CHRISTIAN PIANO ART MUSIC:

ITS THEOLOGICAL SIGNIFICANCE AND

CATEGORIZED REPERTOIRE

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To my loving God

and

to the Christian pianists

who want to praise God with their whole heart

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PREFACE

Around my fiftieth birthday in 2009, God allowed me to study at The Southern Baptist Theological Seminary as the last doctoral student accepted for the D.M.A. program of its School of Church Music and Worship. It meant for me the opportunity specially given by God to shed some light in the field of Christian piano art music. I thank God for allowing me to discover a new path in my more mature years. While studying and doing this work God richly provided me with all I needed. *Soli Deo Gloria*!

Though this work bears my name, I could not have completed this task without the help and support of many others. Without the help of Dr. Maurice Hinson, an internationally recognized author and editor of piano literature, I could not have discovered such a significant amount of repertoire. He often reminded me of my calling in this work. Dr. Thomas Bolton thoroughly examined the presentation of my ideas and helped me correct my writing. Dr. Eric Johnson, who was a prime motivator of this dissertation, provided valuable insights and continual encouragement.

Many others have also provided practical or spiritual support. Dr. Ilkwaen Chung helped me find the part of Abraham Kuyper's Dutch book that I needed, and Lydia Kim-van Daalen translated it into English for me. Dr. Richard Cole Shadinger provided a great deal of information in his dissertation of 1974. Chris Fenner proofread my draft. Above all, my mother, parents-in-law, American parents, my sisters, friends, and members of Vine Street Baptist Church, all supported me with their earnest and

CHAPTER 1

INTRODUCTION

Let the words of my mouth and the meditation of my heart
Be acceptable in Your sight, O LORD, my rock and my Redeemer.
(Ps 19:14)

The meaning of all the existence in the world can be explained in light of

vertical and horizontal aspects.[1] Vertical is something that is explained under God's truth,

while horizontal is something that is explained through human observation. Thus, the

balanced understanding of all subjects is possible only when they are considered through

both aspects of belief and knowledge.

Therefore, the subject of this dissertation, Christian piano art music, has been

examined through these dual perspectives in two parts: first, the theological significance

of Christian art music, that is, the vertical understanding of Christian art music in God's

truth; and second, the repertoire of Christian piano art music, that is, the horizontal

understanding in light of musical analysis. In other words, the first part (chaps. 2-5) deals

with the place and significance of Christian art music, investigating music as one part of

life in the context of two frames of God's truth: (1) Creation–the Fall–Redemption–

Consummation, and (2) God's special grace and common grace. The second part (chaps.

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[1]This idea is derived from the article of Hendrik G. Stoker: "The whole of creation and every 'thing' within it, as well as every relation between 'things,' has not only analytical (intra-cosmical) meaning moments but revelational meaning moments as well." Hendrik G. Stoker, "Reconnoitering the Theory of Knowledge of Prof. Dr. Cornelius Van Til," in *Jerusalem and Athens: Critical Discussions on the Theology and Apologetics of Cornelius Van Til*, ed. E. R. Geehan (Nutley, NJ: Presbyterian and Reformed Publishing Co., 1971), 45.

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6-9) introduces four categories of Christian piano art music's repertoire that constitute one part of Christian art music, discussing the horizontal aspect (musical information) and the vertical aspect (the faith or godly intention of composers), so readers can understand the works from both perspectives.

Definition of Terms

In order to define the genre of Christian art music, both Christian music and art music must first be defined, for Christian art music appears as an intersection of both. Throughout this dissertation three kinds of music are discussed: Christian worship music, art music, and Christian art music.

Christian Music

Although today the term "Christian music" is often identified with church worship music or more specifically with contemporary worship music stylistically similar to pop music, Christian music actually embraces all kinds of music written to express the Christian faith. Andrew Wilson-Dickson, in *The Story of Christian Music*,[2] used the term "Christian music" in this broad sense. According to him, Christian music was born in the music of the Old Testament and was part of the artistic culture from medieval times up through the nineteenth century, when it diverged into artistic (traditional) and popular streams (folk, revivalist). Wilson-Dickson's description of the developing and flowering of instrumental church music during the seventeenth and early eighteenth centuries, particularly the works of J. S. Bach, identifies and recognizes Christian instrumental art music. Using the Wilson-Dickson book as a model, this study includes both Christian art

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[2]Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Lion Publishing, 1992).

music and Christian worship music in the broader realm of Christian music.

Moreover, in this study, the term "praise music" is not confined to the notion of "praise and worship" in CCM (Contemporary Christian Music) parlance and is often given the same meaning as Christian music, for all contents of Christian music including prayer, lamentation, etc. can be praise to God ultimately. Actually, the meaning of Hebrew title of the Psalms ($t^e hill \hat{i}m$) is "praises," which supports this idea.[3]

Art Music

The use of the term "art music" must be understood in its relationship not only to the musical environment but also to the theological environment. Throughout human history (Creation–the Fall–Redemption–Consummation) art music will be examined in light of God's glory and man's glory. From the musical aspect, the term "art music" has both narrow and broad definitions. The traditional use of this term— serious music, music for the sake of art, classical music, or "cultivated"[4] music, in contrast to functional music (e.g., worship music), popular music, folk music, etc.—represents the narrow definition of art music. In other words, "art music" refers to music pursuing artistry from the Western classical tradition.[5] Some historic Christian art music used to be classified as

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[3]Meanwhile, Hassell Bullock says, "The Hebrew name of this book [the Psalms] is appropriately *Tehillim* ("praises"), for praise is a central feature of the poems that comprise this collection." C. Hassell Bullock, *Encountering the Book of Psalms: A Literary and Theological Introduction* (Grand Rapids: Baker Academic, 2001), 22.

[4]Wiley Hitchcock categorized music in the USA into cultivated (classic) music and vernacular (popular) music. H. Wiley Hitchcock (with a final chapter by Kyle Gann), *Music in the United States: A Historical Introduction*, 4th ed. (Upper Saddle River, NJ: Prentice-Hall, 2000), 55.

[5]However, being an umbrella term, it has more meaning in the other broad sense. According to Catherine Schmidt-Jones, art music is "a music which requires significantly more work by the listener to fully appreciate than is typical of popular music." In her view, art music includes not only ethno art music and modern music but also popular music such as some more technical forms of jazz. Therefore, today the term "art music" is used somewhat confusedly. Catherine Schmidt-Johns, "What Kind of Music Is That?" Connexions [on-line]; accessed 11 July 2011; available from http://cnx.org/content/m11421/latest/; Internet.

art music in this narrower sense. However, in this study, the term "art music" will be also used in a broader sense, including Christian art music. The following Figure 1 and Table 1 show the classification of music in this dissertation and its examples, with overlap between two kinds of Christian music and between two kinds of art music.
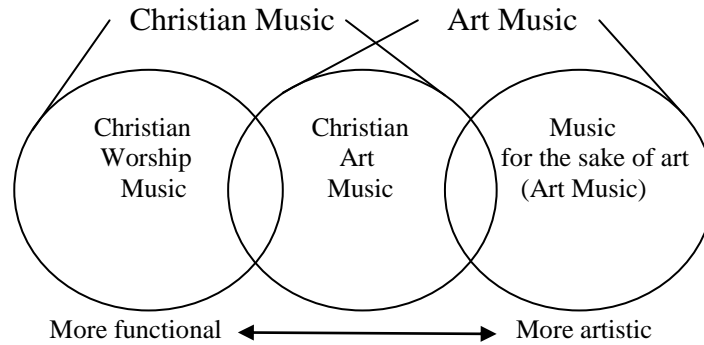
Figure 1. The classification of music in this dissertation

Table 1. Classification of music and its examples

Christian worship music (in churches)	Christian art music (mainly in concert hall)		Art music (unrelated to Christianity)
"Vocal praise music" and "simple instrumental hymn arrangement" (Examples: hymns, worship songs, piano hymn arrangements for preludes, offertories, and postludes)	"Christian vocal art music" with biblical text, with or without instrument(s) (Example: *St. Matthew Passion* by J. S. Bach)	"Christian instrumental art music," including "Christian piano art music" (Examples: *Reformation Symphony* by Felix Mendelssohn, *Vingt regards sur l'Enfant-Jésus* by Olivier Messiaen)	Vocal art music or instrumental art music (Examples: *Eroica Symphony* by L.v. Beethoven, *Winterreise* by F. Schubert, *The Magic Flute* by W. A. Mozart, piano sonatas by L.v. Beethoven)

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Other forms of music such as popular music, ethno music, and music for other gods, are excluded in this classification in order to concentrate on Christian art music. In spite of sometimes unclear dividing lines, the above diagram and table will be helpful in understanding the classification used in the present study.

Criteria for Categorizing and Selecting Pieces

The second part of this study (chaps. 6-9) will introduce the repertoire of Christian piano art music, categorizing it into four parts. This categorizing bears some similarity to the concept of three kinds of praise music mentioned twice by the apostle Paul in the New Testament: "psalms and hymns and spiritual songs" (Eph 5:19; Col 3:16).[6] According to David P. Appleby's interpretation of these terms, psalms as "scriptural praises set to music" can be compared to works related to the Bible, hymns as "nonscriptural spontaneous songs of praise" to works using hymn or chorale tunes, and spiritual songs as "ecstatic utterances of joy" to works expressing Christian faith symbolically and abstract works dedicated to God.[7]

Criteria for Categorizing Pieces

Although there is some overlapping of characteristics into more than one category, for the purposes of this study Christian piano art music has been categorized into four types: (1) works using hymn or chorale tunes, (2) works related to the Bible, (3) works expressing Christian faith symbolically, and (4) abstract works dedicated to God.

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[6]In this work, NASB is used for all Scripture references.

[7]David P. Appleby, *History of Church Music* (Chicago: Moody Press, 1965), 20, quoted in Thomas Allen Seel, "Toward a Theology of Music for Worship Derived from the Book of Revelation" (D.M.A. diss., The Southern Baptist Theological Seminary, 1990), 31.

For pieces that exhibit characteristics of more than one type, the predominant characteristic was used for its classification.

The first category is the most familiar instrumental praise music, for it descended from the organ chorale prelude used in worship since the Baroque period. Since the works use the melodies associated with hymn or chorale texts, most of their titles are related to the titles of their borrowed melody and are often classified as "chorale prelude" or "hymn variations." All styles of melodies of vocal praise (not only of chorale and hymn but also of Gregorian chant, cantata, etc.) have been included. In terms of compositional methods, most of the selected pieces use the musical borrowing technique, where the chosen pre-existing melody either in complete or partial form is used as a theme or an important motif.

The second and third groups are classified according to the message of the work. While the titles of the second category usually relate to either the scene of the Bible stories or certain selected verse(s), the titles of the third category express Christian faith more freely. In other words, while the second category can be called musical instrumental exegesis of the Bible, the third category is a confessional or poetic expression of faith. Selecting works in the third category was more subjective, as explained in the following section. The works in the second and third categories often use techniques of musical symbolism and sometimes musical borrowing, including quotation.

The fourth category is included in Christian piano art music only because of the composers' stated intention. The works themselves belong to abstract music rather to program music, for their titles do not describe anything related to Christianity. Although there might be more works dedicated to God by Christian composers, in order to be

included in this category there must be a specific reference or dedication in the score such as "*Soli Deo Gloria*."

Criteria for Selecting Pieces

When selecting repertoire from piano music having religious elements, four criteria were employed. First, there must be a definite relationship with Christianity in order to be selected as Christian piano art music. The definite relationship with Christianity must be shown either in works themselves or in the composer's intention. In the first and third categories, pieces having vague associations with the Bible or faith were excluded. For example, Christmas pieces borrowing non-biblical Christmas carols (for example, Béla Bartók's *Rumanian Christmas Carols*[8]) and pieces describing church bells, scenes of certain churches, or Christmas scenes not directly related to the Bible, such as a Christmas tree or Knecht Ruprecht (a servant of Saint Nicolas), were excluded.

Second, the works must be accessible to today's general performers and listeners. This criterion is related to delivery or understanding of the message of music. For example, in the first category pieces were chosen that use well-known chorales or hymns, although there are some exceptions for variety. Therefore, many old chorale preludes for harpsichord that have fallen out of use were excluded. Moreover, in spite of the title such as "chorale," consideration of accessibility of listeners necessitated the exclusion of complicated or difficult contemporary pieces having vague associations with the mood of chorales.

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[8]"The texts . . . are based on liturgical themes about the birth of Christ, but many of them have alternative texts that are purely pagan in origin." David Yeomans, *Bartók for Piano* (Bloomington: Indiana University Press, 1988), 78.

Third, the works must have a certain artistic value and level of difficulty for concert use. There can be certain divisions between worship music and art music, but the boundary is sometimes vague, because there are also artistic worship pieces. Earl Lee Johnson includes a few art music composers in the genre of hymn arrangement.[9] Since "there is a vast quantity of hymn arrangements for piano,"[10] all of these could not be included. Moreover, considering the breadth of artistic and technical levels, only a small number of elementary pieces were selected for educational purposes.

Fourth, the works must be written for solo keyboard instruments without pedal board (piano, harpsichord, clavichord, or harmonium). Dealing mainly with original solo pieces for keyboard, some transcriptions for solo piano by the original composers have been included, for example, Joseph Haydn's transcription of his slow movement from his String Quartet, Op. 76, No. 3 ("Emperor Quartet"). Arrangements by other composers, for example, Ferruccio Busoni's transcriptions of organ chorale preludes by J. S. Bach and Johannes Brahms, were excluded. However, there is one exception of an organ chorale suite for manuals only, which is included to show its unique compositional style.

Delimitation of Study

The limitation of this study is determined by the following facts. The term "Christian art music" has been used by this writer, but there is no distinct use of that specific term in the Bible or in other literature, including the Internet. In order to examine the theological significance of Christian art music, arguments are made with

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[9]Earl Lee Johnson, "Style Characteristics of Selected American Hymn Arrangements for Piano, Published 1963-2003" (D.M.A. diss., The Southern Baptist Theological Seminary, 2007), 1.

