<sup>77</sup>

## THE VENETIAN SCHOOL

This school developed the double-chorus form of composition. The Netherlands had already made occasional attempts at composing for an unusually large number of voices. Okeghem wrote a *Deo Gratias* for thirty-six voices; Depres wrote a *Qui, habitat* for twenty-four voices. The brilliant composition for eight, twelve, and more voices became the rule in Venice.

It was a Netherlander who founded the school, Adrian Willaert (d. 1562). After his death the school

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<sup>77</sup>Carl Nef, An Outline of The History of Music (New York: Columbia University Press, 1944), pp. 96-97.

continued and advanced to its highest stage through the two Gabrielis. During the second half of the sixteenth century the school exercised the greatest influence. Students came from Germany and Denmark to receive their instruction in Venice. Hans Leo Hassler and Heinrich Schutz were developed there; Jacobus Gallus, Aichinger, and Jan Pieter Sweelink were influenced by it.

In rendering composition for double chorus the choirs were placed in different galleries. The splendid effects of the sounds in the wide spaces of the Cathedrals were restored. The Venetians were also founders of an independent form of organ, and orchestral composition in their system was transferred from the voice to the instruments.

The Sonata piano e forte, and the canzone for two violins, two cornetts, and two trombones by Giovanni Gabrieli are good illustrations of the pomp which developed.<sup>78</sup>

#### GERMANY AND ITS MUSIC

Monasteries, Chapels and Choirs. The Reformation was the movement in the religious life of western Europe in the sixteenth century which resulted in the formation of the Protestant Church. At earlier periods there had been

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<sup>78</sup>Ibid., pp. 98-99.



a feeling that conditions in the leadership of Christendom needed improvement and attempts at betterment were made along two distinct lines. The first was through the efforts of individual men, monasteries orders and general councils to bring about changes for the better within the church. Such a movement was undertaken by the Reforming Councils of Pisa, Constance and Basel in the fifteenth century where an unsuccessful attempt was made to reform the church and its head and members. The second way in which efforts had been made to improve the condition of Christendom was to form separate organizations outside of the Roman Catholic Church such as Albigenses and Waldenses. These early separatist movements were not of any great importance because they affected only a small number of the Christians of Europe. These efforts to reform the church from within and establish other churches outside of Roman Catholicism had not met with success as the fifteenth century came to its close. The Papal choir had been occupied for half a century by men who were more interested in the revival of learning and Italian politics than they were in giving Christendom the kind of leadership which it needed. Some popes contributed to the success of the Renaissance. Some were indifferent to religious and immoral lines. The Reformation of the sixteenth century started as an effort to bring about the reforms



within the Roman Catholic Church, and it was only after this seemed impossible that the leaders withdrew from organized Roman Catholicism.

There are a number of reasons why the separation from the church and the formation of a new organization met with success in the sixteenth century when the earlier efforts had failed. Most important of all was the revival of learning. Men were thinking for themselves as they had not done before for centuries. The invention of printing brought about a widespread of knowledge. There was an opportunity through the study of the early writing of Early Church fathers to compare the church of the first centuries in its belief and organization with the church of the sixteenth century. It was evident to the students that there was a wide difference between the two. The circulation of the New Testament also tended to bring a change of opinion on religious matters. There was a growth of the national feeling in some of the nations of Europe, and an increasing desire that Ecclesiastical affairs be handled within the nation rather than the distant papacy, especially as the popes were involved in European politics. There was also a group of men who were fitted for leadership in the establishment of a separate church.

Meistersingers and Minnesingers. The secular origin of the Italian Renaissance was present throughout

its history. The widespread and popular art of the Meistersingers seem to illustrate the German art. The Minnesinger art seems to be enlightened by the light of a joyful romanticism. They were heirs of a musical practice of long standing. The Meistersingers regarded as their spiritual ancestors and the founders of their guild twelve poets of the Middle High German period, among whom was Heinrich Frauenlob (d. 1318), the poet-musician who is said to have established the earliest Meistersinger school at Mayence early in the fourteenth century, thereby becoming the mediator between aristocratic court art and the music of the artisans and tradespeople. Toward the middle of the fifteenth century Hans Folz of Worms, came to Nuremberg, and with him starts the "historic" period of the Meistergang, with which we are familiar from Wagner's opera. Each guild comprised various classes of members ranging from apprentices and journeymen to masters, the latter earning their high status to invent new melodies. The Meistergang attached itself to the Reformation and took a part in the spreading of the new faith. Hans Sachs himself was an eager follower of Luther. The origin of a number of Protestant hymns goes back to "tones" of some honorable baker, tailor, or bootmaker. Wagner, who was acquainted with the source material of the Meistergang as well as with the literature concerning the art, appreciated



the deep earnestness of the ambitious tradesmen and paid them a tribute in Sachs' last song, at the end of his opera, which sums up their historical importance.<sup>79</sup>

Characteristics of the Chorale Protestant Melody.

Chorale melody is of great importance to church music of the late Renaissance and Baroque periods.

The style of chorale melody differs considerably from that of the Catholic plainsong. (1) It is definitely metric. (2) The rhythm is characterized by a slow, even beat. (3) The phraseology of the chorale melody is clearer and more regular than that of the plainsong. (4) Chorale melody is more major or minor than modal. (5) Because of its limited range, evenness of rhythm, and melodic progression, it is singable. (6) Chorale melody is more often harmonized than is plainsong. The choral harmonizations by Bach in the 18th century are most famous. (7) Chorale melodies are sung in the vernacular language (German) as opposed to the Latin of plainsong.<sup>80</sup>

Sources of Chorale Melody. There are three main sources of Chorale melody: (1) Plainsong was modified and set to German texts. (2) Secular melody was also

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<sup>79</sup>Lang, op. cit., p. 294.

<sup>80</sup>Miller, op. cit., p. 41.



employed with religious texts. For example, Isaac's "Innsbruck, ich muss dich lassen" (Innsbruck, I must leave thee) becomes "O Welt, ich muss dich lassen" (O World, I must leave thee). The famous "Passion" chorale, "Sacred Head Now Wounded," that Bach uses in the St. Matthew Passion, comes from an old German love song, the first line of which runs, "Mein G'muth ist mir verwerret, das macht ein Jungfrau Zart" (Confused are all my feelings; a tender maid's the cause). (3) Finally, original chorale melodies were composed by Protestant musicians. Perhaps the most famous of these is Luther's "Ein feste Burg" (A Mighty Fortress).<sup>81</sup>

For the melodies of the chorales, the congregational songs, Luther chose the grandest hymns of Catholic church, folk songs and some which he himself composed. In making these selections he called to his aid Johann Walter, chorister to Frederick the Wise (to whom belongs the honor of being the first to harmonize the hymns after the manner of secular song), and Conrad Ruff, chorister to the Elector of Saxony. Together they produced, in 1526, a complete German Liturgy with a number of hymns for the Congregation. These hymns spread over Germany very rapidly. The hymns were full of dignity, while the

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<sup>81</sup>Ibid., p. 41.

melodies of many of them are taken from the Catholic Church, or Gregorian modes.

