

The 19th Century Romanticism, and Introduction to American Hymnody

- What is the Romantic Era?
 - Once again we are placing a non-musical genre onto the description of a certain type of music. The timeframes are close but not exact.
 - 1800-1910 as a general timeframe, musicians place the timeframe starting around 1815-1825 and base these dates on the evolution of Beethoven's styles. Certain stylistic traits became more evident as he progressed as a composer. However, those traits are often also found in very late Mozart and other forward-thinking classical composers.

What is Happening in the World?

- Romanticism deriving from the Age of Enlightenment
- Enlightened Despots
- Continental Political Revolution
- Industrial and Scientific Revolution
- Physical moving of population from country to city, rural to urban
 - Industry continues assistance of developing healthy middle class
 - New Rich, unfamiliar with the etiquette of wealth and eager to learn
 - Cook Books and Restaurants

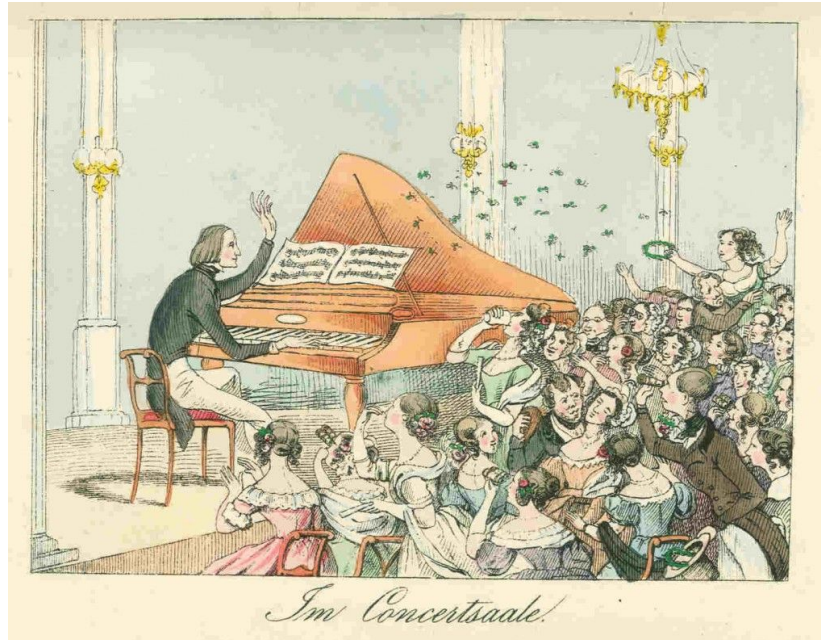
Industrial Revolution and its impact on the Humanities

- The emotion of the artist is law of the creation, interest in nature, in science but primarily as it relates to the spirit of mankind
- Creation from nothingness is crucial to Romantic sentimentality
- Medieval is Revitalized as a dark, fantastic, fascinating, glorious past
 - Observed with both fear and admiration
 - Damsels in Distress
 - Exaggeration of torture devices
 - Attempts for authenticity which often ended in blatant fabrication of fact
- Humanities grow as there is a greater ability to spend in the Middle Classes and a pressure to conform with rigid structure built by upper classes over centuries
 - Art
 - Intense emotion and the aesthetic experience
 - Attention to detail
 - Enhancement of the fantastical

- Some return to earlier ideas of Roman and Greek enlightenment as seen during the Renaissance
- Interest in previous genres as subjects which could be enhanced through interpretation “Romanticized”
- Literature
 - Germany: Goethe, Sorrows of Young Werther
 - France: Dumas and Hugo
 - England: Byron, Keats, Walter Scott
- Dance
 - The mid-19th century sees the introduction of the first full length composed ballet (Giselle), bringing the artform from the courts of the wealthy, and from the role of side show in larger works such as opera to that of its own defined and unique genre.
- Music
 - The concert hall
 - The concert hall had present in the urban landscape for over a century but the expansion of the Middle Class once again brought a new rush of interested audience goers and we see an increase in the size of the concert hall and also the construction. Previous halls were primarily shaped with private boxes for the wealthy, leaving the floor space as open space for those of a lower class. Now the halls expanded said floor space and removed some of its stigma.

