CHAPTER8

CHAPTER 8: SACRED MUSIC IN THE ERA OF THE REFORMATION

Chapter Outline

Prelude. (CHWM 152–53)

Luther in Germany kicked it off with his 95 thesis. Save by Faith alone, through Grace. Reformation began through this dispute in 1517. The new german text tilted toward old melodies called (contra faction).

Calvin in France was of the same mind of Luther but much more legalistic, songs had to be simple with little or no instruments, churches were very simple no ornate windows.

Henry VIII in England.

The *Reformation*set in motion a rebellion against the authority of the Catholic Church. It brought new types of religious music, including *chorales*and chorale settings in the Lutheran Church and *Psalters*in Calvinist churches. The Catholic Church undertook its own internal program of reform, which likewise had important effects on church music.

I. The Music of the Reformation in Germany (CHWM 153–55, NAWM 44)

1. Luther’s views  Universal approach to theology was influenced by Humanism.   
   *Martin Luther*(1483–1546) was a professor of biblical theology whose arguments that God offers salvation through faith alone and that religious authority comes from the Bible alone posed a challenge to the authority of the Catholic Church. He loved to listen to Josquin des Prez.
2. Lutheran church music   
   Luther gave music a central position in the Lutheran Church, and he wanted the entire congregation to participate in services.
3. German Mass   
   Larger congregations kept much of the Latin liturgy. Smaller churches used **the*Deudsche Messe***(German Mass**, 1526**), Luther’s German version of the Mass liturgy. Much of the ordinary was replaced by Chorale hymns.
4. Chorale   
   The chorale was a simple, metrical tune with rhyming verses. Many chorales were newly composed, and others were adapted from chant or other existing melodies. **Music: NAWM 44c**
5. Contrafacta –means counterfeit.   
   *Contrafacta*were created when secular tunes were given religious words.
6. Polyphonic chorale settings –John walter a collaborator of Martin Luther.  
   Composers used a variety of approaches to write polyphonic settings of chorales. They used the older technique of placing the chorale tune in the tenor with a free-flowing accompaniment of three or four voices; and they developed each phrase of the chorale imitatively, as in a Franco-Flemish motet; they placed the chorale tune in the soprano and accompanied it with simple chords. After 1600, it was customary for the organ to play all the parts while the congregation sang the tune. **Music: NAWM 44d**

II. Reformation Church Music outside Germany (CHWM 155–58, NAWM 45)

1. Calvin’s views –Justification through faith alone. As a result of missionary workthey formed the “Dutch Reformed church in the Netherlands”, “ the presbyterian church of Scottland”, “Puritians in England”, “and the Huguenots’ in France.”  
   *Jean Calvin*(1509–1564) led a Protestant movement in France, the[**Low Countries**](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/08/outline.aspx), and **Switzerland** that rejected papal authority and accepted **predestination**. He favored singing psalms to monophonic tunes and rejected elaboration.
2. French Psalter Call and response. Responsorial.  
   The tunes used for singing psalms in Calvinist worship were published in collections called *psalters.*Psalm-singing in churches was at first monophonic, but psalm tunes were set polyphonically for devotional use at home. Psalters spread widely and [**translations**](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/08/outline.aspx) were available in many places, including New England. **Music: NAWM 45a (Referred to as Old 100th)** Leading Netherlands psalm stter 1 jan pieterson swelink. The most prominent French composer of psalm setting 1. Claude giovdinal 2. Cluade le jeone
3. English Protestantism –english music   
   The Church of England was formed for political reasons under King Henry VIII (r. 1509–47). It adopted Protestant doctrines under Edward VI (son of Henry)(r. 1547–53): English replaced Latin in services and the *Book of Common*[***Prayer***](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/08/outline.aspx)was adopted in 1549. The church blended Catholic and Protestant elements under Elizabeth I (r. 1558–1603) and her successors.
4. English musical style –adopted English language in service.   
   English composers were relatively isolated in the late fifteenth and early sixteenth centuries and only gradually adopted the newer style of **imitative counterpoint**.
5. Tallis –only wrote latin motets and mases to hold onto history and musical slenders.   
   The leading midcentury English composer was *Thomas Tallis*(ca. 1505– 1585), known for his music for both the Catholic and Anglican liturgies. Willian byrd was a devout catholic and friend of Tallis.
6. Anglican church music   
   The two principal forms of Anglican church music were the ***Service***(containing music for parts of the liturgy) and the ***anthem (latin for antiphon)***. Matans would be called morning service, and vespers evening service.