These hymns attained so much popularity in Germany that a noted Cardinal of that day said, "The whole people is singing itself into the Lutheran doctrine,"--a splendid tribute to the power of the chorale and this reformer's efforts. Within a very short time the few tunes which Luther had selected and published were found inadequate for the needs of his church and therefore he had to find new material. He discovered it in the work of his contemporaries who were involved in the contrapuntal developments of the day.

Owing to the fact that Luther used some of the best music of the Catholic Church, certain Roman musicians declared that all that was claimed as new in the music of the new church was to be found already in the old Gregorian Cantus Choralis, and that better material was contained in the polyphonic compositions of the older church masters. Although this was true to a certain extent, there are other factors to be considered; the fact that the Germans were singers of no small ability; and that Luther did push forward with the music of his church, rather than remain content to rest on past achievements.<sup>82</sup>

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<sup>82</sup>Eugene P. Knotts, "Music of the Reformation, Part I: The Influence of Martin Luther," Musical Courier, (April 21, 1934), 6.



The works which were so important in the early Lutheran Church were called "Chorales" for the reason that they were written purely for the voice and were sung, generally without accompaniment. The chorales were written strictly in contrapuntal style. The earliest of the hymns were sung in unison. As the musical art developed, the tunes were harmonized in two, three, and four parts and with the aid of organ and choir the worshippers were trained to sing in four-part harmony. Although Luther favored and greatly advanced polyphonic singing, for really effective congregational singing he sometimes used but one part, everyone singing in unison the great, striding, rhythmic melodies. As the music of the day grew, it became more difficult to perform. Therefore more use was made of especially trained choirs, who were able to cope with it successfully. This custom of singing in parts, by Luther's order, was introduced in the schools as well as in the churches, and did much to make Germany outstanding among the musical nations.

The chorales of the Protestant Germany furnish us with the best illustrations of perfection in metrical tunes. Some of the best known of the chorales which have come down to us are: "Nun danket alle Gott," "Old Hundred," "Ein Feste Burg," "O Sacred Head Now Wounded," "Out of the Depth I Cry to Thee," "Commit Whatever



Grieves Thee." One of the latest and best known chorales of the period is by the poet Paul Gerhardt, "O Bleeding Head."

It was sacred music of this class that helped develop settings of the Ave Maria, Ave Maria Stella, Regina Collorum, and Salve Regina, leading to an entire change of text, expression and melody; and it was this change that helped in the birth of a new class of music--cantatas, passion music, and oratorio.<sup>83</sup>

The core of Lutheran music is the chorale. The earliest Lutheran chorales were probably written by Luther himself, but they have a folkhymn quality which related them to more Ancient German music. The famous choral "Ein feste Burg ist unser Gott," written by Luther and sung by him at his entrance to the city of Worms in 1521 may be found in Appendix B.\*

The character of this chorale was imitated by thousands of others until Germany and Scandinavia were as familiar with the chorale style as Italy was with the plainsong.

Johann Walter (1496-1570) and Martin Agricola (1486-1556) were important as early Lutheran musicians. Walter was called to Wittenburg by Luther in 1524 to

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<sup>83</sup>Ibid.

\* Appendix B, p. 88.

aid in the work of developing the Lutheran Mass. His Geystlich Gesangk-Buchlein (1524) was the earliest Lutheran song book.<sup>84</sup>

#### MUSIC IN THE SCHOOLS OF THE REFORMATION

The teachers of the Renaissance included the study of music in the ideal curriculum. The belief in the power of music, its ethos, the belief in the value of the art of tones as a necessity and vigorous exercise for the whole person, was an important factor of Italian, French, German and English education. The functional aspect of school music, which required that singers and instrumentalists of the student body provide ritual music for the church and worship of the elders differed with countries and religions.

In Calvin's writings, according to Ascham we find:

"There is hardly power in the world which is so much in a position to lead the morals of men towards this or that side, as Plato has judged so intelligently. And indeed we experience that it has an unbelievable, hidden power to excite the hearts one way or another."<sup>85</sup>

Thus, it was held that music affected the whole human being, body as well as mind. In nearly all Lutheran

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<sup>84</sup>Theodore Finney, A History of Music (New York: Harcourt, Brace and Company, 1947), p. 174.

<sup>85</sup>Roger Ascham, "Toxophilus," English Works (Cambridge: Harvard University Press, 1904), p. 99, citing Musica Disciplina, Vol. II, p. 37.



and Calvinistic schools the teaching of music was assigned to the first hour after mid-day meal.

Textbooks and Administration. The Psalm books were not merely books of worship for the elders; they served as music textbooks for the young. Since the Reformation created its own liturgy in the vernacular, proper musical training of the children in the schools was established. The boys received instructions in Latin and music in order that they might participate in the service of the church. Singing and worship were such an integral service of the school to the community that all schools, large and small, even those having but two teachers, had a cantor on their staff. The school supplied the chanting and singing but received instruction in the form of the sermon which was repeated in the schoolroom.

Dramatic performances, another community service on the part of the schools, were at the same time exercises for the students, festive and pleasurable occasions for the important town population. In furnishing musical settings for these important town and other occasions, the school masters felt that the antique meter of the text should be matched by a corresponding rhythm, as in the case of the Florentine Camerata. Their misconceptions at the end of the century resulted in a new art form.<sup>86</sup>

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<sup>86</sup> Sternfield, op. cit., pp. 99-107.



The continuous belief in the power of music over the minds of the students and the real need on the part of the community for the services of the musicmaster and his pupils, explain the firm establishment of musical instruction within the organization of the schools. The schools that prepared the students for the universities were called partikularschulen, at other times they were called Trivialschulen, because they taught the trivium while the quadrivium was usually reserved for the teachers of the universities. Music stood as one of the foundation pillars of the entire educational building. The educational requirements for the music teacher were usually not as strict as for the master of the school. The master must have a university degree whereas the music teacher could frequently prove his ability only by local performance.