The salon

- The private salon had been a courtly means of private performance for quite some time, especially amongst the aristocracy of France. However, the newly minted wealth of social climbers meant that fashionable social gatherings were an excellent way to mingle with those who came from Older Money. Therefore the popularity of the Salon rose dramatically. Therefore the music of the 19th century reflects not only the larger concert halls but also the smaller confined spaces of private living rooms.



- Patron System
 - It is important to remember that throughout this time, the aspects of music which we knew to be sacred in previous years take many different turns. The large Masses of the past become concert pieces, especially Requiems. They are often not written for anyone in particular (or if they are, it is for personal reasons, not due to patronage) and are expected to sell tickets on a lavish scale. Frequently first performances are disasters but following performances provide the basic funds needed to make profits.

- Musically, what are characteristics of this new period?
 - Rediscovery of older musical periods
 - Mendelssohn “Rediscovered” Bach
 - Mendelssohn and Beethoven both bring back the Oratorio genre which had lost favor during the Classical era (Mendelssohn: Elijah, Beethoven: Mount of Olives)
 - Brahms spends his first period of composition imitating Renaissance polyphony
 - Just as in art, there is a sense of fantastical enhancement and romantic reflection upon Medieval and Renaissance musical structure
 - Construction
 - Music enters a new level of scientific experimentation
 - Theoretical structure is enhanced, embellished and expanded

- New developments of chord provides incredible new possibility of sound and description

- Augmented Sixths
- Secondary Dominants
- Foreign key modulations
- Fully diminished seventh chords
- Chromaticism

Musical theory may have begun with Bach, but its development as a studied art form began in the Romantic Era

- Performance Practices

- A new audience class to keep in mind, one who appreciated a thrill
- New technologies which permitted development and enhancements of instruments
 - The pianoforte's first mass production occurs in 1711 in Germany
 - The instrument was much smaller than the modern piano
 - Fewer octaves (the modern piano offers 88 keys and 7 octaves)
 - Black and white keys reversed
 - Weaker striking mechanisms meant that the upper range had little dynamic variety
 - Lack of technology meant weaker strings which often broke during performances
 - Pedal was not added until later
 - The pianoforte reached the peak of its popularity thanks to the industrial revolution which allowed for key components in its construction to be mass produced with higher quality and on a bigger scale
 - Increases over time in size
 - Stronger keys (although Beethoven was still famous for breaking strings during performances)
 - More dynamic flexibility
 - Larger orchestras
 - Just as the pianoforte was experiencing developments, so instruments also experienced a boom
 - We now see a growth in non-concert C instruments being used regularly
 - The SCRO (Standard Classical Romantic Orchestra) expands dramatically
 - Before: 2 Flutes, 2 Oboes/Cor Anglais, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, 2 Timpani, Harpsichord (or

organ), 10 1st and 2nd Violins, 8 Violas, 8 Cello, 4-6 bass

- After: 1-2 Piccolo, 3-4 Flutes, 3-4 Oboes, 3-4 clarinets, 1-2 E flat clarinets, 3-4 bassoons, contrabassoon, 4-8 French horns, 3-6 trumpets, 3-4 trombones, 1-2 tubas, 4 or more timpani, full range of percussive instruments, 16 1st violins, 14 2nd violins, 12 violas, 12 cellos, 10 basses

- Larger choirs

- Nothing is performed one on a part, choirs now expand dramatically with composers such as Berlioz and Verdi calling for up to 1000 singers at a time
- It's no longer primarily in a church setting, so female voices on the upper vocal lines becomes the standard. Chapel choirs still maintain all male choirs but larger performance works are open to both genders

- Sacred Music's position

- Sacred Music saw a time of dwindling and revival throughout the Romantic Era. The thought process of the Romantics brought the following basic common sense ideas to the composing world:

- More money and more artistic freedom could be obtained through public concerts and pieces meant to be performed in those concerts
- Sacred Music itself found a home in the various societies which focused on bringing it back to simplicity and to an interest in religiosity rather than performance, these were called the Cecilia Societies, named after the Patron Saint of Music and were found all over Europe-primarily in German.
- The revived ideals of humanism mixed with liberalism and the overall political climate in Europe did not bode well for the idea of continuing to produce music solely for the purpose of a Christian church but the structures used within Sacred Music could still be useful.
 - Here we see the concert Mass and the opera Mass, two uses of the old Mass structure but designed for a relatively secular purpose

Who are the cross-over players?