[10]Johnson says, "Since 1940, more than two hundred arrangers have contributed to this genre." Ibid.

consideration of biblical truth, the doctrine of God's common grace and special grace, as well as the experience of this author as a performer and teacher.

Since Christian piano art music is not a familiar genre of classical music, there was some difficulty in discovering pieces. Selection was based upon repertoire mentioned in the third edition of Maurice Hinson's *Guide to the Pianist's Repertoire*,[11] Richard Shadinger's list,[12] and catalogues of several music publishers, with examining of piano scores available at the SBTS library and through Inter-Library Loan. While it was not possible to extensively research contemporary pieces in Europe, American and Korean pieces were readily available. The research must be continued.

The most difficult area in this research was examining the composers' faith or intentions related to their works. Since there are very few references to this subject in available literature, many works were discussed only about the work itself. Moreover, although this author created the fourth category, few pieces corresponding to that category were discovered, given the fact that composers rarely write dedications or confessions of faith on their scores.

Finally, although the significance of Christian art music and instrumental praise were discussed, only the repertoire of Christian piano art music was introduced. The task remains for others to discover and introduce Christian art music for other instruments, so that God may be honored and glorified through our various artistic musical praises.

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[11]Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000).

[12]Richard Cole Shadinger, "The Sacred Element in Piano Literature: A Historical Background and an Annotated Listing" (D.M.A. diss., The Southern Baptist Theological Seminary, 1974).

CHAPTER 2

THE BACKGROUND OF CHRISTIAN ART MUSIC:
MUSIC IN HUMAN HISTORY

Every good thing given and every perfect gift is from above,
coming down from the Father of lights,
with whom there is no variation or shifting shadow.
(Jas 1:17)

Creativity is an attribute of God, and one of the manifestations of that attribute

is expressed through music. Thus, music as an evidence of God's creativity always has

existed and will exist with Him. For the God who is singing in Zephaniah 3:17 and

blowing the trumpet in Zechariah 9:14 is the same One yesterday and today and forever.

And He shares His music with His creatures in various ways. Actually, the Bible is filled

with music and musical praise of all creatures including angels and humans. The most

significant moments in human history are decorated with heavenly music: the morning

stars' singing at the beginning of the world (Job 38:7a), praising God by a multitude of

the heavenly host with the angel at the birth of Jesus Christ (Luke 2:13), and every

creature in heaven and on earth and under the earth and on the sea singing God's glory

forever and ever (Rev 5:9-14).

In order to find the theological significance of Christian piano art music, in this

chapter the background of Christian art music is examined. The characteristics of three

types of music—Christian music, art music, and Christian art music—are discussed in

light of Creation, the Fall, Redemption, and Consummation. It is appropriate to examine

music in the big picture of the beginning and end of the world, because the essence of music is eternal. In addition, the meanings of praise, sinful hearts in music, redeeming music, one eternal grace, etc. will also be discussed. In this chapter, some imagination was employed within the framework of the Bible, especially in pursuit of understanding music from eternity to eternity.

Creation

God created man in His own image, in the image of God He created him;
male and female He created them.
(Gen 1:27)

On the sixth day, the created world was filled with various sounds, which might have been the sound of an orchestra composed of all creatures. Christopher J. O'Toole summarizes Augustine's description of Creation well:

> This universality of God's creative activity is testified to by the creatures themselves. Wherever the mind turns the creature cries out: "God made me." Whatever meets the eye whether landscape, the varieties of plant and animals—all this serves as a voice to praise God the Creator.[1]

When the entire creature was making curious sounds of praise, how would Adam have reacted? Would he not have shouted in praise or sung with joy? Since God made humans in His image, it is not so difficult to imagine that Adam and Eve might receive some musical ability from God the musician. There might have been some pure songs of sinless humans in the Garden of Eden. God gave humans musical ability according to His image, which is not just for producing mere natural sound but for musical creativity distinguished from that of other creatures.

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[1]Christopher J. O'Toole, *The Philosophy of Creation in the Writings of St. Augustine* (Washington, DC: The Catholic University of America Press, 1944), 2.

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God also gave the order of sound in the created world, which men found and used for their creation, music. For example, Pythagoras discovered the order of sound in strings, that is, the overtones of strings or pipes, which became the basis of Western music. There are also many other overtones of nature: of stone, of bell, etc. Thus, Martin Luther thought of music as the best example of this created order.[2] Although nobody knows this for sure, the overtones which Western music uses might be the same overtones present at the time of Creation, just as the physical appearance of a creature might not have changed after the Fall. Thus, at the stage of God's Creation, music as "the perfect harmony of heaven and paradise"[3] might have existed both outside and inside humans.

Music as God's Attribute
and Common Grace

God is "the supreme Artist who has fashioned us."[4] As we know one's characteristics through his various works, we can find God's attributes through His creatures, especially through humans made in His image. Thus, when musical ability in humans is observed, it is sure that this ability is from God's attributes of beauty and creativity. He first gave this musical ability to His angels for serving Him, and then at the creation of the world, this music specifically appeared in His created world and in humans as the manifestation of His wisdom.[5] In other words, our likeness to God

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[2]Mark S. Sooy, *Essay on Martin Luther's Theology of Music* (LaVergne, TN: Blue Maroon, 2006), 30.

[3]Henry R. Van Til, *The Calvinistic Concept of Culture* (Grand Rapid: Baker Academic, 2001), 108.

[4]Aurelius Augustine, *City of God* (New York: Image Book, 1958), 537.

[5]Wayne Grudem, *Systematic Theology* (Grand Rapids: Zondervan, 2000), 193.

is seen in our human creativity in several areas such as music.[6]

Meanwhile, displaying His glory, music exists as an example of God's common grace in "the creative realm."[7] Wayne Grudem explains the concept of common grace: "the grace of God by which he gives people innumerable blessings that are not part of salvation" and defines the meaning of the word "common" here as "common to all people, not restricted to believers."[8] Eric Johnson argues that since there could be some misunderstanding of the word "common" as an expression of neutrality, the term "creation grace" is more appropriate, which emphasizes God's providential grace.[9] This would be especially true at the stage of Creation, when there were no sinners. Nonetheless, the term "common grace" is used here, for it is generally used in describing music. Therefore, the music of humans can be explained both in light of their creation in the image of God and in light of God's common grace.

Incidentally, while God's gift of music can be shared by all people, the distribution of musical talent is given distinctively to each one according to God's providence, just as He created countless kinds of flowers (Gen 1:12) or arranged the parts of our body (1 Cor 12:18), displaying His infinite creativity. Accordingly, special musical talent is also called God's special gift, and the music which is made by diverse people with various faiths, talents, purposes, and backgrounds, comes to have various characteristics and purposes.

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[6]Ibid., 447.

[7]Ibid., 661.

[8]Ibid., 657.

[9]Eric Johnson, "Overview of Course" (classroom lecture, *87520—Biblical Counseling / Pastoral Theology Colloquium: Creation Grace, Pt. 1*, 1 February 2011).

Three Kinds of Music

Reflecting the Bible as a whole, the music at the stage of Creation can be classified according to its purpose: praise music (later, Christian music), art music (later, serious music or classical music), and entertainment music (later, dance music, popular music, folk music, light music, etc.). Since the purpose of the creation of humans was to glorify or praise God, the primary purpose of human music should be praise. At the same time, since humans were created in the image of God, they could emulate Him by enjoying or creating the beauty of music and expressing their joy through music. In addition, the possibility of the existence of artistic praise music (later, Christian art music) can be imagined as a union or intersection of praise music and art music.

Praise music. As there were no Christians at the beginning of the world, there was no Christian music then. It would be more appropriate to say that Christian music began with the resurrection of Jesus. However, since Christians regard both the Old Testament and New Testament as the biblical canon, it could be said that Christian music embraces all praise music in the Old Testament. Thus, the very beginning of Christian music could be traced back as far as the creation of humans: "the people I formed for myself that they proclaim my praise" (Isa 43:21). In the activity of praise, musical praise is also included. In some Bible translations[10] the word "sing" is used rather than the word "proclaim." The actual Hebrew word, "t^ehillâ (תְּהִלָּה)," primarily means "praise or hymn (song of praise),"[11] so this translation is appropriate. Therefore, the primordial origins of

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[10]Korean Revised Version, Good News Translation, and New International Reader's Version.

[11]"More than half of the occurrences of this word are in the Psalms (which is called in the Heb. by the plural of this noun, t^ehillîm, "Praises, Hymns")." William D. Mounce, ed., *Mounce's Complete Expository Dictionary of Old & New Testament Words* (Grand Rapids: Zondervan, 2006), 529.

Christian music and the primary purpose of music can be found in God's creation of humans, and the musical praise of sinless Adam and Eve can be considered the beginning of Christian music.

Art music. The origin of every art is in God, who is the source of beauty and creativity. God's creation of this world is the best example of art, and music is a particular type of art. In other words, music is "a mirror of God's beauty,"[12] for "every essence is from God Who is Himself the supreme essence (*summe est*)."[13] The human pursuit of the creative artistic sound is the spirit of art music, which might be further evidence that God created humans in His image: while Christian music has its purpose in praising God, the purpose of art music is primarily a manifestation of the beauty from God. In art music the explicit praise of God is not a part of its intrinsic form, whereas in praise music God's praise is explicitly intrinsic to its form. At the beginning of Creation, perfectly beautiful art music could have been performed by God.

The Roman scholar and philosopher Boethius (died c. 524) imagined and classified music in God's creation into three categories: *musica mundana* (harmony of the world, universe, seasons, etc., harmony of macrocosmos), *musica humana* (harmony in humans, harmony of microcosmos), and *musica instrumentalis* (tangible sounding music of the human voice and musical instruments).[14] Among these, the first two kinds of music belong to God's music, inaudible to the human ear. In light of this, Psalm 19:1-4 could be

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[12]Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art and Rhetoric* (Mahwah, NJ: Paulist Press, 2000), 34.

[13]O'Toole, *The Philosophy of Creation in the Writings of St. Augustine*, 1.

[14]Ulrich Michels, *dtv-Atlas zur Musik* (Munich: Bärenreiter, 1985), 2:303. Partially translated by the author of this dissertation.

regarded as *musica mundana*, which God has been making since the creation of the world.

Meanwhile, to imagine art music by the first sinless humans is difficult, and it seems likely that sinlessness did not equal high artistry, since Adam was not described as the father of music, while Jubal was called the father of instrumentalists (Gen 4:21). Still, Adam and Eve could have imitated God's artistic music somehow, or their musical work was simply left unmentioned.

Artistic praise music. Although nobody knows whether the first humans were musically talented, the existence of artistic praise music can be imagined as the intersection of praise music and art music. For example, if Adam and Eve practiced some songs together as a present for their Creator, it could be called the beginning of Christian art music, like church choir music. Thus, a certain dividing line could be drawn between simple worship music and artistic praise music.

Entertainment music. God is the One who rejoices over His people with singing (Zeph 3:17). Accordingly, it is not difficult to imagine sinless humans dancing and singing with joyous hearts. They would also enjoy the music of other creatures. God might have given humans music not only for praising God but also for expressing their joyous hearts. While art music is primarily composed and performed by musically talented people, entertainment music is generally for more common expression. Such music would be simple, repetitive, and especially rhythmic. Entertainment music is later expressed as dance music, popular music, light music, etc. This music is outside the scope of this work and will not be discussed in detail.

The Fall

When the woman saw that the tree was good for food, and that it was a delight
to the eyes . . . she took from its fruit and ate . . . and he ate.
(Gen 3:6)

The LORD God made garments of skin for Adam and his wife,
and clothed them.
(Gen 3:21)

When Adam and Eve sinned the whole world fell with them. Even so, among
thorns and thistles of the curse (Gen 3:18), there were still various kinds of vegetation,
plants, and trees bearing fruit (Gen 1:11) for the fallen humans, for God still loved them.
Likewise, fallen humans still bear God's image and receive His instruction, for God has a
vision for this world. Henry R. Van Til describes man's fallen situation and God's
unchangeable will: "Sin did not invalidate the cultural mandate nor excuse man from
fulfilling his cultural task."[15] There still remained musical creativity in these sinful
humans. Praise music, art music, and entertainment music by these sinful humans before
Christ's redemption will be examined.

Praise Music in the Old Testament:
Worship Music and Artistic Praise Music

In spite of their fallen condition, God's chosen people continued to praise Him.
Perhaps the earliest examples of musical praise are found in the song of Moses and the
Israelite (Exod 15:1-18), the song of Miriam (Exod 15:21), the song of Moses taught by
God (Deut 32:1-43), etc. It is probable that those songs would have been musically
simple, and if so, this would have made it possible for all the people to sing along.

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[15]Van Til, *The Calvinistic Concept of Culture,* 57.

At least since the time of King David, artistic examples of praise music have appeared. The dividing line between artistic praise music and simple worship music is not absolute, but the following reports show examples of the forerunner of Christian art music. First Chronicles 23:5 reports that there were four thousand Levites praising the LORD with the instruments which David made for giving praise. These four thousand musicians lived only for praising God musically, so their music must have been very skillful, approaching the level of high art. This case could also be interpreted as a form of worship where both Christian worship music and Christian art music co-exist. Notice the names of the musicians who were expert singers with instruments in 1 Chronicles 15:19-24: Herman, Asaph, Ethan (cymbals of bronze); Zechariah, Aziel, Shemiramoth, etc. (harps); Mattithiah, Eliphelehu, Mikneiah, etc. (lyres); and Chenaniah (in charge of instructing the singers because of his skill). This apparent rise in Christian art music coincided with the flourishing of the music ministry. Myung Whan Kim calls King David's music ministry as "David's Praise Revolution."[16]

Praise music in the Old Testament consisted of both vocal and instrumental music. Psalm 150 commands people to praise God with various instruments, and David's performance for Saul (1 Sam 16:23) might be an example of instrumental praise music or Christian instrumental art music, regardless of whether the healing of Saul under the assuagement of David's lyre was from a psycho-physiological phenomenon such as music therapy or from reestablishing God's presence by playing the lyre.[17] For David was

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[16]Myung Whan Kim, *Temple of Praise* (Seoul: NPSE, 1999), 160-66. Partially translated by the author of this dissertation.