The importance of the currendarii for the community at street singing, holidays, weddings, funerals, banquets and other occasions is reflected in many regulations pertaining to these roving scholars. The parteke represented the first level of musical accomplishments, the currendarii the second level, distinguished from the others by more elaborate training and a more demanding musical repertoire, particularly in the realm of figural music.

The music textbooks used in the school emphasize the Latin language, whether supported by town or church. The two most popular textbooks of the period were Heinrich Faber's Compendiolum musical pro incipientibus, 1548, and Nicolaus Listenius' Musica, 1537. The Tetrachordum was written by Cochlaeus, rector of the school of St. Lorenz in Nurnberg and well known for his humanistic studies.

The belief in the power of the music and the need on the part of the community for school music in everyday life prompted the German Reformers to insist upon a musical education in their general program: a significant contribution to world role of German music in the eighteenth and nineteenth centuries.<sup>87</sup>

Historical Foundation of Music Education. The early beginnings of music education started with primitive man. No human society has been found which has not practiced the art of music education. In primitive societies music fulfills a basic function; there seems to be so much meaning in the form of music and ritual. In order to maintain social continuity such musical understandings and skills must be passed on, along with all other common cultural elements. The objective of primitive music education was to carry on the elaborate ceremonial tradition. Instruction was not important because there were no schools.

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<sup>87</sup>Ibid., pp. 121-122.



Music education became more formal as civilization developed in the Mediterranean areas. Sacred writings and mythology reveal extensive use of music in the old civilizations; it had plainly developed into a high art for accompanying poetry and dancing. When the Greek tribes invaded the area, during the second millenium B. C., they manifestly absorbed much of this musical culture but exhibited their peculiar genius for purification and organization. The original structure of Greek education was built on music and gymnastics. Although music and poetry were considered one art, music was for the soul and gymnastics were for the body. This was the objective of education; to build citizens of character, stamina, and grace. Lycurus demanded regular education for every Spartan, and Solon recommended music training for all youthful citizens of Athens.

The most characteristic instruments were the harp-like lyre, cithara, and aulos--a louder instrument of the oboe type. The aulos was used to accompany the dance, the dramatic chorus, and military exercises; it was associated with the indigenous peoples and the Ancient Dionysian Cult. The stringed instruments provided a natural background for poetic texts done with solo voices or small groups. It was this last style that Plato called "good" music--which could promote virtue and graciousness.



The school curriculum also expanded to include writing and drawing and other subjects as Greek civilization expanded. By the fourth century B. C., music education along with other subjects reached the height of its influence; it has never since played so important a role. Music contests, festivals, concert societies and artist unions were formed. Aristoxenus and Pythagoras were able to establish music theory on a firm basis. A curriculum gradually developed, based on writings of Plato and Aristotle, in which music was included with arithmetic, geometry, and astronomy. These constitute the quadrivium, the upper level of "seven liberal arts."

During the middle ages Boethius prepared five books. De Musica, and Cassiodorus' manuscript provided references for the music curriculum in cathedral and monastery schools. Schools for the education of choristers, called schola cantorum were established. Music was included in the requirements for the baccalaureate degree. The rise of troubadours and trouveres gave power to the secular trend in music. The meistersingers were guild musicians.

Music guilds developed their own professional instruction pattern. Luther and Calvin insisted on the need for vernacular schools so that not only leaders of society but common people would have the background to interpret the scriptures and to become good citizens. The Renaissance society saw in music an art of beauty. Its instruction was also valuable in meeting the needs of

hymn-singing Protestant congregations. These forms were carried to the Modern European system. These institutions gave professional training of high concentration and still do. Their objective is to create high-caliber musicianship.<sup>88</sup>

Music and the Reformation. The Reformation was a revolution in music as well as in theology, ritual, ethics, and art. Catholic liturgy was aristocratic, a stately ceremonial rooted in invariable tradition and standing frankly above the people in language, vestments, symbols, and music. In that spirit the clergy defined itself as the church, and thought of the people as a flock to be shepherded into morality and salvation, by myth, legend, sermon, drama, and all the arts. In that spirit the mass was esoteric mystery, and the music of the mass was sung by the priest and a male choir set apart from the worshippers. But in the Reformation the middle classes asserted themselves; the people became the church, the clergy became their ministers, the language of the service was to be the vernacular of the nation, the music was to be intelligible, and in it the congregation would take an active, finally a leading role.

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<sup>88</sup> Charles Leonard, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, Inc., 1959), pp. 39-42.



Luther loved music, appreciated polyphony and counterpoint, and wrote enthusiastically in 1538:

"When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in His wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping springing round about."

At the same time he aspired to compose a religious music that would move the people by its fusion of faith with song. In 1524 he collaborated with John Walter, Kapellmeister to Elector Frederick the Wise, to produce the first Protestant hymnal, which was expanded and improved through many editions. The words were taken partly from the songs, Meistersingers, partly from Luther's own roughly poetic pen, partly from folk songs transformed to religious themes. "The Devil," said Luther, "has no right to all good tunes." Some of the music was composed by Luther, some by Walter, some was adapted from current Catholic settings. Lutheran churches continued for almost a century to include polyphonic masses in their ritual; but gradually Latin was replaced by the vernacular, the role of the mass was reduced, singing by the congregation was extended, and the chants of the choir moved away from counterpoint to an easier harmonic form in which the music sought to follow and interpret the words. From the choir music composed by Luther and



his aides to accompany the recitation of Gospel narratives came the noble Protestant Church music of the eighteenth century, culminating in the oratorios of Handel and the masses, oratorios, and chorales of Johann Sebastian Bach.<sup>89</sup>

The most distinctive and important musical contribution of the Lutheran church was the strophic congregational hymn called in German a choral or Kirchenlied (church song) and in English a chorale. Since most people today are acquainted with these hymns chiefly in four-part harmonized settings, it must be pointed out that the chorale like the plainsong and folk song, consists essentially of only two elements, a text and a tune; but also like plainsong and folk song, the chorale lends itself to enrichment through harmony and counterpoint and can be expanded into large musical forms. As most Catholic Church music in the sixteenth century was an outgrowth of plainsong, so much Lutheran Church music of the seventeenth and eighteenth centuries was an outgrowth of the chorale.<sup>90</sup>

Not all the founders of Protestantism were so favorable to music as Luther. Zwingli, thought himself a musician, excluded music altogether from the religious

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<sup>89</sup>Durant, op. cit., pp. 777-778.