Schubert and Beethoven are the prime examples of composers who were active during the crossover years

- Beethoven and his 3 periods
 - Ludwig Van Beethoven, German Composer 1770-1827
 - Most known for his symphonies, piano sonatas and string quartets
 - Also known for his Great Mass and opera, Fidelio (not considered to be the finest example of his work)
 - Broke the patron system mold by having not one patron as previous generations had done, but many patrons which ranged from aristocrats to church officials to public concert venues
 - Began to lose his hearing at age 26, there is a great possibility that his pushing of “tonality” occurs due to gradual hearing loss.
 - Just like Monteverdi, Beethoven is a crossover composer who straddles two genres and whose contributions to music made it possible for the style we know of as Romantic to take off in the way in which it did. His popularity created an environment in which his stylistic choices were emulated by other composers.
 - Beethoven’s work has been divided into three periods which are all essential to the development of the Romantic Style of music
 - Early Period, Up to 1803
 - Still relatively classical in his overarching style, short phrases, but begins to add more chromaticism, more expression within the music, less restraint, and a sense of virtuosic skill which would have been a bit too bravado for earlier years.
 - Middle Period, 1803-1814
 - Became focused on his self-branded “Heroic” style of composing, meaning larger scale works, themes affiliated with individual persons for which he felt admiration, during this period he returns to a Baroque tradition and writes “Christ on the Mount of Olives”, an oratorio based on the scripture of the “Sermon on the Mount” from the New Testament
 - Late Period, 1814-1827
 - As his hearing deteriorated, Beethoven pushed out more against the standard musical construction of the time. His reputation as a composer lead him to primarily compose for the sake of his publishers who were churning out his works for a demanding public, eager to perform his works in their homes in chamber settings and at larger concerts.

Mendelssohn and Bach

- Felix Mendelssohn (1809-1847)

- German composer whose interest in the Baroque composers created the revival which brought Bach to a new audience, and immortalized him in music forever
 - One of the few composers who was not a Christian, Mendelssohn was Jewish
 - Exceptionally wealthy-had his own orchestra at age 12
 - Used his wealth to promote his musical ideas
 - Gained notoriety as a child prodigy, Goethe compared him to Mozart
 - Conductor in Leipzig (once the home of Bach)
 - Revised Bach due to his intricate musical structure and style
- Elijah and the Romantic Oratorio
 - Larger scale orchestra
 - Still uses Biblical texts unstaged as we discussed last year
 - Aside from Messiah, Elijah is one of the most performed choral pieces of all time.
- Berlioz (1803-1869)
 - Truly a Romantic composer, French
 - Exceptionally emotional, to an erratic and eccentric level
 - Critical to the development of later Romantic composers such as Wagner
 - Wrote in nearly every genre from small sacred forms such as motets all the way to massive masses!
 - Choral Fantasy and the Idee Fixe of the Symphonie Fantastique
 - This is a performer's composer, who borrowed the form of sacred works
 - Works reflect emotional instability
 - Works expand choral and orchestral sizes, structure, etc
 - Messe Grande de Morts (1837)
 - As secular as a sacred work can be in the fact that this is a performance piece. If we are looking for reverential treatment of text as we would have seen in previous centuries, we will not find it.
 - Truly massive scale with huge orchestra and even multiple "choirs" of brass
 - On average-90 minutes
 - Written to commemorate soldiers who had died in the Revolution of July 1830
 - Was Berlioz's favorite composition
 - 10 movements, each using a massive choir of anywhere from 300-1000 people based on performance practice
 - Exceptionally French. German Romanticism tends to be a bit more subtle in its treatment of musical emotions in text. The French are blatant and extravagant. Berlioz takes this stylistic choice to the extreme and this

sense of true emotions found the music will propel the second half of the 19th century to new experimentation with musical construction