[17]Jon Michael Spencer, *Theological Music: Introduction to Theomusicology* (Westport, CT: Greenwood Press, 1991), 3-4.

known not only as a skillful musician but also as a man of faith (1 Sam 16:18).

Art Music Including Entertainment Music

In Genesis 4:21 there is a story of Cain's descendant, Jubal, who might be the first musician in human history: "His brother's name was Jubal; he was the father of all those who play the lyre and pipe." Unfortunately, the Bible does not disclose the content of his music. While Donald P. Hustad regards Jubal as "the seventh generation after Adam" and his instrumental music as the accompanying for "sacrifice of praise,"[18] in general, Jubal's music is regarded as only cultural activity, not as praise. William Edgar regards the difference of the music between Seth's descendants and Cain's as worship and culture, saying that "human cultural activity is legitimate, even after the Fall."[19] This cultural activity contains art music and entertainment music, which could also be produced by God's chosen people. Meanwhile, John Phillips regards the role of music by Jubal as a substitute for God:

> His brother Jubal had a different specialty—*music*. His name means "the undulater" or "a joyful sound." "He was the father of all such as handle the harp and organ." String instruments and wind instruments were his idea. The new world order had its entertainment media. It needed to find pleasurable ways to structure its time, ways to drown out the thought of God, so along came "the undulator" to give men a beat, a rhythm, a lively tune to help fill the void that only God could really fill.[20]

Phillips also argues that Lamech's "song of the sword" was the first song in the Bible (Gen 4:23-24) and that it "glorified human independence, power, and vengefulness."[21]

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[18]Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 131.

[19]William Edgar, *Taking Notes of Music* (London: SPCK, 1986), 24-27.

[20]John Phillips, *Exploring Genesis: An Expository Commentary* (Grand Rapids: Kregel Publications, 2001), 74.

[21]Ibid.

Thus, music flourished from the earliest human history without a relationship with the music giver, God. In this way, cultural music came to exist in this world apart from belief in God.

Nonetheless, even if men make music unrelated to God, it is possible for it to be very well crafted, offering people transcendent joy, through which discerning men can perhaps feel the source of its beauty, the Creator of musical ability. Augustine might be the first person who related "music itself" to God. Carol Harrison summarizes Augustine's thoughts in the final part of his treatise *On Music* as follows:

> Temporal, mutable, physical reality, or music, has a central role to play in reorienting the fallen soul and in effecting its reformation and return to God. The very existence of created reality or music, its form and beauty, witnesses to its Creator; its temporality points to his eternity . . . ; and, if rightly loved, judged, and used by the soul, it can reorder and reform its fallen attachment to it, to become attachment to God.[22]

Here the concept of common grace can be recognized. In spite of humanity's rebellion, God continues to show His love, giving all possible gifts, including musical ability, to those made in His image, in order that they could see a reflection of His glory.

The Sinful Heart in Music

In spite of God's common grace, most of the fallen cannot recognize their condition. From the argument of Van Til that "men continually forget the divine original in Paradise and take the condition of Paradise lost for granted as being normative,"[23] it can be inferred that music from the result of apostasy also came to be taken for granted as being normative. Cornelius Plantinga argues regarding the influence of culture: "human

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[22]Carol Harrison, "Augustine and the Art of Music," in *Resonant Witness*, ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: William B. Eerdmans Publishing Company, 2011), 39.

[23]Van Til, *The Calvinistic Concept of Culture*, 34.

character forms culture, but culture also forms human character."[24] In the fallen situation, the interrelationship between sinful humanity and sinful culture (music) is caught in a vicious circle.

Then, what is sinful music? Although music itself cannot sin, the music performed by a sinful heart can be the object of God's judgment. Isaiah 14:11 describes the destruction of the king of Babylon, and God destroyed the music of his sinful heart, regarding it as his worldly pomp: "Your pomp and the music of your harps have been brought down to Sheol." Since his music was an expression of his heart of godlessness, his music could not escape the judgment of God. The beginning of the problem is that fallen humanity naturally embraces music as mere culture without connecting to it any truly spiritual meaning. Although God's beauty can be found in human creations, God will destroy all the beauty made for humanity's sake at the end of the world. The king of Babylon probably felt happy because of the beauty of music. Therefore, the happiness or beauty that comes from music cannot be the justification of our musical activity. While such happiness or beauty is a fruit of common grace, at the same time it can make man proud before God and even estranged from Him.

Therefore, as Solomon's proverb says, "Watch over your heart with all diligence, for from it flow the springs of life" (Prov 4:23). In humanity, all activity is related to heart issues. Art music or entertainment music from the sinful heart is primarily related to pride. The root of pride is forgetting one's Creator and one's duty as a creature. Since humans are created as worshipers—"because we are finite, we will inevitably

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[24]Cornelius Plantinga, *Engaging God's World: A Christian Vision of Faith, Learning, and Living* (Grand Rapids: William B Eerdmans Publishing, 2002), 57.

worship something or someone," says D. A. Carson[25]—they come to worship creatures instead of God when they forget Him. The extreme results of this pride in music are shown in "music for music's sake" or immoral entertainment music. The description of "art-as-religion (*Kunstreligion*)" by theologian Friedrich Schleimacher (1768-1834) shows the extreme pride in music: "Now she (*die Kunst*—art) does not serve anything, and everything was changed and deteriorated."[26] When people forget the God who receives their music, from whom all music comes, music itself or the delight derived from music becomes their god.

Although historically all people have been living in the stage of Redemption since Christ's death and resurrection, unsaved people are still living in the stage of the Fall. Moreover, because saved people are still sinful, they can also worship something other than God. Sinful people easily idolize music itself in the atmosphere of sinful culture, and they can be dominated by godless music. In reality, people also make music for other gods. As a result, God's common grace is abused. While "God's deep love for humanity persists even despite the effects of sin"[27] through the beauty of music and musical gift, the manifestation of His love and beauty through music is ignored and abused by sinful men. The cultural confusion that existed in the music of Jubal is ongoing in our postmodern time, which has to be thoroughly investigated by the redeemed mind. Music, like the soul, needs redemption through Jesus Christ.

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[25]D. A. Carson, "Worship under the Word," in *Worship by the Book,* ed. D. A. Carson (Grand Rapids: Zondervan, 2002), 34.

[26]Jeongsu Hong and Heesuk Oh, *Musikästhetik* (Seoul: Music World, 1999), 159. Partially translated by the author of this dissertation.

[27]Richard J. Mouw, *He Shines in All That's Fair: Culture and Common Grace* (Grand Rapids: William B Eerdmans Publishing, 2001), 101.

Redemption

For God so loved the world, that He gave His only begotten Son,
that whoever believes in Him shall not perish, but have eternal life.
For God did not send the Son into the world to judge the world,
but that the world might be saved through Him.
(John 3:16-17)

How can one imagine the Creator's death for His creature's sin? Existing within the limits of a creaturely body, the embodiment of the Creator in the creation cannot be fully understood (John 1:14). What Christians know and believe is that all humans are sinners, and because of the death and resurrection of Jesus Christ, the Son of God, sinners can now be saved from their sin and eternal judgment in hell through accepting the truth that Jesus is their Savior. However, one more amazing thing is that God does not instantly deliver them from this fallen world after their confession of faith: He lets them continue their life in this world for His glory, according to His various providential ways. In this way, as humans' cultural activities continued with God's common grace even after the Fall, cultural activities now by Christians continue after Redemption, uniting common grace with redemptive grace: "I have been crucified with Christ; and it is no longer I who live, but Christ lives in me; and the life which I now live in the flesh I live by faith in the Son of God, who loved me and gave Himself up for me" (Gal 2:20).

**Three Perspectives Regarding
the Redemption of Cultural Activities**

The redemption of all cultural activities. Cornelius Plantinga Jr. discusses the need for redemption not only in the whole natural world but also in everything corrupt:

The whole natural world, in all its glory and pain, needs the redemption that will bring shalom. The world isn't divided into a sacred realm and a secular realm, with redemptive activity confined to the sacred zone. . . . It was the Puritans who got really fired up about the need for redemption in every place and structure where sin had left its mark.[28]

What Plantinga is saying is that Christians must have discernment regarding contemporary culture, and not just absorb it.[29] As a result, redemption goes far beyond personal salvation, keeping the Great Commission and serving the kingdom most intelligently.[30]

Perry L. Glanzer also emphasizes engaging in the creation and redemption of learning, exemplifying the creation and redemption of music as part of the divine task for Christian students and scholars:

The musical composer and performer would then understand his or her vocation in a theological context and may ask questions such as the following: As an image bearer of God, what does it mean to create excellent music? When is music fallen? What would it mean to redeem music? What exactly is a fallen musical performance or a redemptive musical performance?[31]

No redemption of cultural activities. Not all scholars agree that music is something to be redeemed. For example, David VanDrunen, discussing his "two-kingdoms" doctrine, argues that redemption has to be applied to only humans and points out the problem of trying to redeem cultural activities:

Many contemporary voices assert that God is redeeming all legitimate cultural activities and institutions and that Christians are therefore called to transform them accordingly and to build the kingdom of God through this work. . . . This

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[28]Plantinga, *Engaging God's World*, 96.

[29]Ibid., 100.

[30]Ibid., 103-07.

[31]Perry L. Glanzer and Todd C. Ream, *Christianity and Moral Identity in Higher Education* (New York: Palgrave Macmillan, 2009), 213-14.

redemptive transformation of present human culture begins a process that will culminate in the new creation—the new heaven and new earth. According to this vision of Christian cultural engagement, our cultural products will adorn the eternal city.[32]

Regarding the "common kingdom" as the kingdom only for temporary and provisional purposes and the "redemptive kingdom" as the eternal kingdom for redeemed people, VanDrunen says, "God himself rules this common kingdom," and argues, "A Christian, however, does not have to adopt a redemptive vision of culture."[33] In other words, he disagrees with so-called "neo-Calvinism" and the continuity between common grace and redemptive grace.

The redemption of cultural activities as an aspect of one's sanctification.
What then is the meaning of the word "redemption" related to cultural activities? It is a kind of metaphor, for the real redemption of Christ was only the salvation of the souls of sinful humanity. For example, in the case of musical activity, to discuss redeeming music only makes sense if music is personified, that is, comparing music unrelated to God to the sinner and comparing praise music to the saved Christian.

The redemption of music has an aspect of the process of sanctification that is practiced by Christians. In other words, redeeming activity practically belongs to the sanctification of Christians after their justification, for it can also be described as putting off old thoughts or activities unrelated to God and putting on new thoughts and activities that are now related to God (Eph 4:22-24). In reality, if Christians regard their lives not as their own lives but as Christ's life in them (Gal 2:20), the union of common grace and

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[32]David VanDrunen, *Living in God's Two Kingdoms: A Biblical Vision for Christianity and Culture* (Wheaton, IL: Crossway Books, 2010), 13.

[33]Ibid., 15

redemptive grace will occur in every aspect of life, which is the goal of sanctification.

For example, reborn Christians will always try to live out the confession of the Psalmist:

"my tongue shall declare your righteousness and your praise all day long" (Ps 35:28). As

a result, the new life or new cultural activities through one's sanctification brings the

result of so-called "redemption" to activities like music.

The Redemption of Music

All music made by sinful humans needs redemption, not because the beauty of

music itself has fallen, but because the intention of sinful humanity has fallen. Although

certain music, by God's common grace, seems to show the perfect beauty of God, such

music can also be created by humans for their own glory. Here an antithesis can be seen

not between music for God's glory and music for man's glory, but between the intentions

of man, which are like the two loves of Augustine's *City of God*: "a selfish love" in the

City of Man and "a love of God" in the City of God.

> What we see, then, is that two societies have issued from two kinds of love.
> Worldly society has flowered from a selfish love which dared to despise even God,
> whereas the communion of saints is rooted in a love of God that is ready to trample
> on self. . . . The one lifts up its head in its own boasting; the other says to God:
> 'Thou art my glory, thou liftest up my head.' (Book XIV, 28)[34]

Although both Hegel and Von Hartmann insist that music (art) and faith

(religion) "have each a life sphere of their own,"[35] redeemed Christians are to seek a

unity or continuity between the gospel and music. This is how music can be redeemed.

Since music is intertwined with the heart, music can be redeemed by a born-again heart,

just as music has fallen because of a sinful heart. Here born-again composers, performers,

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[34]Augustine, *City of God*, 307.

[35]Abraham Kuyper, *Lectures on Calvinism* (Peabody, MA: Hendrickson Publishers, 2008), 133.

and listeners together can participate in redeeming music. Thus, redeemed music is

created not only by composers but also by performers and listeners. The table below

shows the big picture of redeemed music (Table 2), which will be explained in the

following sections: "Christian music" as the music redeemed by composers and "art

music" redeemed by Christians. Finally, the redemptive role of music will be discussed.

Table 2. Two kinds of redeemed music

Redeemed music in a broad sense		
Christian music (music of redemptive grace): the music redeemed by composers		Music unrelated to Christianity which is redeemed by Christian performers or listeners
Explicitly Christian music	Contrafactum: redeemed music in a narrow sense	

Christian Music

According to God's purpose in creating humans (Isa 43:21) and giving His

common grace, praise music by humans has continued since the creation of the world.

However, the ultimate meaning of praise and God's intentions for humanity have been

revealed through Jesus' death and resurrection: "He predestined us to adoption as sons

through Jesus Christ to Himself, according to the kind intention of His will, to the praise

of the glory of His grace, which He freely bestowed on us in the Beloved" (Eph 1:5-6).

Here the meaning of the word "praise (ἐπαινέω)"[36] also includes musical praise. As a

result, after Christ's redemption, legitimate praise can be done only through Jesus, and

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[36]"W. E. Vine says this is the emphasized form of αινέω. . . . It was used in angels' 'singing praises' to God in Luke 2:13." Kim, *Temple of Praise*, 30.

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the contents of this praise contain God's glory through redemptive grace (special grace or saving grace).