<sup>90</sup>Grout, op. cit., pp. 229-230.

service, and Calvin forbade any church music except unison singing by the congregation. However, he allowed polyphonic song in the home; and his Huguenot followers in France took part of their strength and courage from family singing of hymns and Psalms set to music for several voices. When Clement Marot translated the Psalms into French verse Calvin so liked the result that he condoned the polyphonic settings arranged by Claude Goudimel, and the fact that this Protestant composer was slain in Massacre of St. Bartholomew made his Psalter a doubly holy book. A century after Marot, a Catholic bishop, expressed his envy of the role these translation and settings had played in the French Reformation. "To know these Psalms by heart is, among the Huguenots, a sign of the communion to which they belong; and in the towns in which they are most numerous the airs may be heard coming from mouths of artisans, and, in the country, from those of tillers of the soil."

During the course of a hundred years there were composers born who exercised a marked effect upon the spiritual-emotional nature of those sensitive enough to respond. The first of these composers was Orlando Di Lasso, a native of Mons, in Hainault, he lived from 1522-1595; the second was Palestrina, 1529-95; and the third was Monteverde who flourished around 1600. Orlando Di



Lasso was the first great improver of figurative music, for instead of adhering to the formal rule of counterpoint, from which some of his predecessors seemed afraid to deviate; he was the first European composer to give mankind a glimpse of the spiritual through emotions. His music influenced the emotional nature of those who responded to it, that they aspired to the attainment of pure devotion, or what is termed God-like love. Palestrina and Monteverde continued the work which Orlando Di Lasso had commenced. Palestrina's contemporaries said, "that his music deeply touched the heart and elevated the mind." The German historian Ranke even implies that Palestrina's music--the Mass composed in 1560--had almost immediate results; it revived religion and instituted an epoch of devotion.<sup>91</sup>

Instruments of this Period. Although nearly all music in this age was vocal, the accompanying instruments were as diverse. There were string instruments like psalteries, harps, dulcimers, lutes, and viols, wind instruments like flutes, oboes, bassoons, trumpets, trombones, cornets, and bagpipes; percussion instruments like organs, clavichords, harpischords, spinets, virginals;

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<sup>91</sup>Cyril Scott, Music: Its Secret Influences Throughout Ages (Philadelphia: David McKay Company, 1933), pp. 198-199.



there were many more; and there were fascinating variants in place and time. Every educated home had one or more musical instruments, and some homes had special cabinets to hold them. Often they were works of art, fondly carved or fancifully formed, and they were handed down as treasures and memories from generation to generation. Some organs were as elaborately designed as Gothic Cathedral fronts. The organ was the chief but not the only instrument used in churches; flutes, pipes, drums, trombones, even kettle-drums were used sometimes.

The favorite accompaniment for the single voice was the lute. Like all string instruments, it had Asiatic origin. It came from Spain with the Moors, and there as the vihuela, it rose to the dignity of a solo instrument, for which the earliest known purely instrumental music was composed. Usually its body was made of wood and ivory, and shaped like a pear; its belly was pierced with holes in the pattern of a rose; it has six--sometimes twelve pairs of strings, which were plucked by the fingers. The viola differed from the lute in having its strings stretched over a bridge and played by a bow, but the principle was the same--the vibration of taut strings over a box perforated to deepen sound. Viols came in three different sizes: the large bass viola da gamba, held between the legs like its modern replacement, the violoncello; the

small tenor viola da braccio, held on the arm; and a treble viol. During the sixteenth century the viola da braccio evolved into the violin, and in the eighteenth century the viol passed out of use. The only European invention in musical instruments was the keyboard, by which the strings were indirectly struck instead of being plucked directly or bowed. The oldest known form, the clavichord, made its debut in the twelfth century and survived to be "well tempered" by Johann Sebastian Bach; the oldest example (1537) is in the Metropolitan Music Hall in New York. The spinet and virginal were Italian and English variants of the harpischord. These keyboard instruments, like the viol and the lute, were prized for their beauty as well as their tone, and formed a graceful element of decoration in well-to-do homes. As instruments improved in range and quality of tone, more training and skill were required to play them successfully. Conrad Paumann, the blind organist of Nuremberg, traveled from court to court giving recitals whose excellence knighted him. The development of keyboard instruments encouraged the compositions of music for instruments alone. Several paintings of the fifteenth century show musicians playing with no visible singing or dancing.<sup>92</sup>

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<sup>92</sup>Durant, op. cit., pp. 772-773.



## MARTIN LUTHER

The Reformation began in Germany through the work of Martin Luther, a peasant by birth and a university graduate, he desired to make sure of his own salvation. He became professor of Wittenberg and preached in that city. While he was there Tetzel began his work near Wittenberg.

Meanwhile a similar movement was going on in Switzerland under the leadership of Ulrich Zwingli. He was a humanist and a great admirer of Erasmus. His study of the Bible led to questions of some of the teachings of the church and while preaching at the cathedral at Zurich a public disputation was held and the city government decided in favor of the Reformation. There were many who believed that the Lutherans and Reformers did not go far enough in their rejection of error, and dependence upon the New Testament. These radical reformers were known as anabaptists, because most of them rejected infant baptism and held that believers only should be baptized. The large majority of the anabaptists were sincere christians, intent upon following the simple teachings of the Bible.

Birth and Life of the Chorale Composer. In the center of the new musical movement which accompanied the



Reformation stands the great figure of Martin Luther. He was born in Eisleben, November 10, 1483 and died there February 18, 1546. German Protestant music depended on this man. The places Luther visited were Wittenberg, Erfurt, Torgau, and Leipzig, all respectful musical institutions and his trip to Rome (1511) introduced him to the art of Josquin and other contemporary Franco-Flemish composers. He himself played musical instruments and was a well schooled tenor. Luther's writings disclosed a love of music and a remarkable understanding of its nature. The idea in Luther's mind was to arrange his music for the sake of what he called the "common ordinary man."

Luther was an outstanding composer of popular melodies. Johann Walter was the musician whom Luther invited to help him organize the music of his new church. There are several authentic musical manuscripts in Luther's handwriting, among them a setting of the Lord's Prayer and sketches for musical liturgy. His correspondence with Senfl, Walter, Agricola and others discloses that his knowledge of the technique of polyphonic composition was respected, and indeed, we possess a complete four-part motet like composition of his which appears in Lazarus, a play by Joachim Greff, one of the poets in his circle.