- Brahms (1833-1897)
 - Viennese Innovator and Traditionalist
 - Most known for fluid melodies and lush harmonies which invoke a sense of nature
 - Romantic in his incredible use of emotion in his works
 - Lived in the shadow of Beethoven, constantly plagued by the greatness of Beethoven, to the point that it squelched some of his own brilliance
 - Was mentored by Robert Schumann and became very close to the Schumann family
 - Composer of nearly every genre, excluding opera
 - German Requiem
 - Large choral work composed between 1865-1868
 - Vast scale, great length (60-80 minutes depending on conductor)
 - Ideally romantic in its scope
 - Incredible range of emotion
 - Massive orchestra
 - Very skeletal use of Medieval Mass structure yet also modern
 - What makes it so special?
 - A requiem in the language of the people-in German
 - Does NOT use the Requiem mass text (no Kyrie, Credo, Agnus Dei, ect), instead uses texts from the Lutheran Bible
 - A mass for the LIVING, not for the dead
 - Written originally as a means of coping with the death of his mother
 - Written in pieces, not all movements were present at the premiere
 - No Dogma, no tradition scripture only
 - Focus on the text from the Beatitudes “Blessed are they that mourn for they shall be comforted”
 - Seven movements which mirror each other. 1 and 7, 2 and 6, 3 and 5 and then Movement 4 stands on its own
 - Exceptionally bittersweet, emotion runs from despair to contented peace, the stages of grief are all found in very plain view.

- Verdi and the Opera Requiem
 - Giuseppe Verdi (1813-1901), Italian composer
 - Most famous for his operas

Messa de Requiem (1874)

- Composed in memory of Alessandro Manzoni, poet and novelist also considered to be in memory of fellow composer Rossini
 - Referred to as the Opera Requiem, this is the piece which truly departs from any sense of the liturgical setting
 - 90 minutes
 - Includes Arias and aspects of opera
 - Exceptionally emotional
 - Emotion trumps liturgical experience
 - Dramatic movements
 - Hear the voices of those falling to hell on the day of judgement
- Performed at La Scala, again truly departing from the Liturgical

We see a rise in an effort once again to bring Sacred Music back to simplicity.

In Europe: Cecilian Societies

- In America
 - hymns often written by those who are expressing personal belief using personal experiences to fuel the passion behind their words and music
 - Wide varieties of Christianity cause a surge in hymn writing, as declarations of faith

American Christianity:

As of 2006 survey: 217 denominations of Christianity in the USA and Canada

- Majority were in some kind of founding state in the 19th century or tied to another branch during that time
- 76.7 millions Catholics in 2014
- Roughly 150 million Protestants in 2014
 - Main-Line is a term used for Lutherans, Episcopalians, United Church of Christ, American Baptist, Presbyterians, etc
 - Evangelicalism includes Methodist, Wesleyan, etc
 - Fundamentalists include the Independent Fundamental Churches of America or IFCA, etc
 - Charismatic includes Pentecostalism, etc
 - Mormonism (Church of Jesus Christ of Latter Day Saints or LDS), not included in the 150 million, not considered a branch of Christianity by mainstream Christians, currently one of the most (if not the single most) fastest growing faiths in the world with 14.8 million worldwide, 57 percent living outside of the US.
- How did these many splits and fractions happen?

- Partially due to the two Great Awakenings in American Christianity

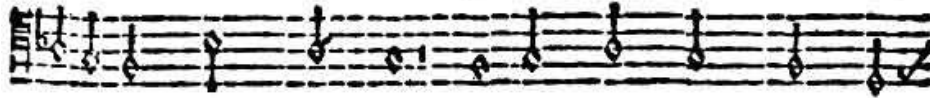
The Western Hemisphere

- It is important to remember that just as early Christians and Medieval Christianity focused so primarily on the ritualistic aspect of worship in their music, so did the early Christian settlers in New England focus on text above all else. These were people fleeing for political and religious “persecution” in England and the Netherlands and were exceptionally wary of any kind of ritual, mysticism or any performance practice which could not be directly explained within the scriptures. It therefore takes time for our music in this country to grow. Hymns are the primary means by which music has been cultivated in American Christianity as they are easy to sing, the books are often portable and do not often require much by means of accompaniment. For a country which has involved much physical expansion, hymns were the idea musical genre and are therefore the focus of our American Christian studies.
- Early American Christianity: Protestant and culturally rigid.
 - A brief history of Hymnody in American music
 - Ainsworth Psalter
 - Possibly the earliest Christian music performed in the New World on a regular basis, the Ainsworth Psalter was a hymnal published in Holland in 1612 and written by English clergyman Henry Ainsworth. It was brought by Puritans and Separatists pilgrims to the colonies in 1620.
 - Early Puritanical performances did not include any kind of accompaniment. Very much like the rest of Puritan culture throughout the 17th century, the hymns were kept straightforward and simple.
 - Bay Psalm Book, first hymnal published in America in 1640 in Cambridge, MA. It was written with text only, no music, and a preface was included by Puritan leader John Cotton
 - Bay Psalm Book 9th edition in 1698 finally includes the melodies of hymns (although no harmonization)
 - Later edition is still in Baroque notation