In spite of the relative value of music for the sake of art, music written for God's glory by believers must be regarded as the most significant kind of music in the context of redemptive grace. Such music might be praise music. One of "Calvin's Aesthetic Principles" by Henry R. Van Til also supports the significance of Christian music written by believers: "Only the believer can rightfully fulfill his role in the world drama . . . seeking the glory of God."[37] In other words, only those who realize their sinfulness and receive and thank God for the suffering and resurrection of Christ can begin to understand the spiritual beauty of Christ and pursue composing music for the glory of God.

Thus, while art music is the music of God's common grace, Christian music is the music not only of common grace but also of redemptive grace. In other words, in Christian music the unity of common grace and the gospel (redemptive grace) is seen. Such Christian music can be written both for worship and concert, and both for voice and instrument, which can be called "redeemed music." In principle, redeemed music must be written by the godly heart of Christian composers. Therefore, Christian music can be defined as "the music of redemptive grace" or "the music redeemed by composers."

The redemption of secular melody—contrafactum. By the definition above, contrafactum as a subset of "redeemed music" must belong to the larger genre of "redeemed music," Christian music. In the musical world, the word "redeem" has been used in the context of contrafactum allegorically. The definition of contrafactum is: "In

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[37]Van Til, *The Calvinistic Concept of Culture*, 109.

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vocal music, the substitution of one text for another without substantial change to the music."[38] For example, it would include the process of borrowing a melody not originally composed as praise for the use of praise, and the sense of it in the context of "redeeming" music is expressed by Patrick Kavanaugh:

> Indeed, hundreds of composers through the centuries have practiced the art of "redeeming" secular music for use in the church. . . . As we have been redeemed, so our actions should be redeemed to reflect the changed life the Lord has given us. . . . Ask God to help you redeem the areas of your life that remain secular.[39]

In this way, the word "redeem" is used to represent not only the meaning of contrafactum but also the meaning of "changing something from human-centeredness to Christ-centeredness."

> The following citation shows some examples of this kind of redeemed music:

> In the 15th and 16th centuries contrafactum often involved substitution of a sacred text for a secular one; only rarely did the reverse take place.
> The Protestant reformers, eager to provide appropriate music for their devotions, drew on both popular and courtly secular music as well as older sacred music, altering texts as needed. The Genevan Psalter borrows heavily from popular chanson melodies, while many Lutheran chorales derive their music from traditional sacred melodies and secular songs (e.g., Isaac's *Innsbruck* becomes *O Welt ich muss dich lassen*).[40]

Explaining Reformation music in Augsburg, Craig Wright and Bryan Simms provide one more example regarding contrafactum:

> Popular tunes became chorales, too, by switching the text from profane to sacred. ("Why should the Devil have all the good tunes?" was asked at that time.) . . . Perhaps the most famous example of a German contrafactum is the conversion of the love song *Mein Gmütt ist mir verwirret* (*I'm all shook up*) into the chorale *O*

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[38]Grove Online, s.v. "Contrafactum" [on-line]; accessed 6 March 2012; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/06361?q=contrafactum&search=quick&pos=1&_start=1#firsthit; Internet. Grove Online is a subscriber-only service.

[39]Patrick Kavanaugh and Barbara Kavanaugh, *Devotions from the World of Music* (Colorado Springs, CO: Cook Communications, 2000), n.p. (January 28).

[40]Grove Online, s.v. "Contrafactum."

Haupt voll Blut und Wunden (*O Sacred Head Now Wounded*), which later became the central chorale of J. S. Bach's *St. Matthew Passion* (1727).[41]

Abraham Kuyper (1837-1920) also describes the concept of contrafactum in Calvin's *Genevan Psalter* in his lecture on "Calvinism and Art":

> The men who first arranged the music of the psalm for the Calvinistic singing were the brave heroes who cut the strands that bound us to the *cantus firmus*, and selected their melodies from the free world of music. To be sure, by doing this, they adopted the people's melodies, but as Douen rightly remarks, only in order that they might return these melodies to the people purified and baptized in Christian seriousness.[42]

Art Music

Throughout Western music history, artistic musical works were composed by Christian and non-Christian composers alike. Since only God knows the hearts of the composers writing those pieces, no one but God can truly evaluate them. Because of God's common grace, Christians have the freedom to enjoy all forms of musical art works for the glory of God. A Christian's freedom related to art music can be understood in the context of the pureness of all things for the pure (Titus 1:15), for each musical piece is not only a result of a composer's intention but also an independent existence which can be appreciated without reference to the underlying intention, since "All of this—though the unbeliever does not know it—is ultimately from God."[43] In the following, only the redemption of art music made apart from Christian faith will be discussed.

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[41]Craig Wright and Bryan Simms, *Music in Western Civilization* (Boston: Schirmer, 2006), 196. Gerhardt translated the seventh section of a long Latin poem "Salve caput cruentatum" attributed to Bernard of Clairvaux, which contained seven different parts of the Crucified: feet, knees, hands, sides, breast, heart, and head. Erik Routley, *An English-Speaking Hymnal Guide* (Chicago: GIA Publications, 2005), 135. See n. 21 in chap. 6 and n. 29 in chap. 7 in this dissertation.

[42]Kuyper, *Lectures on Calvinism*, 152.

[43]Grudem, *Systematic Theology*, 665.

The redemption of art music. While art music made by the godless heart is the object of God's judgment, the art music itself can be redeemed by the saved godly heart. In order to explain the redemption of art music, the term "redeemed music" must be defined in a broad sense, which also includes any music considered to be related to redemptive grace by either performers or listeners. In other words, when the music unrelated to redemptive grace is regarded as praise or God's Word by Christian performers or listeners, it can also be called redeemed music. For example, Christian performers can play abstract pieces composed by a godless heart, regarding them as praise to God with their prayerful heart. Christian listeners also can recognize God's beauty and hear His Word through any art music. Through these musical activities Christians seek to bring the music back to the God who gave it. Although there is not universal agreement on the practice of playing classical instrumental pieces unrelated to Christianity during a worship service, such cases can be understood in the context of the redeeming process.

While Christian music including contrafactum can be objectively observed and regarded as the music of redemption, the redemption of art music cannot be usually recognized objectively, for the process of redeeming art music is in general private and subjective. However, sometimes the process of redeeming art music can also be explicitly practiced. For example, The Sacred Winds Ensemble, founded in 1997 by Scott Bersaglia, presented a concert on June 6, 2011 called *The Word Became Flesh* (John 1:1-18) with some classical pieces, each of which was given a biblical title: music by John Mackey (*Aurora Awakes*—"From Him: The Word of His Power | John 1:1-13"), David Maslanka (from Symphony No. 7, etc.—"Through Him: The Glory of the Cross | John 1:14-15"),

and J. S. Bach (Passacaglia and Fugue in C Minor, BWV 582—"To Him: The

Conquering King | John 1:16-18"). For their mission statement, they claim:

> The Sacred Winds Ensemble was founded upon the core beliefs that the highest excellence in music-making should be found within the Christian community as a symbol of our reverence and adoration of a perfect God and that music as an art form and an act of worship can have powerful and transforming effects when based upon the truths of the Holy Scriptures.[44]

The ensemble tried to convey God's truth through the programmatic interpretation of art

music, which in some sense is analogous to the concept of contrafactum. To the activity

of the Sacred Winds Ensemble, Thomas W. Bolton responds: "You seem to realize that

creativity should be very much a part of our identity and duty as Christians, as we reflect

the image of the Creator Himself." The idea of redeeming art music is also related to the

concept of reception theory, which will be thoroughly discussed in chapter 4.

The Redemptive Role of Music

Although there have been some arguments concerning the saving virtue of the

beauty of art,[45] it is not generally accepted. Augustine also spoke about the power of

beauty in *On Music,* suggesting that unbelievers can perceive God through it,[46]

which could imply that the experience of beauty can be used to lead someone to God.

Wayne Grudem says the following: although "common grace and special grace influence

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[44]Sacredwinds, "mission-statement" [on-line]; accessed 19 December 2011; available from http://www.sacredwinds.org/mission-statement/; Internet.

[45]"A sense of beauty, although mutilated, distorted, and soiled, remains rooted in the heart of man as a powerful incentive. . . . If it were made true and pure, … it would make the total incarnation of the faith possible." Simone Weil, *Waiting for God* (New York: G. P. Putnam's Son, 1951), 162-63.

[46]P. K. Ellsmere, "Augustine on Beauty, Art, and God," in *Augustine on Music: An Interdisciplinary Collection of Essays,* ed. Richard R. La Croix (Lewiston, NY: The Edwin Mellen Press, 1988), 105-06.

each other,"[47] "common grace does not save people."

> Common grace does not change the human heart or bring people to genuine repentance and faith—it cannot and does not save people (though in the intellectual and moral sphere it can give some preparation to make people more disposed toward accepting the gospel). Common grace restrains sin but does not change anyone's foundational disposition to sin, nor does it in any significant measure purify fallen human nature.[48]

Thus, the beauty of music as common grace can be one part of the intellectual sphere leading people to the gospel. In order for unbelievers to come to know redemptive grace through the beauty of music, God's extraordinary grace must be involved. Albert L. Blackwell also says that beauty, and in particular the beauty of music, can only "help to save a fallen world,"[49] not directly save it.

Then how can the beauty of music help to lead people to salvation? Like Augustine's idea above, a few wise people can realize the existence of God through the beauty or order of music, begin to seek God, and God can meet them through Jesus. However, the music which actually can be a medium of salvation is specifically Christian music, especially, worship music. Christian music not only pleases God but can also draw people to God. The particular benefit of Christian music for people is the edification of believers and in some cases, the conversion of unbelievers. The following two examples show the redemptive role of both instrumental and vocal praise music.

According to the testimony of Korean pastor Unghee Jin, when he entered the church for the first time and heard the sound of organ praise music (at that time he did not

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[47]Grudem, *Systematic Theology*, 662.

[48]Ibid., 663.

[49]Albert L. Blackwell, *The Sacred in Music* (Louisville: Westminster John Knox Press, 1999), 159.

know what kind of music it was), it touched his heart so much that he could not help but weep and repent of his sin, and afterwards he became a Christian.[50] Nancy Pearcey reports the testimony of Japanese musicologist Keisuke Maruyama, who became a Christian because of Bach's cantatas.[51] The process of his conversion can be explained in this way: he was at first touched by the power of music as a mirror of God's beauty, then he investigated the source of the beauty, including the text, and found the truth in the text. Here the role of music might be not only the mirror of the beauty of God as common grace but also the container of redemptive grace. In this respect Bach's cantatas have been regarded as the "fifth Gospel."[52]

Moreover, since everything comes from God, and God can use everything for His glory, He can also take "music for man's glory" and turn it into "music for His glory" in creative ways. Since "the object of music is God [glory of God] and his creation [the elevation of man],"[53] believers, for the purpose of evangelism or for a better life, can use or enjoy music by unbelievers, as they use many materials produced by unbelievers for the same kinds of purposes. For example, Christian teachers can explain God as the originator of beauty in music and evangelize students while teaching music for the sake of art. In various amazing ways music can be used for evangelism.

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[50]Unghee Jin, interview by author, Atlanta, GA, December 25, 2010.

[51]Nancy Pearcey, *Saving Leonardo* (Nashville: B&H Publishing Group, 2010), 268.

[52]Ibid. "The Swedish Lutheran theologian Nathan Söderblom, for example, referred to Bach as the author of 'the fifth gospel.'" Richard J. Plantinga, "The Integration of Music and Theology in J. S. Bach," in *Resonant Witness*, ed. Jeremy Begbie and Steven R. Guthrie (Grand Rapids: William B. Eerdmans Publishing Company, 2011), 217.

[53]Van Til, *The Calvinistic Concept of Culture*, 110.

Consummation

I saw something like a sea of glass . . . those who had been victorious
over the beast . . . standing on the sea of glass, holding harps of God.
And they sang the song of Moses, the bond-servant of God,
and the song of the Lamb.
(Rev 15:2-3a)

And the sound of harpists and musicians and flute-players and trumpeters
will not be heard in you any longer;
(Rev 18:22a)

The book of Revelation shows the future of music in two ways: on the one hand, there is the judgment of music of man-centered culture; and on the other hand, there is the endless performance of heavenly praise music from saved people. The judgment of music is inevitable, for "God will bring every act to judgment" (Eccl 12:14), even "every careless word" (Matt 12:36). The scene of heavenly worship in Revelation 4 suggests that praise music continues permanently in heaven—day and night they never stop saying "Holy, holy, holy is the Lord God Almighty" (Rev 4:8). Regarding instrumental praise, the book of Revelation includes a description of the sound of innumerable harps like "the roar of rushing waters" and "a loud peal of thunder" (Rev 14:2), which confirms the existence of heavenly instrumental praise music.

Kuyper argues that "culture has an eternal future."[54] Explaining the parable of the talents, Kuyper says that our works through "both common and particular grace" will be eternal.[55] Thus, music as a part of human culture will continue to exist in heaven. However, the music made in heaven will be Christian music, for all the activities in heaven will be done for God's glory.

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[54]Ibid., 121.

[55]Ibid.

Christian Music

Augustine described heaven as "no place for any energy but praise,"[56] citing

Psalm 84:4—"Blessed are they that dwell in thy house, O Lord: they shall praise thee for

ever and ever." Augustine also imagined the perfection of our praise in heaven: "In

heaven, all glory will be true glory, since no one could ever err in praising too little or too

much."[57] When contemplating the beauty of heaven decorated with various jewels, one

also imagines that heavenly praise will be perfectly beautiful because of human

sinlessness and because of its artistry.

This permanent "unwearying praise"[58] will include musical praise, that is,

Christian music in heaven. Can you imagine the magnificence of the new song sung by

the four living creatures, the twenty-four elders, and innumerable angels (Rev 5:8-14) and

by the 144,000 (Rev 14:1-5)? Even more surprising is that there will be some kind of

continuity between the praise music which was made on the earth and that which will be

sung in heaven. For example, those who had been victorious over the beast are said to

sing "the song of Moses" (Rev 15:2-3). Thomas Allen Seel discusses the new song in

Revelation and its relationship with Moses' song:

> The "new song" symbolizes Christ's completed work. . . . The "newness" of
> this song is akin to "a qualitative sense of something previously unknown,
> unprecedented, [and] marvelous."[59]
> The new song is characterized by "stainless souls" who produce "stainless

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[56]Augustine, *City of God*, 537.