It is important that his endeavors to establish community singing went back to the same source which had produced the whole hymn and antiphon literature of fifteen centuries of the Christian world--the Psalter. He led the way with examples that are insurpassable for their strength: Psalm 46 "Ein feste Burg ist unser Gott" ("A Mighty Fortress is Our God") Psalm 130, "Aus trefer not schrei ich Zu Dir" ("Out of the Depths I Cry Unto Thee") and others. An interesting phase of this transformation of Catholic Church music into Evangelical-Lutheran was so called contrafactum (from the Latin contrafacere), consisting of textual arrangement which changes the meaning of secular texts to sacred ones. A few of the Meistersingers also found their way into the repertory of the new church, especially a few of Hans Sach's compositions.

The musical services of the early German Protestant Churches presented an unusual rich picture which differs from the simplified form practiced today in most Protestant Churches. For a century after Luther's activity began, many German Churches continued to perform complete masses, and a number of new masses were written by Protestant composers. This clinging to the Latin Mass--interrupted only by the sermon in German after the Credo--seems to contradict Luther's Germanization of liturgy, but we must not forget that the Reformer was also a



humanist who supported the cultivation of the Classics. Besides the Ordinary of the Mass, the de tempore of every Sunday was a faithful celebration of the proper event of the hymn, and that occurred only on the principal holy days--while introits, responses, and sequences were sung in their appropriate orders.

Protestant Church music did not maintain its individual nature until close to the end of the sixteenth century. Old Gregorian melodies continued to be used, although their Latin texts were translated into German. Even the introduction of German spiritual songs long cherished by the people did not change the situation for some time, but as their number grew they slowly took the place of the Gregorian Chorales and became a part of the music of the new church. It was only in the seventeenth century that these songs and the Lutheran hymns entered the larger music forms such as cantatas, Christmas pieces, passions, and oratorios.<sup>93</sup>

Luther's Influence Upon Music. Martin Luther said: "I am not of the opinion that the teachings of the Gospel tend to check the growth of art as some clerics pretend. It is in my belief that all arts, especially music, might be used in the service of Him who created them."

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<sup>93</sup>Lang, op. cit., pp. 207-211.

It is indeed fitting that such a man should have been destined to act as the leader in a great movement, and that from his youth he should have been a lover of music and a singer of excellent talent, for music contributed the greatest share of the aid rendered by the arts to Protestantism, and this is due to emphasis which Luther stressed in the music of his church. He taught that music ranks next to religion as a moral agent.

The Renaissance affected musical art much later than the other arts because music had nothing to follow or imitate. The poet, the painter, the architect, everywhere found expression of ideals in nature and in the new culture, but music had none of these. It had to progress through a period of difficult development, a period which we now call the epoch of vocal counterpoint, which was characterized by the rise of various contrapuntal schools in France, the Netherlands, Venice and Rome. Thus in Luther's period we find the church music of that more advanced contrapuntal style which in Germany developed into the German Chorale--that solid, and stately inspiring of the hymn tune. It may be said that the Renaissance of music came during the Reformation, for in truth that period of religious development most certainly gave rise to the opportunity for musical expansion.

The Catholic Church had confined the office of song to a select body of priests and minor clergy; the



people had no share in it. This was regarded as liturgical connected with the Roman theory of the priesthood. Luther rejected this theory, claiming for the people of the congregation their right of participating in singing hymns. In rejecting this theory he also cast aside the Catholic form, translating the best of the hymns of the priests from Latin into German, a tongue which the people could sing with understanding. Further, Luther changed the general text of the hymns from an emphasis upon the Virgin Mary to a study of Christ, his work, life and spirit.

Luther himself loved to take part in the contrapuntal part-song of his day. Under his direction there was printed a sacred song book for three, four and five voices, proving mostly that he believed in polyphony as well as unison songs as a means of praising God.<sup>94</sup>

Ninety-Five Theses. Martin Luther felt that he should make an issue of the abuse of indulgences. For this reason he prepared his Ninety-five Theses, which he offered for academic discussion and debate on October 31, 1517, the eve of All Saints Day, when many pilgrims were gathering in Wittenberg to view Frederick the Wise's collections of relics and to receive indulgences for so doing. Luther nailed these theses on the door of the

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<sup>94</sup>Knotts, loc. cit.

Castle Church, the official bulletin board of the university. The Ninety-five Theses showed Luther's respect for the sacraments, institutions and offices of the church. The climax of these theses was his strong criticism of the papacy for not granting indulgences gratis, if he really had power, for taking money from the poor for rebuilding St. Peter's instead of using his own wealth. Meanwhile Luther's enemies accused him of heresy and that he was a heretic. Luther answered these accusations by publishing his carefully prepared Resolutions Concerning the Virtue of Indulgences (1518) and explanation of the Ninety-five Theses. On August 7, 1518, Luther received the summons with a copy "A Dialogue Against the Presumptuous Conclusions of Martin Luther" which was written by Prierais. In this sermon, Sermon on the Validity of Excommunication, he argued that true christians are spiritually bound together by faith, hope, and love as well as externally in the sacraments and other rites of the church; that a christian is excommunicated spiritually only by God because of sin; and that excommunications by the church deprives him only external communion and may be just or unjust. If a christian is excommunicated unjustly for a righteous cause, he must suffer the injustice in the hope that God will save him.<sup>95</sup>

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<sup>95</sup>Harold Grimm, Reformation Era 1500-1650 (New York: Macmillan Company, 1955), pp. 109-113.



The Pamphlets of 1520. After Luther was informed that Leo X was taking steps to condemn his doctrines, Luther published his three important pamphlets of 1520. These served to arouse the people to take a bold stand against the papacy.

The first of these pamphlets, the Address to the Christian Nobility of the German Nation, that is, to the emperor and the estates of the Empire. Luther demanded in violent and comprising terms that the German rulers radically reform the papacy and the entire ecclesiastical hierarchy, whose inviolate character he denied. The pope was not, he maintained, the only interpreter of Scripture, had no legal or divine authority in secular matters, and did not have the only right to call Church Councils. Luther also demanded the German rulers to give their attention to educational, legal and social reforms.

The second of the revolutionary pamphlets, which Luther called The Babylonian Captivity of the Church, was largely theological in nature and was intended for theologians and scholars. Therefore it was written in Latin. In it he summarized his new theology drawing the conclusions of his justification by faith alone, with respect to the sacraments. The sacrament of baptism involved for Luther not only a promise of forgiveness of sins through faith but also a regeneration of man. He made his sharpest

attack upon papal interference with Christian liberty in his treatment of penance. This treatise was soon translated in German and contrary to Luther's wishes widely circulated. It aroused a great deal of protest from the Conservative theologians, even from Henry VIII of England.