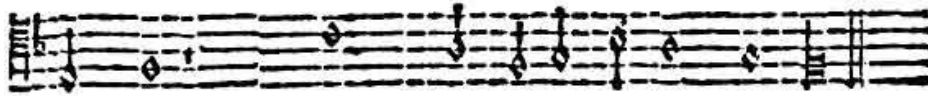
Psalm. 100.



1. SHout to Jehovah, al the earth. 2. Serv ye



Jehovah with gladnes: before him come with sing-



ing-merit. 3. Know, that Jehovah he God is:

Where did these hymns come from?

- Primarily these were folk tunes from England and the Netherlands, also from some areas of Germany which were more in line with the teachings of some branches of Ana-Baptists and Calvinism. Just as we discussed previously, these tunes are formed from songs which would have been easy to sing, often drinking tunes, and given new texts.
- The text were derived from the Psalms, hence the names of the hymnals
- Over the course of the 18th century, the influx of additional settlers from various areas in Europe to the colonies assisted in increasing the demand for the Psalters and also the four part hymnals found in Germany. The eventual addition of the organ to the church setting encouraged the development of a style of hymnody which we now refer to as "Scientific", primarily it is affiliated with the original colonies, was popularized by the upper levels of society such as wealthy landowners and clergymen, it was often also affiliated with the newly formed colleges such as Harvard. This style is probably the closest to what we see in the older sections of our hymnals today. Typically there are four phrases, each with a strong melody in the upper voice, all voices moving together. Anyone with standard rudimentary reading experience found in the upper classes of colonial America could read this in a church setting.
- Interest in following European musical writing styles of the time, hence the term "scientific" as a means of identifying their attention to detail

- Willing Billings (1746-1800)
 - The first great American composer
 - Published of hundreds of psalm tunes and anthems for church settings
 - “The New England Psalm Singer” of 1770 was the “first collection of music by a single American composer”
 - Champion of the “scientific” method of hymn composition, however his sound is one of those which we can now hear as uniquely American. Billings tends to use open fifths and fourths when other do not. He makes use of the Pentatonic Scale too, something later used by Copeland “Beef it’s what’s for Dinner” and we now hear as an All-American sound
 - Hymns were often Psalm texts but could be also patriotic (Chester), and other newly formed texts such as the poetry of Isaac Watts
- Shape Note Singing
 - Shape note is a visual device made to assist in the learning of musical sight reading in early American “singing schools” often taught by travelling tradesmen. The purpose was to provide musical education for young men and women and hymns were naturally an excellent resource.
 - The notation as we see it today was introduced between 1795-1801
 - Based on the work of tunesmiths such William Billings and others
 - This notation system combined the use of Guido’s solfeggio (as discussed in our first class) with notes in four different shapes on the staff: triangle, square, oval and diamond



- Sung in a square with each side singing one voice part (four voices parts)
- Melody is in one of the middle voices, not the upper
- Singers will sing through the songs in Solfeg first, then will add words
- Sing for God, not for man, a pretty voice is not encouraged, a passionate one is
- Allows those with little reading ability to be able to conquer the challenges of Fugues, counterpoint, odd voice leading and all just from the tools of the shapes
- Tends to use both open fifths and fourths, giving it a very archaic sound which we have since learned to affiliate with early American music
- Eventually migrated south with farmers and other occupations and has been affiliated with the Deep South since the 19th century. Kept alive by unschooled rural southerners today.