[57]Ibid., 538.

[58]Ibid.

[59]Robert E. Coleman, *Songs of Heaven* (Old Tappen, NJ: Fleming H. Revell Company, 1975), 45, quoted in Thomas Allen Seel, "Toward a Theology of Music for Worship Derived from the Book of Revelation" (D.M.A. diss., The Southern Baptist Theological Seminary, 1990), 103. Brackets are Seel's.

beauty."[60] . . . The Song of Moses is transformed into the Song of the Lamb. New acts of God are commemorated in new song.[61] . . . Just as Moses delivered his people from the hands of Pharaoh, so the resurrected Lamb delivers his people from the hands of eternal damnation.[62]

Likewise, heavenly praise music in Revelation is part of the new song made in heaven which is related to Christ's redemption, just as the old song made on earth related to God's redemption in Passover. What then, are we to think of the Christian music of the earth? In light of its content, Christian music is similar to the new song in heaven, but it is made on the earth like Moses' song. So, perhaps Christian music made on earth will exist unchanged in heaven or perhaps it will be transformed, like the new flesh of resurrected people: "If there is a natural body, there is also a spiritual body" (1 Cor 15:44b).

Another question for speculation might be: will there be in heaven the contrast we see on earth between Christian simple worship music and Christian art music? Or will there be a higher class of music in heaven? If God's creativity is infinite and earthly musical activities are a shadow of heaven, then it would seem that various kinds of praise music will exist in eternity, some the greatness of which we cannot now imagine. Although there will be no clear division, different artistic levels of musical praise is to be expected in heaven. Perhaps some Christian art music from the earth which pleased God will also be in heaven. Since God is the God who differently rewards His people, there could still be some differences in musical abilities given in heaven, though every creature together in heaven will praise God with heavenly music.

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[60]George Arthur Buttrick, ed., *The Interpreter's Bible* (Nashville: Abingdon Press, 1957), 469, quoted in Seel, "Toward a Theology of Music," 103.

[61]Ferrell Jenkins, *The Old Testament in the Book of Revelation* (Marion, IN: Cogdill Foundation Publications, 1972), 71, quoted in Seel, "Toward a Theology of Music," 104.

[62]Seel, "Toward a Theology of Music," 104.

Art Music (in a Narrow Sense)

In heaven, heavenly art music that comes directly from the God of beauty and creativity could be heard. Although there could be no clear division between praise music and artistic praise music, heavenly art music created by heavenly people could exist in heaven as one kind of praise music. Meanwhile, since the Bible also teaches that everything in this world will be destroyed on the last day (2 Peter 3:10-12), all the music of this world is likely to cease to exist. Therefore, nobody can tell whether art music of this world would exist in heaven. However, as mentioned above, it is reasonable to believe that Christian art music from the earth would continue to exist in heaven, for it pleases God.

Karl Barth imagined two kinds of music in heaven: "it may be that when the angels go about their task of praising God, they play only Bach. I am sure, however, that when they are together *en famille*, they play Mozart and that then too our dear Lord listens with special pleasure."[63] He might regard Bach's music as representative of the most well crafted praise music and Mozart's music as representative art music that shows God's beauty. However, strictly speaking, in order for Mozart's music to be performed in heaven, it would have been dedicated to God by Mozart, for only art music dedicated consciously to God is a kind of Christian art music. In other words, although something fashioned on earth reveals the beauty of God through His common grace, it seems likely that it will be destroyed in the last day of God's judgment as the falling of the flowers (1 Pet 1:24), since it was not based on a personal relationship with Jesus.

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[63]Karl Barth, *Wolfgang Amadeus Mozart*, trans. Clarence K. Pott (Eugene, OR: Wipf & Stock Publishers, 1986), 23.

God's United Grace

In heaven there will be the perfection of common grace through its union with redemptive grace. They will no longer be distinguished, but perceived as one grace, for there will be only redeemed people. Actually, God's grace has always been one, but it has manifested itself in the world in two different ways because of the Fall.[64] Table 3 represents the two aspects of God's grace according to the history of humans.

Table 3. God's one grace distinguished for a time as common grace and redemptive grace

	Creation	The Fall	Redemption	Consummation
Redemptive grace	Not necessary	Not available	Manifested because of Jesus Christ	→ God's finally unified and perfected grace
Common grace	Present everywhere	Common grace damaged and abused by human sin	Still abused by sinful people but partially redeemed by Christian faith	

Even though the common grace of God appears to be deteriorated because of the Fall, in the end it is part of God's sovereign plan. God will be more glorified with the music of both perfected common grace and redemption grace in the state of Consummation, which could be His ultimate intention in the creation of the world. In other words, God will be maximally glorified through the praise music composed of His one perfect grace by His redeemed people. In this sense, Christian art music now might be the shadow of the praise music in heaven, composed by means of His unified grace, for it pursues both high artistry (perfected common grace) and God's redemptive truth.

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[64]Grudem, *Systematic Theology*, 657.

Conclusion

The existence of Christian music, art music, and Christian art music in light of the metanarrative of human history has been discussed. If it had not been for sin in the world, such discussion would not be needed. However, because of sin, everything in the world must be judged, and only the things that were saved by the name of Jesus can escape that judgment and exist in heaven eternally. Music is no exception. According to the intention of the human heart, music can be used either for God's glory or man's glory, and on that basis, it can have an eternal future or not, even though all music reveals God's beauty.

CHAPTER 3

THE THEOLOGICAL SIGNIFICANCE
OF CHRISTIAN ART MUSIC

But we have this treasure in earthen vessels,
so that the surpassing greatness of the power will be
of God and not from ourselves;
(2 Cor 4:7)

The fundamental value of Christians is not a result of their good works, but
rather it is Christ in them. Likewise, the distinctive value of Christian art music can be
found not in its musical beauty but in the underlying Christian truth. In this genre, there
are not only gold and silver vessels but also vessels of wood and of earthenware (2 Tim
2:20), containing eternal treasure. Therefore, this genre of music must be understood both
as a form of common grace—music itself or musical beauty—and as a form of special
grace—musical praise informed by God's Word. Accordingly, the significance of
Christian art music has to be examined in relation to both realms, namely, Christian
music and art music. Moreover, Christian art music has its own unique qualities.
Therefore, in this chapter, the significance of Christian art music is discussed from three
perspectives: Christian music, art music, and Christian art music.

Christian Music

Christian music is praise music or musical praise.[1] Its value is in its three main
qualities: eternality, God's inhabitance, and musical exegesis.

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[1]See p. 3 (definition of "praise music" in this study).

Eternal Praise Music

The primary purpose of Christian music, including Christian art music, is praising and glorifying God, which is the very purpose of God's creation of humans (Isa 43:7; 43:21) and can also be both the purpose and result of God's redemption of sinful humans (Eph 1:6; 1:12; 1:14). In the Consummation section of chapter 2, the eternal character of earth-made Christian music was discussed. Wise people who want to do something precious will seek eternally valuable things, one of which is to praise God. The value of eternally continuing praise music can be compared to confessing love and thankfulness to God eternally. For Christian musicians, this special genre of music (Christian art music) can be their eternally valuable activity, into which they can thankfully and joyfully devote themselves.

God's Inhabitance

The Psalmist describes God as the One who is in our praise: "But thou art holy, O thou that inhabitest the praises of Israel" (Ps 22:3, AV). Citing this Psalm in his book *Temple of Praise*, Myung Whan Kim argues that when the temple is regarded as the place where God dwells, praise (*t^ehillâ*, תְּהִלָּה) can also be His temple, His eternal temple.[2]

Since here the word *t^ehillâ* is used, Kim interprets God's inhabitance in our praise as the fact that God likes our musical praise.

Jonathan Edwards' (1703-1758) statements also support this. He argued, "the words 'glory' and 'praise' are often used as equivalent expressions in Scripture," such as

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[2]Myung Whan Kim, *Temple of Praise* (Seoul: NPSE, 1999), 104-16. Partially translated by the author of this dissertation.

Psalm 50:23, 22:23, Isaiah 42:8, etc.,[3] and "by 'name' is sometimes meant much the same thing as 'praise,' by several places . . . as Is. 48:9, Jer. 13:11, Deut. 26:19,"[4] and he says, "the temple was called the 'house' of God's glory, Is. 60:7," and "the temple is often spoken of as built *for God's name*"—"'the dwelling place' of God's 'name'" (Ps 74:7).[5] In other words, God's temple exists for His glory, praise, and His name. This can also be observed in the glory of the LORD shown at King Solomon's dedication of the temple. The glory of God filled the temple when the priests and all the musicians praised God with their voices, accompanied by trumpets and cymbals and instruments of music (2 Chr 5:11-14).

Although God exists everywhere and is always with His redeemed people, He is also interested in and pleased with our wholehearted and prepared musical praise. While our body is a temple of the Holy Spirit (1 Cor 6:19), our praise can also be His temple. With Christian music as musical praise we can invite and please Him in special way. As a result, like the result of worship, a series of events can occur: "We draw near to God," "God draws near to us," and "The Lord's enemies flee."[6]

Musical Exegesis

While Christian music is musical praise to God, it can also be musical exegesis for people. Christian music has two primary avenues for combining God's words (special

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[3]Jonathan Edwards, "Concerning the End for which God Created the World," in *Jonathan Edwards: Ethical Writings*, ed. Paul Ramsey, vol. 8 of *The Work of Jonathan Edwards* (New Haven and London: Yale University Press, 1989), 522.

[4]Ibid., 524.

[5]Ibid.

[6]Wayne Grudem, *Systematic Theology* (Grand Rapids: Zondervan, 2000), 1006-09.

grace) and music (common grace). First, music can be used as a tool to teach God's

words. The second song of Moses (Deut 32:1-43) is a biblical example of music with an

instructional function. God used music to help the Israelites not to forget His words, and

this kind of Christian music still exists (e.g., some hymns and Sunday school songs).

However, in this case the music itself generally does not carry any significant meaning.

The other example of combining God's words and music appeared according

to the development of music. Music, as musical language, came to be used as a tool for

the interpretation of God's words. Günther Stiller, for example, discusses the example of

musical exegesis (sermon music) in the Lutheran service:

> The Sermon music (all the way to Bach's cantatas) was able to appear as a
> dominating second legitimate form of the Sermon in the Lutheran service because it
> had the same goal as the Sermon spoken from the pulpit, namely to practice the
> interpretation of the Word of God.[7]

This musical exegesis can be realized through vocal music with texts and through

instrumental music with titles. This characteristic relates to the function of music as a

kind of language which can bear God's Word, God's special grace. Sometimes this

musical sermon is more powerful than a sermon in words. Augustine's confession also

illustrates this concept: "I feel that when the sacred words are chanted well, our souls are

moved and are more religiously and with a warmer devotion kindled to piety than if they

are not so sung."[8] This characteristic of Christian art music will be discussed further in

chapter 7.

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[7]Günther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig* (St. Louis: Concordia Publishing House, 1984), 151.

[8]Aurelius Augustine, *Confessions*, trans. Henry Chadwick (New York: Oxford University Press, 1992), 207.

<center>**Art Music**</center>

Christian art music finds its value in light of certain characteristics of art music, especially God's calling, practice, and artistry.

God's Calling as Musicians

In general, Christian art music is produced by professional musicians, who are led to become musicians by God. Cornelius Plantinga wrote, "God does endow us with particular gifts and interests that better equip us for kingdom service in some fields than in others," describing how a vocation can be like a mustard seed for the Kingdom of God, which may bring good growth for the kingdom, combining with other mustard seeds.[9] Thus, every calling of vocation, either religious or cultural, is precious in the sovereign will of God.

Likewise, William Edgar argues, "music is human activity, but it is also a divine calling."[10] Regarding all kinds of arts as a divine calling, Charles Colson and Nancy Pearcey look to the story of the skilled craftsman, Bezalel:

> Scripture treats the arts as a divine calling. . . . God chose Bezalel and "filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts" (Exod. 31:3). Typically when we think of people being chosen by God and filled with the Spirit, we think of people sent into the ministry or to the mission field. But Bezalel was called to work as an artist, filled with the Spirit.[11]

How can Christian musicians make the most of that divine calling for God's glory? The answer might be very diverse in God's creative sovereign plan, but it certainly includes

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[9]Cornelius Plantinga Jr., *Engaging God's World: Christian Vision of Faith, Learning, and Living* (Grand Rapids: William B. Eerdmans Publishing Company, 2002), 114-15.

[10]William Edgar, *Taking Note of Music* (London: SPCK, 1986), 37.

[11]Charles Colson and Nancy Pearcey, *Developing a Christian Worldview of the Christian in Today's Culture* (Wheaton, IL: Tyndale House Publishers, 2001), 259.

<center>45</center>

the composition and expression of Christian art music.

Practice as One Defining Characteristic
of Art Music

What are the main differences between Christian worship music and Christian art music? Three distinctive factors are musical talent, instruction (or study), and musical practice. In other words, musical talent is given by God, which can be developed through instruction and practice. Similarly, in spite of talent bestowed by God, Christian art music cannot be achieved without instruction and practice. (This fact can also be applied to other areas of music such as pop music, which is excluded in this dissertation.)

Especially, the process of practice is very precious to God as an expression of love to God, that is, living a godly life, for practice requires endurance. In the Bible, the word "practice" is usually used in expressing negative repeated action, but the positive repeated action can make something sound: "The things you have learned and received and heard and seen in me, *practice* these things, and the God of peace will be with you" (Phil 4:9). Thus the process of practice for artistic praise music can belong to the musicians' godly life.

Imagine a precious present for God who created us, died because of us, and loves us forever. How can we create it? Such a present has to be created through the devotion of our lives. Every person will give Him a different present using a different gift or talent, but each present should be made not only with the whole heart but also through daily, patient, repeated practice. For example, those who know the importance of practice in playing the piano can easily compare it to the constant process of sanctification, putting off our old self and putting on the new self (Eph 4:22-24; Col 3:9-10), which is

our ultimate present to God. This factor of art music, practice, is therefore invaluable to

God who sees our whole intention and deed.