Luther wrote the third important pamphlet, The Freedom of the Christian Man, in Latin for the pope in October, 1520. He took this occasion to summarize both for the pope and the people the doctrines developed on the basis of his own faith. The freedom of a true Christian, Luther states, consists of his emancipation from a reliance upon works of reproof of one's self, withdrawal from the world, but also of living an active life in the joyous confidence that man is justified by faith alone. This freedom must not, however, be interpreted as a license, for it imposes upon a Christian the obligation to discipline himself and serve others, to make his outward life conform to his inner spirit and faith. In one of the finest passages on Christian service in religious literature Luther shows that Christians, conscious of their freedom from the law of the Old Testament, live lives of service because they are bound to do so by faith and love.



## CHAPTER IV

### REFORMATION IN OTHER COUNTRIES

#### FRANCE

John Calvin. The great growth of Protestantism in France came after the Frenchman, John Calvin, became master of Geneva and made that city the center of the Reformed branch of Protestantism. The French Protestants were called Huguenots and became a political as well as religious party. The Reformation came early into the Netherlands because of its close commercial and political connections with Germany. England had been influenced by the Humanistic movement through the work of More, Colet, Erasmus and other leaders.<sup>96</sup>

Some of the events that were involved in the Reformation are:

1. Rise of political absolutism produced a secular state of mind.
2. The Medieval Church organization clashed with absolute states of Europe.
3. Many popular religious practices and ecclesiastical practices needed reforming.
4. The Renaissance contributed its share to the Reformation. It criticized the popular religious life.

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<sup>96</sup>The Encyclopedia Americana, p. 30.

5. Laymen soon found fault with clerical morals.
6. Patriotism in the hearts of townsmen, the clash of papal and political interests produced revolts against the Catholic faith.<sup>97</sup>

Spirit of Humanism. Protestantism arose in France early in the sixteenth century. The persecutions increased as the Huguenots became more numerous, but 1559 there were enough to hold a national council, which set up a church with Calvinistic doctrine and Presbyterian government. The persecution of the Huguenots were, no doubt, largely due to their efficient organization, a political menace to the crown. The cause of the Reformation in France was advanced by the musical settings of Clement Marot Psalm translations more than by anything else, as the vernacular prose translations of the scriptures were in that country of little merit, and true to the spirit of humanism, the form of poetry was still preferred to prose.

The music of French Protestantism was dominated by the spirit of its leaders, a situation which recalls the role of Luther in the music of the German Reformed church. John Calvin (1509-1564) was not well disposed toward church music, like the church fathers. The spirit

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<sup>97</sup>Henry Lucas, The Renaissance and The Reformation (New York: Harper and Brothers Publishers, 1934), pp. 419-420.



of St. Augustine and St. Gregory speaks in these words, the same devotion which held Italy spellbound for centuries. It is important however that the countries which accepted the doctrines of Calvinism--Scotland, where John Calvin now implanted them, some parts of Holland, and Switzerland, and the New England states did not excel in music once these doctrines became an essential factor in their life in France where the Huguenots remained a small minority, and in England, where the Puritans had to give up their leadership. The great musical culture of the followers of Luther always stood in contrast to the hostile attitude toward music of a part of England and Wales, Scotland, and certain parts of Switzerland and Germany.

After being expelled from Geneva, Calvin, took up his residence in Strassburg (1538) and resolved to excel the Lutheran example of compiling a Psalter for the use of his church. The turning away from the Lutheran conception of music in the Reformed Church had begun with Ulrich Zwingli (1484-1531) although this Swiss reformer was himself a poet and musician; the trend took a definitely hostile turn with Calvin, who threatened to do away with secular folk song, which had such wholesome influence on early Protestant music.

The Calvinists were, under grave conditions, faced with the problems of creating their own music along new lines. Calvin advised Protestant musicians to set the Psalms to music, but he held that Polyphonic settings of the Scriptures should be sung only in the home, in the family circle and with friends, for praising of the Lord. When it came to specific devotional music in religious services of the church, he refused to admit anything beyond simple congregational singing. The musicians composed simple harmonizations of the Psalm tunes. The home variety of French Protestant music grew, however, and soon resulted in a dignified counterpart to the polyphonic motet. The contrapuntal device which employed Psalm settings of Claude Goudimel, Jacques Maudit, and Claude Le Jeune are great motets composed on French Psalm translations.

Clement Marot published in Geneva (1542) thirty Psalms, followed by another set of fifty with a preface by Calvin. The theologians admitted that when fitted with Melodies Moderes the songs could be used "even in the church." After the death of Marot, the work was continued by Theodore Beza (Bege) (1551-1562), the learned humanist and chief advocate of all reformed congregation. The musical settings of the psalms began to appear. The chief composers engaged in this work were



Lay Bourgeois (C. 1510 to after 1561), composer of many of the tunes of the Geneva Psalter, and Claude Goudimel (C. 1505-1572), tragically killed in the massacre of the Huguenots in Lyons, August 27, 1572. An able and well-schooled composer, Goudimel joined the ranks of the Huguenots after he composed a number of Masses and Chansons, and was well equipped to undertake the musical organization of the Psalter. Goudimel's Psalter grew to eight books by 1566 and continued settings in the motet style. There are two other Goudimel settings of the Marot-Beze Psalter. In 1564 he published in a motet style, and in 1565 the complete Psalter in a very simple style, nothing more than a chordal harmonization. These Psalms were destined for congregational singing.

The Influence of the Psalter. The Huguenots Psalter became part of Protestant music and had a tremendous influence on all Protestant Europe and the American colonies. The great importance of Psalter lies in its convinced style and manner of musical setting. Under its influence, the theologians insisted again with more emphasis on the use of the vernacular language. They did away with the so-called tenor part and gave it to the treble or soprano part.

The First Hymn Book. Lucas Osiander (1534-1604) court preacher in Wittenberg and a man of great culture published the first hymn book, Fifty Spiritual Songs and Psalm (1586) in which the new principle was carried out, and with this publication we reach a new phase of development in church music. The new hymn protestant songs were conceived in the interest of the congregational use.<sup>98</sup>

#### ENGLAND

Causes. Some of the immediate causes of the Reformation in England were:

1. The determination of Henry VIII to free himself at any cost from his marriage to Catherine of Aragon.
2. The demand for a reform of the church "in head and members" had been voiced for more than a century.
3. Renaissance Popes moral authority was weakened by favoritism of Alexander VI (Rodrigo Borgia, 1492-1503).
4. Practical grievances against the Church, rather than doctrinal considerations, which produced anti-clerical feelings.
5. Luther treatises began to be smuggled into England soon after publication.
6. The acquaintance of the scholars with Erasmus' Greek Testament and his new Latin translation and laity, by the translation of the Bible in the vernacular.<sup>99</sup>

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<sup>198</sup>Ibid., pp. 256-259.