- The hymnal called “Sacred Harp” was compiled in 1844 and is still used in modern edition by Shape note singers
- Still alive and kicking! This is our music, our country, the first music born here and we even have a society of Shape Note Singers here in Tucson! A revival is happening of this incredibly powerful music all over the country as younger people are becoming interested in it. <http://www.tucsonfasola.org/>

NINETY-THIRD PSALM. S. M. Baptist Harmony, p. 121. 31

1 Grace, 'tis a chara-ing sound! Har-mo-nious to the ear! Heav'n with the e - cho shall re - sound, And all the earth shall hear.

2 Grace has con - trived the way To save re - bellious man; And all the steps that grace dis - play, Which drew the wondrous plan.

3 Grace first inscribed my name In God's eternal book; 'Twas grace that gave me to the Lamb, Who all my sorrows took.

4 Grace led my roving feet To tread the heavenly road; And new supplies each hour I meet, While pressing on to God.

5 Grace taught my soul to pray, And made my eyes o'erflow; 'Twas grace that kept me to this day, And will not let me go.

6 Grace all the work shall crown, Through everlasting days; It lays in heaven the topmost stone, And well deserves the praise.

WEBSTER. S. M. Psalmist, 767th Hymn.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus surround the throne.

Hymn progression throughout the United States

- Often hymns are shared between denominations with text altered slightly to fit the needs of the congregation
- Many hymns in hymnals from Protestant traditions ranging from Baptist to Presbyterian and even Unitarian Universalists are actually the same!

A few Hymn composers to remember

- Horatio G Spafford 1828-1888

*When peace, like a river, attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well with my soul.*

Refrain:

*It is well with my soul,
 It is well, it is well with my soul.
 Though Satan should buffet, though trials should come,
 Let this blest assurance control,
 That Christ hath regarded my helpless estate,
 And hath shed His own blood for my soul.
 My sin—oh, the bliss of this glorious thought!—
 My sin, not in part but the whole,
 Is nailed to the cross, and I bear it no more,
 Praise the Lord, praise the Lord, O my soul!
 For me, be it Christ, be it Christ hence to live:
 If Jordan above me shall roll,
 No pang shall be mine, for in death as in life
 Thou wilt whisper Thy peace to my soul.
 But, Lord, 'tis for Thee, for Thy coming we wait,
 The sky, not the grave, is our goal;
 Oh, trump of the angel! Oh, voice of the Lord!
 Blessed hope, blessed rest of my soul!
 And Lord, haste the day when the faith shall be sight,
 The clouds be rolled back as a scroll;
 The trump shall resound, and the Lord shall descend,
 Even so, it is well with my soul.*

- Fanny Crosby 1820-1915

*Blessed assurance, Jesus is mine!
 Oh, what a foretaste of glory divine!
 Heir of salvation, purchase of God,
 Born of His Spirit, washed in His blood.*

Refrain:

*This is my story, this is my song,
 Praising my Savior all the day long;
 This is my story, this is my song,
 Praising my Savior all the day long.*

*Perfect submission, perfect delight,
 Visions of rapture now burst on my sight;
 Angels, descending, bring from above
 Echoes of mercy, whispers of love.*

*Perfect submission, all is at rest,
I in my Savior am happy and blest,
Watching and waiting, looking above,
Filled with His goodness, lost in His love.*

The Church of Jesus Christ of Latter Day Saints
Formed out of the Second Great Awakening

- Prophet Joseph Smith

“Although some American Christian churches historically have held conflicting views on music, a revelation to the Prophet Joseph Smith in July 1830 (D&C 25) likened “the song of the righteous” to prayer, confirming the propriety of vocal music for worship. With this foundation, the Prophet formed a Church “singing department” in 1835 to teach note reading and vocal technique. In Nauvoo, and later in Utah, musical standards rose as several well-trained British musicians were converted to the Church and immigrated to the United States. These converts helped establish the propriety of instrumental music for worship, a matter not addressed in the 1830 revelation. Although congregational and choral singing clearly prevailed in the Church, instrumental music soon came to accompany it. Wind, brass, and string bands also proliferated in LDS culture, accompanying the military, recreational, and civic exercises of the Saints.”

- Use of various hymns brought from the Bay Psalm Book
- Use of hymns which have been slowly eradicated from mainstream Christian hymnals such as “A Poor Wayfaring Man of Grief”
- Use of hymns which are common in the other branches of Christianity such as “Come Thou Fount of Every Blessing”