Regarding "the sheer beauty of the art" and "our admiring for it," Ron

Highfield examines the artists' time and labor, which is essentially practice:

> In admiring the art we are aware that the human creator shares our humanity; and, though the artist is endowed with great gifts, he or she does not transcend human possibilities. The artist makes it look easy; but if we became convinced that the work really was easy, our admiration would cease. Our admiration is greatly enhanced by the assumption that the artist spent much time and exerted great labor to develop these native gifts. It matters that the beauty was achieved at a cost. That is, our appreciation of art has a moral dimension.[12]

God will also admire and be pleased with our time and labor, practice, for giving Him our

gift of Christian art music (and even art music) with a praising heart.

In addition, the importance of the existence of a church choir can be

considered in this respect. Christian art music for choirs is a special type, in which even

non-professional musicians can participate. Common Christians can sing worship songs

without the kind of practice that requires patience. They need only their sincere heart in

singing the songs. On the other hand, in order to perform church choir pieces, people

have to practice to a greater or lesser degree. Therefore, artistic praise music sung by

church choir is precious for both the beauty of the music and the dedicated effort

involved. In other words, God is pleased with not only our congregational praise music

but also our more artistic choir music in corporate worship.

In this sense, Christian art music can be defined as the musical praise

performed through one's study and practice, for Christian art music can be presented

through musical practice by varying skill levels. Skillfulness is achieved only through

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[12]Ron Highfield, *Great Is the Lord: Theology for the Praise of God* (Grand Rapids: William B. Eerdmans Publishing Company, 2008), 422.

study and repeated practice, which God wants in our musical praise: "Sing to Him a new song; Play *skillfully* with a shout of joy" (Ps 33:3).

Musical Artistry of Art Music

All musical beauty is a mirror of God's beauty. While practicing art music and developing skillfulness might be beautiful in God's eyes as one facet of sanctification, musical artistry or beauty from skillfulness especially reflects God's beauty like His general revelation, for the purpose of art music is aesthetic enjoyment. Saying, "The basic justification for art is in the doctrine of creation,"[13] Colson and Pearcey discuss aesthetic enjoyment and the use of artistic skill in worship:

> Since God made human beings in his image, our capacity for aesthetic enjoyment is part of the way he created us—one of his good gifts to us. An engaging story, a majestic symphony, a beautiful landscape painting—these works of art give us aesthetic pleasure and cause us to contemplate not only the beauty of the world God created but also the eternal beauty of God himself. . . . In Scripture we find commands to make the temple beautiful and to make it ring with music. God wants us to use our best artistic skills in the worship of him.[14]

They also regard this distinct characteristic of arts as working for the glory of God and the creation of beauty: "Similarly, the Lord tells Moses to make garments for the priests 'for glory and for beauty' (Exod. 28:2, 40, NASB). This ought to be the slogan of every Christian artist, musician, or writer: to work for the glory of God and the creation of beauty."[15] Christian art music shares this characteristic of art, through which it glorifies God while also giving people something beneficial. The power of beauty for people can be summarized as elevation and evangelism, and the latter was discussed in the section

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[13]Colson and Pearcey, *Developing a Christian Worldview*, 248.

[14]Ibid., 248-49.

[15]Ibid., 260.

"The Redemptive Role of Music" in chapter 2.

Christian Art Music

As mentioned above, while Christian art music shares characteristics with both Christian music and art music, it also has its own unique characteristics. After examining the place of Christian art music according to the meaning of praise, the significance, power, and functions of Christian art music will be discussed.

The Meaning of Praise and the Place of Christian Art Music

In spite of their intersection, Christian worship music and Christian art music have different places in a worshiper's life. In order to demonstrate the specific place of Christian art music, what will follow is a discussion about two aspects of praise that are related to God's distributing talents.

The word "praise," like the word "worship,"[16] can be explained in two ways. In a narrow sense, praise to God can be expressed through words or music: "speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord" (Eph 5:19). In a broad sense, it can also be expressed through one's life: "having been filled with the fruit of righteousness which comes through Jesus Christ, to the glory and praise of God" (Phil 1:11).

In the exposition of Psalm 148:1 Augustine also compares two kinds of praise and emphasizes the broad meaning of praise: "Not only must your tongue and your voice praise God, but your conscience must praise him too, and your life and your deeds. . . .

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[16]While "the term worship is sometimes applied to all of a Christian's life" in a broad sense, in a more specific sense it refers to "the music and words that Christians direct to God in praise . . . especially when Christians assemble together." Grudem, *Systematic Theology*, 1003.

Just as our ears are sensitive to our voices, so are God's ears sensitive to our thoughts."[17] Augustine explains the reason for God's refusal of His people's praise in Amos (5:23). When Christians (including musicians) cannot live in accordance with their confessions through musical praise, God will refuse their musical praise.

When the musical aspect of praise is considered, two types of musical praise will be found. For example, while all Christians can praise God with hymns or worship songs, some Christian composers can praise God with their own artistic pieces. In other words, some Christian musicians praise God through their jobs and lives, and the fruit of their work can be more artistic and skillful than that of common people and can influence people not only in churches but also in concert halls. As a result, for some Christian musicians, Christian art music—praise in a narrow sense—is the fruit of righteousness in vocation and life—praise in a broad sense. Figure 2 shows the place of Christian art music in light of the relationship of these two types of praise.

For general Christians   For some Christian musicians

Sing hymns   Praise God   Sing hymns   Praise God through life
                through life
                                    "Praise with Christian art music"
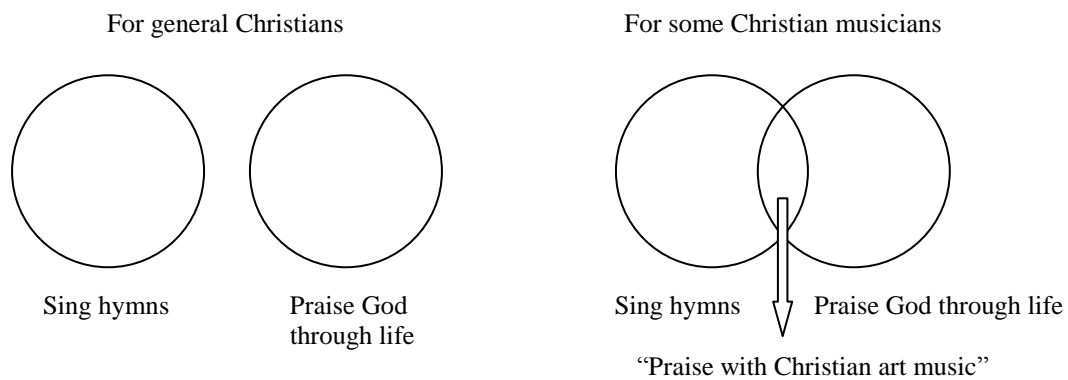
Figure 2. The different relationships between two meanings of praise

[17]Aurelius Augustine, *Expositions of the Psalms,* vol. III/20 of *The Works of Saint Augustine: A Translation for the 21st Century,* trans. Maria Boulding (Hyde Park, NY: New City Press, 2000), 477.

Thus, the makers of Christian art music are in principle Christian musicians, with some notable exceptions, while its consumers can be all people regardless of their musical talent. Carefully considering the place of Christian art music, Christian musicians must find and fulfill the eternal need for Christian art music.

As a Fruit of Faith

As discussed above, for Christian composers or performers, Christian art music is one of the fruits of their lives, that is, their explicit confession or expression of love to God and their neighbors through their time and labor. Any art music can be redeemed by Christian musicians, which can also be a fruit. However, only Christian art music can express Christian faith more explicitly, for performers reveal God's beauty with their skillfulness while also conveying His truth to audiences through the intention of composers or the contents of the pieces. This function can also be described as "the power of Christian art music" below.

The Power of Christian Art Music

When the power of music is explained in two ways—the power from musical exegesis in Christian music and the power from the beauty (artistry) of art music—then Christian art music can be said to contain both aspects of this power. First Chronicles describes the origins of Christian art music, in which both aspects of musical power are found. In order to give God magnificent and skillful musical praise, King David set up rules and assigned musical roles to those selected from among the Levites, particularly the Levitical priests. From the Bible's description, all the chosen musicians appear to engage in this musical praise as a full time job: "Now these are the singers, heads of

fathers' households of the Levites, who lived in the chambers of the temple free from other service; for they were engaged in their work day and night" (1 Chr 9:33). The text also describes the number of skillful musicians appointed for this praise: "Their number who were trained in singing to the LORD, with their relatives, all who were skillful, was 288" (1 Chr 25:7). Thus, the spirit (or power) of Christian art music is descended from this prepared skillful praise to God.

Meanwhile, the idea of two dimensions of music's power is expressed in Augustine's thoughts on music. Augustine wanted to see everything in light of the truth, God's created world and Christ's redemption, and for him Christian music and music itself (art music) had to be explained in relation to that truth. In his writings such as *De musica* (*On Music*), *De ordine* (*On Order*), *Confessions*, *Expositions of the Psalms*, *City of God*, etc., Augustine's thoughts on music can be examined. He vertically and horizontally approached music itself in *De musica*, in which the power of music through God's created order, that is, the beauty of music can be found. He also discusses the power of musical exegesis in *Confessions*, as mentioned above. In other words, although Augustine did not define the power of music, his scattered ideas on music suggest at least two dimensions of power in music as in Figure 3, both of which are dealt with in Christian art music.

"Music itself " in *De musica* (of common grace)
　Horizontal: Definition (Book I) & Contents (Book II-V)
　Vertical: God's beauty (Book VI)→ "Beauty of music"

"Praise music" in *Confessions* & *Expositions of Psalms* → "Musical exegesis" (with special grace)
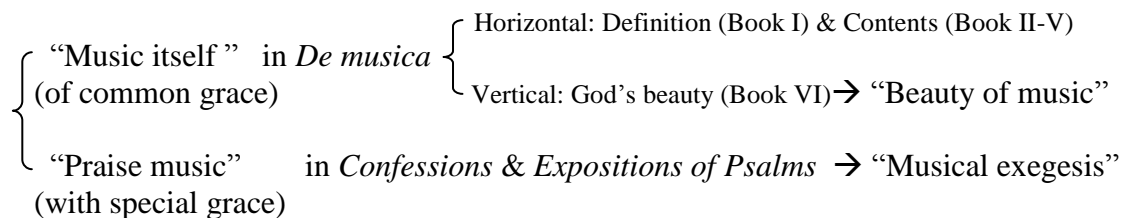
Figure 3. Two kinds of power of music from Augustine's thoughts on music

This twofold power of Christian art music can solve the problem of the negative aspect of musical exegesis as functional music. Although musical exegesis possesses certain powers, this type of music is often regarded as music without artistry because of its emphasis on God's Word. Harold Best points out two functionalist's errors: "The functionalist often seems to have little problem overlooking artistic quality and worth in order to obtain results" and "The functionalist often denies the prophetic, originating quality of art."[18] According to him, since there is "no room for artistic vision or change in church music," "many honest church musicians are either pressured to compromise or forced out of the practice itself."[19] This might be the problem of priority or balance between God's Word and music's artistry (beauty). Christian musicians must acknowledge two kinds of power of music and use them wisely according to the situation. What they must also realize is the existence and significance of Christian art music. Since Christian art music pursues artistic beauty in order to convey God's truth mainly in the context of concert halls, with this genre, Christian musicians can be free from certain rules of corporate worship and express musical giftedness from God without any restriction.

As a Tool of Evangelism

Therefore, one of the unique applications of Christian art music is evangelism to unbelievers outside of the church. While comparatively simple Christian art music can be performed in churches, most Christian art music is performed in concert halls.

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[18]Harold M. Best, *Music through the Eyes of Faith* (San Francisco: HarperSanFrancisco, 1993), 28-29.

[19]Ibid., 29.

Accordingly, the range of the listeners of Christian art music is wider than Christian worship music, providing a special opportunity to evangelize.

In concert halls. This unique evangelistic function of Christian art music is more effective in concert halls for unbelievers, for even where the Word of God is refused, the music of redemptive grace can be accepted because of its beauty. Edgar argues for the important role of artistry in "the music of redemptive grace," that is, aesthetic language:

> Andre Malraux believed that in our century art has replaced the Christian belief in God, because we can no longer accept theological language, but we do accept aesthetic language. . . . A far greater burden is place on art than it is meant to have. . . . If there are spiritual forces in music which stem from idolatry, there are also forces for the good, which stem from the wise service of the Lord.[20]

Examples of such cases were already discussed in the section "The Redemptive Role of Music" in chapter 2. In general, the program note or the lyrics of Christian art music directly convey Christian truth with the help of its musical artistry.

In the field of education. Christian music teachers can evangelize students through relationships while teaching any musical piece. However, in order to teach Christian art music thoroughly, a hymn text, Christian truth, the Gospel, or the story of the Bible has to be told for a student to understand such music or musical expression. In other words, by virtue of the various programmatic features of Christian art music, teachers can convey God's Word. Actually, this author finds it natural to explain God's truth not only to Christian students but also to unbelieving students in the name of musical expression while teaching Christian art music.

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[20]Edgar, *Taking Notes of Music*, 98-100.

As the Completion of the Ultimate
Purpose of Common Grace

Two kinds of virtues by Jonathan Edwards can be applied to Christian art music. In his dissertation, "The Nature of True Virtue," Edwards divides virtue into "true virtue" and "secondary virtue" in light of morality, and he also relates virtue to beauty. In other words, he distinguishes between some things that are truly virtuous and others that only seem to be so.[21] While Edwards regards true virtue (true beauty) as "love to God" or "love to others in love to God," he sees the beauty in the external world (analogous to the spiritual world) as a secondary or inferior virtue, where there is beauty of order and some images of true, spiritual, and original beauty. Music is an example of this secondary virtue, as uniformity and proportion in the midst of variety. Arguing that a disposition to approve of the harmony of good music is not the same as true holiness or a truly virtuous disposition of mind, Edwards says the secondary virtue has nothing of the nature of true virtue.[22]

His classification of virtue is significant, for it actually deals with special (redemptive) grace and common grace. True virtue according to Edwards is the human's love through God's special grace either to God or to humans. The secondary beauty reflects God's existence or beauty through image or resemblance, which is the same concept of common grace through general revelation of God.