<sup>199</sup>F. E. Hutchinson, Grammar and the English Reformation (New York: Collier Book, 1950), pp. 1-19.



In the Book of Common Prayer, as A. F. Dollard writes, Cranmer gave to the church of England "the most effective of all its possessions."

A New Prayer Book. The English Litany had been sung from its first use in translating some of the great festival hymns, hoping that this or some other versions might be matched with appropriate music. They should be sung distinctly and devoutly, like Te Deum and Magnificat and in the mass Gloria in excelsis, creed, preface, Sanctus and Agnus Dei. Within a year a new Prayer Book was issued.

John Merbecke. The Book of Common Prayer was noted, i.e., set to music, an adaptation of plain chant to the new liturgy, by John Merbecke, organist of the royal chapel of St. George's Windsor. Five years before, Merbecke had narrowly escaped death for alleged heresy but while three members of St. George's choir were executed, he obtained a royal pardon on the petition of Bishop Gardiner. For Cathedral choirs there was now lack of good polyphonic music for services and anthems, though it may be noted that some of the best composers of the day concealed their preference for the old faith. England had no such Chorales as helped to spread the Reformation in Germany or even such lyrical versions of the Psalms as Clement Marot devised for France. Thomas Sternhold

dedicated his first slender collection of nineteen Psalms "in common meter" to the young king, and a few months after his death in 1549 his friend and neighbor, John Hopkins added eighteen more Psalms. In Elizabeth's reign this metrical Psalter was completed.<sup>100</sup>

Church Music. For more than a century after Dunstable's death the major field of English musical composition was church music. Its forms--masses, motets, magnificats remained unchanged until the Reformation forced a complete change at the very moment when the Flemish style of polyphonic came to be accepted by the rank and file of English musicians. The English Reformation was not final; Henry's children and their counselors caused one disagreement after another with their acceptance and rejections of the religious reforms. The English church music followed the irregular change of political and doctrinal warfare and emerged with wounds that never healed. The nationalization of the English Church was the result of the secession from Rome.

Thirty-Nine Articles. Under Edward's advisers the progress of Protestantism was greatly increased. Parliament issued a new Prayer Book which later became the Thirty-nine Articles. As a counter Reformation

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<sup>100</sup>Ibid., pp. 77-78.



spread over western countries religious differences began to increase. France, the Netherlands and England were in religious warfares such as the one in Germany during the first half of the century. The Counter Reformation led by Gregory XIII and Philip II, rose to great power.

The Anglican Chant. This was another feature of the English church music. It is a method of singing psalms, canticles, differings from that of the Catholic church in that: (1) It is sung in English, (2) It is harmonized in simple, four-part chordal style, and (3) It is more strictly metrical. Sixteenth century composers who made settings of Anglican chant are Tallis, Byrd, Morley and Gibbons.

#### ITALY

Oratorio and Opera. A new development in church music took place toward the end of the sixteenth century, in connection with the meetings of St. Philip Neri's Oratorio. Animuccia was one of the earliest members of the company to which he brought some colleagues, who performed polyphonic motets, which he often composed himself. He published in 1563, 1565, and 1570 three collections for the use in the Oratorio in which he aimed at

religious simplicity. He was later joined by Palestrina, who towards the end of the century came from time to time to direct the choir. The character of the meetings gradually changed; for the prayers, litanies and short stories were substituted for long biblical narratives, while on the musical side polyphonic anthems, motets, and Laudi were replaced by a Monodic recitation. An epic and dramatic element took the place of lyrical prayer, and was further reinforced by the sacre rappresent azionice, performed on the steps of Roman Churches in the month of May. Such was the origin of the Oratorio, which, however, only appeared in full form in the Teatro Armonico Spirituale of G. F. Anerico, published in 1619 and which was to develop into the later opera.<sup>101</sup>

#### THE AMERICAN SCENE

Colonization. The colonist had no such institutions and were forced to set up singing schools in the interest of better religious services. The musical life of the nation slowly advanced, and with the establishment of the free public schools, music was put in the curriculum. Music in the school was aided by Pestalozzian principles, by touring European artists, and by improved teacher preparation.

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<sup>101</sup>Ibid., pp. 223-224.



Improved Teacher Preparation. The progressive education movement added more interest to school music.

In those days, when education and culture were restricted to the Church, it lay with ecclesiastical musicians to choose what music was worth recording. Music was almost as much restricted to the functions of religion as painting and sculpture were to subjects connected with religious history of the church. Music which was outside this range seldom found favor with serious musicians; and any uprising of a secular tendency, which might have brought about a development of independent musical art, was regarded with indifference by the Church, which aimed at worldly as well as spiritual domination. Therefore secular music had very little chance of surviving until the general spread of culture and refinement beyond the Church's border created a mass of independent public opinion for the church to crush by the old method. There was a period of wavering while the church made its last attempt to suppress all independence at the Reformation, and failing the church adapted the policy of secular ideas to her own use.

The new musical departure was in fact the outcome of that uprising in the human mind known as the Renaissance and the Reformation. It was the throwing off of the ecclesiastical limitations in musical matters. The

innermost meaning of the striking change in musical style in the seventeenth century is secularization. It was the first deliberate attempt to use music on a large scale for extra-ecclesiastical purposes; and to express in musical terms the emotions and physical states of man. Sacred music of the artistic kind was therefore conterminous with music of the Roman Church; and by the end of the sixteenth century this had become a very highly and delicately organized product, though limited in range because it was devised essentially for devotional purposes.

The essential principal of this devotional choral music was the polyphonic texture, which maintained the expressive individuality of the separate voice-parts out of which the mass of the harmony was compounded. It is interesting to note that indications of tendencies towards the secular style appear in choral music for the end of the sixteenth century most frequently in the works of the Netherlanders and the Venetians who took them for their models, which had been made prominent in the Reformation.<sup>102</sup>

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<sup>102</sup>Hubert C. Parry, Oxford History of Music, Vol. III (New York: Oxford University Press, 1938), pp. 4-7.



## CHAPTER V

### SUMMARY AND EVALUATION

The authority of the papacy was so firmly established by the end of the sixteenth century that it could once more play a leading role in European affairs. What is more important; it had corrected the worst abuses within the Catholic Church.