III. The Counter-Reformation (CHWM 158–67, NAWM 46–49)

1. Council of Trent  --complaints 1. Cant understand the music. 2. Mass was prophained when they used a cantus firmus from a secular chanson.   
   At the *Council of Trent*(1545–63), Catholic Church officials met to address abuses within the church. Music was only one topic considered, and the Council urged very general reforms designed to ensure that the words of the liturgy were clear and the music was reverent in tone. As a result they banished liturgy that was lascivious or impure.
2. Willaert  --trained theorist Giosetto Zarlino, and composers Capriano de Rore, and Nicola Vicentino.   
   Music in the Catholic Church changed relatively little during the sixteenth century. *Adrian Willaert* (ca. 1490–1562) was affected by the humanist movement, and he carefully matched text to music. He insisted that the syllable of the sung text be placed under the note being sung.
3. **Palestrina  --Most important counter-reformation composer. Called the prince of music.**   
   *Giovanni Pierluigi da Palestrina*(1525/6–1594) was the leading Italian composer of church music in the sixteenth century. A legend circulated after Palestrina’s death that his Pope Marcellus Mass saved polyphony in the Catholic Church.**Music: NAWM 47 this mass is said to be the one that save polyphony from being rejected at the council of trent.**

**Biography: Giovanni Pierluigi da Palestrina**  
Palestrina spent most of his career in Rome as a church musician. He was renowned for his masses but also wrote secular madrigals. After the Council of Trent, Palestrina and a colleague were commissioned to revise the official chant books. He was respected during his lifetime and became an almost legendary figure after his death. 104 masses, 35 magnificals, 70 hymns, 50 madrigals(spiritual). 94 secular madrigal.

* 1. Palestrina’s style –much of his music is a cappella. (at chapel)  
     Palestrina’s sacred polyphony captures the essence of the Catholic response to the Reformation with an expressive musical style, which became the first in music history to be consciously preserved and imitated as a model for later generations.
  2. Masses   
     In his masses, Palestrina used a variety of techniques, including cantus firmus, parody, paraphrase, and free composition. He worte more masses then any other composer.
  3. *Pope Marcellus Mass*  
     Palestrina’s melodies move mostly by step in smooth, flexible arches. Leaps are filled in with stepwise motion in the opposite direction, and chromaticism is avoided. **Music: NAWM 47b**
  4. Form   
     Palestrina gives each phrase of text its own musical motive, and each phrase overlaps with the next. He created unity by repeating motives and cadencing on important notes in the mode.

**A Closer Look: Palestrina’s Counterpoint**  
Palestrina’s counterpoint is smooth and mostly consonant, with dissonances restricted to suspensions, passing notes, and *cambiatas*. The voices move independently within a regular harmonic rhythm, and different combinations of voices create a great variety of sonorities.

* 1. Text declamation   
     Palestrina strove to accentuate the words correctly and to make them understandable. Music: **NAWM 47a**

1. ***Palestrina’s Contemporaries***  
   Music by many late-sixteenth-century composers shares characteristics of Palestrina’s style, yet each composer also developed a distinctive style.
   1. Victoria   
      *Tomás Luis de Victoria*(1548–1611) composed sacred music exclusively. Victoria wrote parody and imitation masses based on his motets. **Music: NAWM 48a–b**
   2. Lassus   
      *Orlande de Lassus*is considered one of the greatest composers of sacred music in the sixteenth century. His motets often use pictorial and dramatic devices and are written in a variety of styles. One of the most versatile composers of his time, he wrote in all the most significant genres and synthesized national styles. **Music: NAWM 47**
   3. Lassus motet   
      Lassus wrote over seven hundred motets, each of which expresses his interpretation of the text through rhetorical, pictorial, and dramatic devices. Lassus mastered several national styles, as well as every genre of sacred and secular music. **Music: NAWM 49**
   4. Byrd   
      William Byrd (ca. 1540–1623) was the leading English composer of the late Renaissance. He wrote secular music and both Anglican and Latin sacred music. Byrd composed all forms of Anglican music and was the first English composer to fully apply imitative techniques. He composed Latin masses and motets and compiled two books of complete polyphonic Mass Propers for major days of the church year. He was protected by Queen Elizabeth.

Postlude (CHWM 167)

The year 1600 is only an approximate date for the end of the Renaissance. Palestrina’s style continued into the seventeenth century and was known as the*stile antico*or old style. Reformation music, especially the chorale, had a far-reaching impact on Baroque composers, including J. S. Bach. The Counter-Reformation ideal, which emphasized moving the listener’s emotions, influenced Baroque aesthetics.