Although Edwards did not include music in his true virtue, when thinking of moral and spiritual beauty in music, that is, the intention of works composed for others'

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[21]Jonathan Edwards, *The Nature of True Virtue* (Ann Arbor: The University of Michigan Press, 1960), 2.

[22]Ibid., 27-40.

benevolence with God's love, especially works composed for the glory of God, the Being

of all beings, could belong to true virtue. Additionally, the practice by performers of

those works also could belong to true virtue. In other words, while the beauty of music

can be regarded as a secondary beauty, the musical activity of Christian music can belong

to true beauty. When someone composes praise music for God, the beauty of the music

itself can show only the secondary beauty, but how can the music be separated from

praise? Or how can the redemptive grace in a biblical text or title be separated from its

music of common grace? In short, although Edwards does not mention the aspect of true

spiritual beauty in secondary beauty, a third realm between true beauty and secondary

beauty has to be made.

Thankfully, Abraham Kuyper shows the existence of the third realm,

discussing the ultimate purpose of common grace. According to Van Til, Kuyper

observes that common grace has not only an independent role but also continuity with

special grace: "without special grace common grace would have had no purpose,"[23]

making the relationship between common grace and special grace not as separate

(dualistic) but as overlapped. Kuyper argues that common grace gives special grace "a

basis for operation."[24]

Kuyper's view can be successfully applied to the musical world through

Christian music, especially through Christian art music. Actually, since art music only

expresses God's common grace, His musical beauty is preferentially emphasized, so

listeners often cannot recognize His redemptive grace, even though any art music can be

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[23]Henry R. Van Til, *The Calvinistic Concept of Culture* (Grand Rapids: Baker Academic, 2001), 119.

[24]Ibid., 121.

redeemed by Christian performers. Only through Christian music, especially through Christian art music can common people share God's beauty and His truth. As a result, Christian art music is a very good example of accomplishing the ultimate purpose of common grace. This completion of the ultimate purpose of common grace is also related to the intention and reception of composers, performers, and listeners, which will be discussed in the next chapter.

CHAPTER 4

INTENTION AND RECEPTION OF MUSIC
IN LIGHT OF COMMON GRACE
AND SPECIAL GRACE

As mentioned in the previous chapter, the ultimate purpose of common grace is

the revelation of special grace. In this sense, music's ultimate purpose or the supreme

intention of music makers has to be to glorify God, that is, to praise Him and proclaim

His truth. However, there is often controversy whether instrumental music, which has no

text to convey truth, can contain God's special grace in light of music makers' intention

or music consumers' reception. (Performers can be both music makers and music

consumers.)

Discussing wordless music, Richard Viladesau argues, "Great music can be

sacred and has a place in Christian worship, even if it has no explicit connection with the

message," because of its revelation of beauty.[1] Can great music be sacred only because of

its intrinsic beauty? Harold M. Best also argues for the neutrality of music. In his book,

Music through the Eyes of Faith, "making a defense for musical pluralism,"[2] he argues

that all good music can be an offering to God:

> There is nothing un- or anti-Christian about any kind of music. By the same
> token, there is no such thing as Christian music. . . . There is no scriptural way to

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[1]Richard Viladesau, *Theology and the Art: Encountering God through Music, Art and Rhetoric* (New York: Paulist Press, 2000), 47.

[2]Harold M. Best, *Music through the Eyes of Faith* (San Francisco: HarperSanFrancisco, 1993), 8.

answer these questions other than to say, right at the outset, that the doctrine of common grace helps us understand why all music, flowing out of the creativities of a thousand cultures, subcultures, lifestyles, and belief systems can be good. And from within these, all good music should be offered to a Creator for whom a thousand tongues will never suffice.[3]

Is there really no difference to God or for His glory between Christian music and other music? Although nobody can be absolutely sure what is the best way of glorifying God with music, in this chapter several classifications will be examined, including music composed or performed with specific stated intentions and the reception of musical works by performers and listeners, each in light of the concepts of common grace and special (redemptive) grace. In today's consumer-driven society, we are conditioned to believe that everything is for our immediate gratification; this egocentric perspective is applied to every area of art or life, but the intentions of music makers—firstly, composers and secondly, performers—should be considered from God's prospective by music consumers—firstly, performers and secondly, listeners.

The Intentions of Music Makers

Since I know, O my God, that You try the heart and delight in uprightness,
I, in the integrity of my heart, have willingly offered all these things.
(1 Chr 29:17a)

Two Intentions in the Bible

In the Bible there are two kinds of music. While there is praise music (the Psalms, for example), there is also music that is unrelated to faith. The following quotation, a description of David's praise music by Augustine, shows the essence of praise music, which is the same as the intention of a composer or performer in praise music, in other words, a dedication to God:

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[3]Ibid., 52.

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He was a man skilled in the shaping of songs, but one who loved the harmony of music less as a common emotional indulgence than as a religious dedication to His God, who was the true God. And it was to serve Him that David made use of music in order to express a tremendous truth by means of mystical symbols.[4]

Meanwhile, Isaiah 5:12 describes a different type of music: "Their banquets are accompanied by lyre and harp, by tambourine and flute, and by wine; But they do not pay attention to the deeds of the LORD, Nor do they consider the work of His hands." Such musical activity might belong to human cultural activities as entertainment music, which is prevalent in this world. Music for the sake of art can also belong to this category. People, including Christians, cannot escape from cultural activities related to sin while living in this world, for they are only sinful humans, and earth is not heaven. Nevertheless, godly Christians as citizens of heaven follow God's leading also in cultural activities. The difference between the two kinds of music in the Bible is primarily the intention of music makers: for God's glory or for humanity's pleasure regardless of God; that is, the different loves of Augustine's two Cities. (Both music for God's glory and music for people's elevation in God's love might belong to a love of God.)

Since there is no perfect intention for God's glory in the heart of sinners, the criterion for distinguishing the two orientations is whether God's special grace is present or not. In other words, if there is Christian truth stated explicitly in a musical piece, such as praise, God's Word, a dedication to God, etc., one can surmise that the composer may have created the music for God's glory, though there are some works related to Christian truth made without or apart from a composer's faith in Christ. The following

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[4]Aurelius Augustine, *City of God*, ed. and abridged Vernon J. Bourke (New York: Image Books, 1958), 372.

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classifications in culture or life, including music, are made according to the presence of special grace.

Classification by Abraham Kuyper

Abraham Kuyper (1837-1920) describes a "twofold influence of special grace upon common grace": indirect and direct. While indirect influence is seen in world history that proves the worth and usefulness of Christianity for culture, direct influence is seen through the "Abnormalists" (the twice-born).[5] He explains that when special grace permeates one's whole being, the kingdom of heaven appears here and now. This is "the task of the church as an organism in the realm of common grace": "to fulfill the common cultural mandate for the sake of the king" in distinction from preaching and evangelism.[6]

In his book, *Common Grace* (*Gemeene Gratie*), Abraham Kuyper describes four types of living according to the concept of common grace and special grace as follows:

(1) The terrain of common grace that has not been influenced by special grace.
(2) The terrain of the instituted church, which arises solely within special grace.
(3) The terrain of common grace that is illuminated by the light of the candle of special grace
(4) The terrain of special grace that uses the facts of common grace to serve her.[7]

Kuyper's classification of culture or living shows how Christians can directly promote special grace in the context of the non-Christian world. Actually, this classification of Kuyper gave the author the theme of this dissertation, "Christian piano art music."

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[5]Henry R. Van Til, *The Calvinistic Concept of Culture* (Grand Rapids: Baker Academic, 2001), 123.

[6]Ibid., 124.

[7]Abraham Kuyper, *Gemeene Gratie* II (Kampen, The Netherlands: J. H. Kok, 1907), 680. Partially translated by Lydia Kim-van Daalen.

However, there is some difference between Kuyper's idea and the author's, for there might be common grace everywhere, even in the area of special grace of Kuyper's category (2). Figure 4 is a diagram simplifying his classification, which shows the influence of special grace in the common world.

(2)   (4)   (3)   (1)

(+: special grace, ///: common grace)
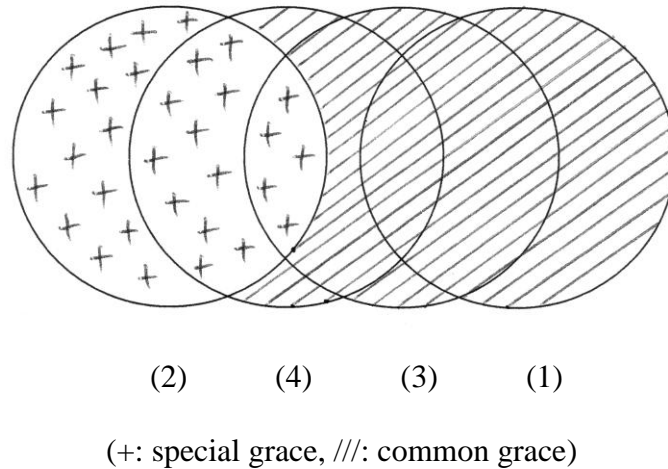
Figure 4. Kuyper's view of culture in light of
common grace and special grace

This classification can also be applied to that of music in light of the composer's intention. The first terrain which Kuyper exemplifies as the world where the gospel has never been told can be equated with *music not related to the Christian's faith*. The second terrain which he says "exhibits itself in those instituted churches" includes *praise music sung and played in worship*. However, in the application to the area of music, here is also God's common grace, for music itself is from God's gift of common grace, regardless of His redemption. The third terrain which is regarded as the life of unbelievers "illuminated by the light of believers" relates to *Christian art music by non-Christian composers influenced by Christianity*. The fourth terrain, which Kuyper

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emphasizes as "the life of confessors of Christ outside of the instituted church," can be *Christian art music in concert halls by Christian composers*.

Although God is glorified through all four categories of music, the second and the fourth categories are more significant, since they directly involve the Christian faith and might be dedicated to God. While the second category of music, praise music in the church, can glorify God among believers, the fourth category of music, Christian art music in concert halls, can glorify God among not only believers but also unbelievers, conveying the beauty of God and also the gospel of Christ.

Kuyper's classification is very significant because he relates common grace to special grace. Although Calvin refers to both antithesis and common grace in culture (without using the terms), he does not discuss their relationship. Dealing with both special grace and common grace, Kuyper describes how Christians should relate them in their lives, resolving the problems in their interrelationship, and finding the balance between them.

Classification by Francis Schaeffer

Citing the heavenly scene and praise in Revelation 15:2-3, Francis Schaeffer (1912-1984) says as follows: "Art does not stop at the gate of heaven. Art forms are carried right into heaven. Is there any Platonic separation here? Not a bit."[8] Kuyper also makes the similar point that "culture has an eternal future, with the restriction that all that

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[8]Francis A. Schaeffer, "Art and the Bible," in *A Christian View of the Bible as Truth*, vol. 2 of *The Complete Works of Francis A. Schaeffer: A Christian Worldview* (Westchester, IL: Crossway Books, 1982), 390.

was interwoven with sin will perish, but that the germ, the substance and basic meaning, will be continued in the new earth."[9]

Schaeffer classifies art from two aspects: the artists' works and their intentions. First, he discusses "three basic possibilities concerning the nature of a work of art"[10] in this world, which can be applied to music, especially art music in a broad sense. The first view is "art for art's sake," which, he thinks, is quite misguided, for "no great artist functions on the level of art for art's sake alone." It means that art music is always based upon a certain worldview or religion. Such an idea can also be related to the nature of humans as worshipers.

The second view is art as "an embodiment of a message," which can "reduce art to an intellectual statement." Less artistic Christian art music belongs to this area. Many Christian art musical pieces can be ignored because of the lack of artistry in the musical world. Even great composers can sometimes reduce artistic factors in order to emphasize Christian truth. On the other hand, in the aspect of composers' intentions, God might still cherish this kind of music.

The third view is that "the artist makes a work of art . . . showing his world-view," which Schaeffer thinks is desirable. This can be applied to very well crafted Christian art music. Schaeffer's attitude here is very similar to Olivier Messiaen's ideal music, which contains both high artistry and Christian (Catholic) faith. In addition, Schaeffer points out a common mistake: "Many seem to feel that the greater the art, the

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[9]Van Til, *The Calvinistic Concept of Culture*, 121.

[10]Schaeffer, "Art and the Bible," 395-96.

less people ought to be critical of its world-view. This must be reversed."[11] In other

words, people must be more critical of the worldview or the composers' intention when

they encounter great art music. In this respect, Viladesau's statement of great music—

"great music can be sacred"—mentioned above should be scrutinized.

Secondly, Schaeffer also classifies four kinds of artists in light of their faith,[12]

which bears some resemblance to Kuyper's classification according to common grace

and special grace. Schaeffer's classification can be directly applied to the musical field.

The first category is the born-again Christian, who makes music for God's glory, which

equates to both Kuyper's fourth terrain of special grace and second terrain of special

grace and common grace. The second category is the non-Christian who makes music,

expressing his own worldview or his glory, which equates to Kuyper's first terrain of

mere common grace. The third category is the artist who is non-Christian but produces

music influenced by Christianity, which equates to Kuyper's third terrain. The fourth

classification is the born-again Christian who makes music without any connection to his

faith. The fourth one is perhaps the most distressing case (which Kuyper never

mentioned), but there are not a few Christians who belong to this category, which might

be caused by aestheticism or pluralism from post-modernism. Under the name of music,

they allow any worldview or religion to be the basis for their music. The works and

statement of Korean composer Unyoung Na (1922-1993) can be an example. Although

known as a composer who wrote many Christian hymns, he also composed operas based

on Korean history and stories related to Buddhism, the traditional Korean religion. His

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[11]Ibid., 401.

[12]Ibid., 402.

composing of Buddhist hymns is often the subject of controversy. Na said of himself, "I composed Buddhist hymns not as a Christian but as a musician," promoting a pan-religious orientation.[13] In this way, some Christian composers (self-described or otherwise) go as far as to accept other worldviews and express them through their works in the name of art. This category can be the opposite of the third category above, but both categories can be explained under the concept of pan-religious orientation or pluralism.