We may speak of the Reform of the Catholic Church as a second birth: a church strengthened and more capable of endurance, of bearing persecution; a church spiritually independent and ready to play its part in dealing with great moral, social, and charitable issues; last but not least, a church which was supported in its reforming action by literature and art, and which created a cultural movement of lasting value.

The most important influence of Protestantism upon music grew out of Luther's love of music, which he valued next to the gospel as a glorious gift of God. He and his co-workers accordingly developed the chorale, or congregational hymn, and through it and great emphasis upon musical instruction in the schools helped to bring music to all people. Truly this is also the essential background for the numerous denominations throughout the world.

The Calvinists produced their "Psalter" consisting of musical renditions of the Psalms. These, like the Lutheran chorales contained elements of popular as well as secular music.

In musical forms other than the chorale, Italy provided the leadership after the middle of the sixteenth century. The Catholic church preferred the singing of highly trained choirs to the popular singing of hymns and therefore obtained the best possible musicians to train and direct the choirs.

Two new musical forms were produced, the oratorio and the opera, both expressions of the baroque spirit. The oratorio grew out of the desire to provide religious drama with a musical setting. The opera, its secular counterpart, expressed the baroque spirit better than any other.

The mass became the most important liturgy of the Roman Catholic Church. One of the purposes of the mass is the commemoration or the re-enactment of the Last Supper.

The motet of the fifteenth and sixteenth century was a sacred polyphonic composition composed to Latin text. It is shorter than the complete mass setting. It is used mostly for Vesper.

The English anthem took the place of the motet of the Latin churches. It might be described as a special



kind of hymn to be sung at the conclusion of Morning and Evening Prayers.

The most important contribution of the French to the Renaissance music lies in the field of the polyphonic chanson. There are three general styles of chanson: the first is the fugal style, second is a chordal style, and third solo chanson with polyphonic instrumental accompaniment.

There are three important periods of the development of the Italian madrigal during the sixteenth century. The first period (1525-1560) of the madrigal was homophonic style, second period (1560-1590) usually employed five parts and more polyphonic style, and in the third period (1590-1640) there was more use of solo voice, extensive use of chromaticism, and polyphonic treatment.

The invention of printing in the sixteenth century made it possible for the works of composers to become known throughout Europe.

#### EVALUATION

The attitude of the Puritans and Pilgrims toward music made the period in which they were in power, one of the darkest periods in the whole history of English music when compared with the time before or immediately afterward. All stage plays and entertainments which contained music and dancing were forbidden by the decree of

Parliament. The first years of the Restoration were necessarily years of preparation.

The chorales were sung in the vernacular language (German) as opposed to the Latin or organum. Today, it is still the practice for the hymn to be sung in the vernacular so the congregation can participate.

The Meistersingers and Minnesingers organized themselves into guilds which spread all over Germany and Northern and Southern Europe. They were made up of singers, instrumentalists, and composers. In their songs were found those of love and adventure.

The singing schools of America gradually became an important institution not only in the religious but the social life of the northern colonies. Their repertoire was gradually broadened to include choruses from oratorios of Handel and later Haydn, and later developed organizations, the Musical Society and the Boston Handel and Haydn Societies.

There were many who migrated to America where they sought greater opportunity and more complete freedom than Europe could offer them. This was a century whose art and literature, religion and politics, science and economics lead into our own American world without a break. The first was in the public school

The late President of Harvard University, Dr. Charles W. Eliot, in comparing other subjects in the curriculum



said, "Music is the best mind trainer of them all."

The writer has found the following as a result of this research:

1. Fusion of words with music
2. Four-Five, and Eight part harmony
3. Development of Guilds
4. Developing of the following forms:
  - (a) Mass
  - (b) Chorale
  - (c) Psalter
  - (d) Chanson
  - (e) Motet
  - (f) Madrigal
5. The church was a place of worship as well as a theater
6. Oratorio became both sacred and secular
7. Developing of the opera
8. Drama, dance, speech, science, and music were unanimously accepted as essential studies of the school curriculum.
9. Polychoral was the height of polyphonic techniques.
10. The developing of the Art Song and extensive use of chromaticism
11. Acceptance of Instrumental Music in the church
12. Hymn singing borrowed from secular music

13. Singing in the vernacular
14. Worshipping in the vernacular
15. The Invention of printing
16. Developing of the anthem
17. The beginning of sonata and sinfonia style
18. Emphasis on canon and contrapuntal writing.
19. Recitative style of singing
20. Aria style of singing
21. Developing of singing schools in America and Europe
22. Word and music painting



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APPENDIX A

Fragment Of Kyrie, From The Mass of Pope Marcellus. Novello's Edition.

Palestrina

Soprano I



Ky - - rie e - lei - - - - - son, .. Ky - rie e lei - - -

Soprano II



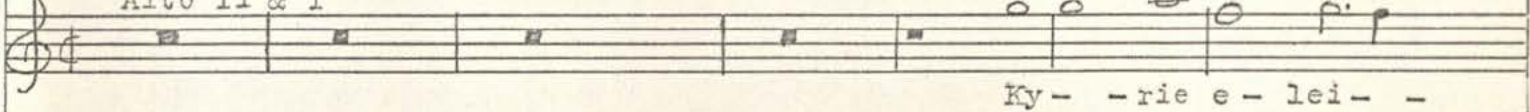
Ky - - rie e - - lei - - - - - son, Ky - - -

Alto I



Ky - - - rie e lei - - - son Ky - rie

Alto II & I



Ky - - rie e - lei - -

Bass I




Ky - rie e - - -

Bass II



Ky - - rie e - lei son Ky rie e - lei



Empty musical staves for other parts.



son Key - -

rie e - - son

e lei son Ky - - - - rie e lei - -

son, e - - lei - -

son, e - - lei - -

son Ky - - - - rie e - -

rie e lei - - - son

Ky - - rie e - - - lei

- - - son Ky- - - rie

- - - - - son Ky

son, Ky - rie e - - lei

lei - - - - - - - - - - - son



APPENDIX B

## EIN FESTE BURG

Martin Luther

Ein fes - te Burg ist un - ser Gott, Ein gu - te Wehr und  
 Waf - - - - fen Er hilft uns frey aus el - ler Noth Die uns jetzt  
 hat be - trof - - - - en Der al - te bö - - - se Feind,  
 mit Ernst ers jetzt meint groß Macht und viel List, Sein grau - sam  
 Rust - ung ist Auf Erd'n ist nicht sein's gleich - en