Synthesis

The above classifications can be reduced to two basic concepts. First, there is the concept of the "antithesis" between the kingdom of God and humanity alienated from God, which is caused by "special grace." Second, there is the concept of "common grace," which is given to all people, regardless of their relationship to God. These concepts can be synthesized into one diagram, in which the exact position, character, and function of Christian art music can be explained.

In order to develop this synthesis, composers' intentions and the characteristics of their musical pieces have to be classified into three circles: (1) Christian worship music, (2) Christian art music, and (3) art music, as shown in the diagram below (Figure 5). This offers an amplification of the intersection parts of Figure 1 in chapter 1 (p. 4). In order to concentrate on Christian art music, this diagram excludes popular music, ethno music, worship music for other gods, etc. In addition, since a composer's intentions can be multi-motivated, the classification is not free from reductionism. Nevertheless, it may help readers' understanding of the nature of Christian art music.

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[13]Jinyoung Kim, "Unyoung Na Composed Buddhist Hymns in Pan-religious Dimension," *Christian Today* [on-line]; accessed 3 April 2012; available from http://www.christiantoday.co.kr/view. htm?id=134320; Internet. Partially translated by the author of this dissertation.
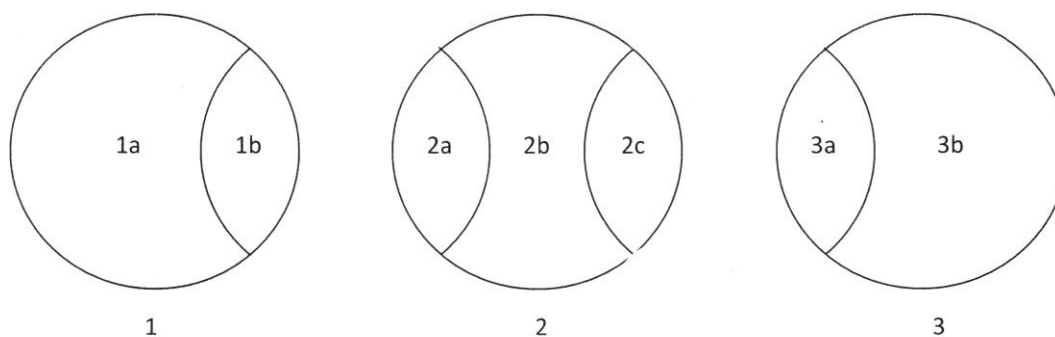
Figure 5. Classification of musical works according to composers' intentions

1b and 2a are overlapping parts between circle 1 and 2; and 2c and 3a are overlapping

parts between circle 2 and 3. Each circle (1, 2, and 3) and its parts (1a, 1b, 2a, 2b, 2c, 3a,

and 3b) can be explained as follows:

Circle 1: "Christian worship music" in corporate worship by Christian composers
      1a: General Christian worship music for voice(s) and instrument(s)
      1b: Comparatively artistic worship music requiring practice (more or less),
        e.g., church choir music or artistic offertory music for voice(s) or instrument(s)

Circle 2: "Christian art music" by Christian composers mainly for concerts, including
        Christian artistic worship music
      2a: Comparatively easy Christian art music by Christian composers which can
        also be performed in churches
      2b: General Christian art music by Christian composers mainly performed in
        concert halls
      2c: Music for art dedicated to God by Christian composers

Circle 3: "Art music," including "Christian art music by non-Christians"
      3a: Christian art music by non-Christians
      3b: "Music for the sake of art" regardless of one's faith

This specified classification of circle 2, including 1b and 3a, corresponds to Christian art

music. It will be examined more in chapters 6-9, introducing categorized and selected

repertoire for Christian piano art music.

The most important fact is that all music is fundamentally God's gift, that is, from God's common grace. The diagram below (Figure 6) reductively shows the above "classification of works" (Figure 5) in light of common grace and special grace.

+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music
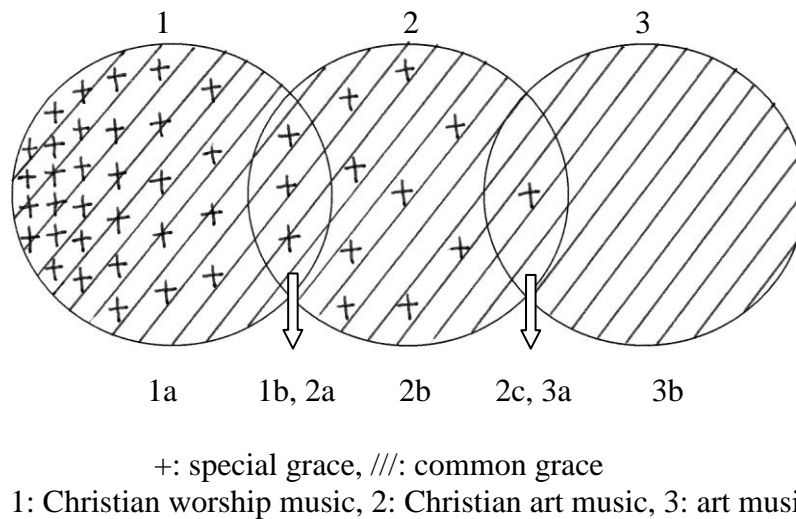
Figure 6. Classification of works in light of
common grace and special grace

Christian art music by non-Christian composers. Sometimes Christian truth can be treated merely as subject material for musical works by non-Christian composers. In other words, they can use Christian truth for their art music. Both Kuyper and Schaeffer mentioned this area (3a of Figure 5). Accordingly, in chapters 6-8 there are several examples of this kind of Christian art music. Someone can question its validity, but it can be Christian art music, because it contains Christian truth. In other words, in spite of the lack of the composer's intention of praise, Christian truth can be proclaimed through these works and used for God's glory: "What then? Only that in every way, whether in pretense or in truth, Christ is proclaimed; and in this I rejoice" (Phil 1:18).

Reception

In those days there was no king in Israel;
Everyone did what was right in his own eyes.
(Judg 21:25)

To the pure, all things are pure;
but to those who are defiled and unbelieving, nothing is pure.
(Titus 1:15)

The activity of reception can be considered in two points related to faith. First, while some Christians read and understand Bible verses according to the context and seek God's intention, others sometimes read and interpret and apply passages in their own way. Although both cases can be allowed in God's sovereign guidance, the former might be safer than the latter, for in the latter case, many private factors can affect their thoughts. Second, Christians can freely eat everything including "a sacrifice offered to an idol" with their freedom from faith, although they must think of glorifying God and loving their neighbors (1 Cor 10:14-33). In other words, Christians can receive all things in Christian faith, although they must sometimes choose or refuse something for others' benefit.

The process of receiving or interpreting musical pieces has some similarity to the above examples. While some performers play certain musical pieces considering the composer's intention, others may play them either according to a broader sense of musical feeling or as an expression of faith. Listeners have even more freedom. Especially in the case of hearing instrumental music without possessing any particular background knowledge about it, listeners receive it according to their experience and conditioning. Thus, in spite of the composer's intentions, performers or listeners can change the category of music on their own terms. For example, they can understand or

interpret a certain piece, changing it from praise music to music for music's sake or from music for music's sake to praise music. Here performers can be both music makers and music consumers (receivers). The difference of the activity of receiving music arises from how music consumers deal with the music makers' intentions. In some sense, it can be compared to the difference between "formal aesthetics," putting emphasis on musical analysis or an intrinsic examination of the composer's intention, and "reception aesthetics," which is more concerned with the music consumer's perspective.

Eduard Hanslick (1825-1904), Austrian music critic and aesthetician, emphasized the view of compositions more than the view of listeners in his treatise, *Vom Musikalisch-Schönen* (The Beautiful in Music). Nonetheless, he described the concept of reception theory as "subjective response to . . . music":

> The discussion of the 'subjective impression' of music (chapter 4) anticipates modern reception theory in distinguishing between the nature of the musical work as aesthetic object and the activity of the listener. Hanslick upholds the postulate of aesthetic autonomy, asserting that 'aesthetic contemplation cannot be based on any circumstances existing outside the art-work itself.' The foundations of a formalist aesthetic present in chapters 3 and 4 are extended in the fifth chapter, which distinguishes between the active aesthetic contemplation of music as 'composition' and the passive, unreflective or 'pathological' reception of music as mere sound stimulus, associated with the aesthetics of feeling. (Subjective response to the basic acoustic and timbral qualities of music, Hanslick argues, is outside the bounds of aesthetic analysis proper.)[14]

Meanwhile, insisting that analysts' music is not the same music heard by most actual listeners, musicologist James Obelkevich pointed out, "We have learnt much about the producers of music; the listeners remain a great unknown."[15] He described two areas

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[14]Grove Online s.v. "Hanslick, Edward" [on-line]; accessed 8 April 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/12341?q=hanslick&search=quick&pos=1&_start=1#firsthit; Internet. Grove Online is a subscriber-only service.

[15]James Obelkevich, "In Search of the Listener," *Journal of the Royal Musical Association* 114 (1989): 102.

that affect listeners: "extra-musical factors" and "inner world of feeling, selfhood and personal identity," which means that "the story of their taste in music is the story of their life."[16]

For example, if there is a biblical text or hymn tune in certain music, performers or listeners can understand it as Christian music, for the text or hymn tune as an extra-musical factor works in the music. At the same time, performers or listeners can differently understand the same music according to their own experiences and conditioning. In other words, each reception depends on one's worldview or social background. While Christians generally regard hymn variations as praise music because of the familiar hymn tune, for non-Christians, hymn variations can be heard as a mere musical work according to the genre of music being presented (such as classical variations). Moreover, for the Christians who hold to the theology that all music is equally praise music, the extra-musical factor such as a hymn tune might have no particular meaning as praise music.

Musicologist Christopher Ballantine more specifically discusses the reception of the extra-musical factor, using three levels of listeners, "A," "B," and "C," about the meaning of familiar quoted materials (e.g., hymn tune in hymn variations):

> A concerns himself only with the 'musical' relationships in the work: for him the piece is abstract. B hears the musical relationships, but he also associates with the quotations, trying to establish their relevant connotations. . . . He seeks the 'narrative' content of the work: for him the piece is programmatic. C hears the musical relationships, grasps the program, but knows that the meaning of the piece cannot be *reduced* to its program. . . . He hears the piece 'musico-philosophically.'[17]

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[16]Ibid., 107.

[17]Christopher Ballantine, "Charles Ives and the Meaning of Quotation in Music," in *Music and Its Social Meanings* (New York: Gordon and Bleach Science Publisher, 1984), 86.

For example, for listener "A," hymn variations can be understood as mere art music in an abstract sense; for listener "B," hymn variations can be heard as a hymn being expressed more deeply than the meaning of the associated hymn text; for listener "C," hymn variations can be new music involving hymn tunes. As a result, the same work (hymn variations) can be interpreted as abstract (by "A"), programmatic (by "B"), or new music with aspects of programmatic music, which can be again received as praise music or not (by "C").

Likewise, certain musical pieces can be variously received according to the music receiver's background, which could involve education, feeling, experience, musical ability, theology, faith, etc. The following section discusses various examples of musical reception.

Several Examples of Reception of Music

The following examples of reception might be the representative opinions of Christians and the imaginary opinion of unbelievers. The reception of vocal music is excluded here, because text brings very specific, verbal associations to a piece, and because the overall purpose of this study is to concentrate on Christian piano art music. Although there is a type of reception similar to the composer's intention, this cannot be perfectly conveyed to listeners. While many performers actively pursue and attempt to convey the composer's intention, Christian performers and listeners will often internalize music as their own praise to God.

Reception Based on Theology

The reception of a musical piece can vary according to a listener's theology on

music. The following three examples with diagrams (Figures 7-9) show the different

relationships between common grace and special grace in three categories of music. The

meanings of the three circles and the symbols (///; +) are the same as in Figure 6.

Hinson's theology and reception. Dr. Maurice Hinson is a senior professor of

piano in the School of Church Ministries at the Southern Baptist Theological Seminary

(SBTS). His view can be summarized thus: "All music can be praise music."[18] Therefore,

there is no difference between Christian worship music, Christian art music, and art

music (Figure 7). In his view, we can praise God with all musical genres. Hinson's view

can be a representative one for some Christian performers. His idea is related to

redeeming music, as in chapter 2. He says that he equally feels praise while he is playing

the piano and while he is listening to any musical pieces. His primary concern is musical

excellence for God's glory. In other words, he believes that God can be glorified with the

beauty and skillfulness of music, regardless of the intention of composers.

+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music
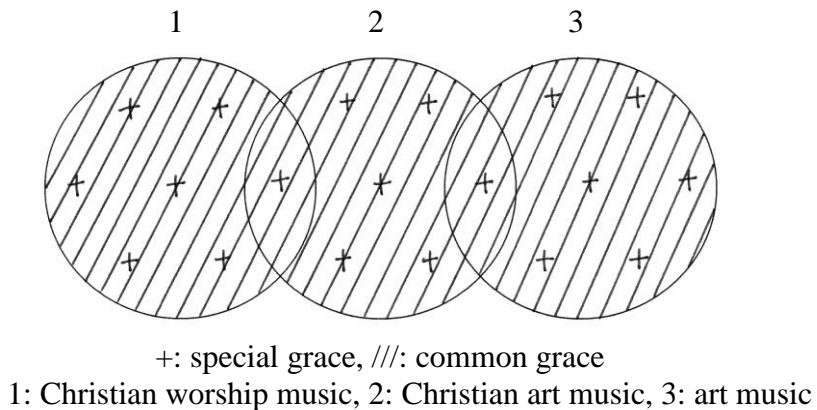
Figure 7. Hinson's reception

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[18]Maurice Hinson, interview by author, Louisville, KY, April 14, 2011.

Johnson's theology and reception. Dr. Eric Johnson is a professor of Christian psychology and pastoral care, also at the SBTS. He is also a music lover and amateur musician. For him, common grace (creation grace) is a very important issue not only in investigating Christian psychology but also in appreciating music. His reception is similar to Hinson's view, but there is some difference: "Since all music is from God, it can be praise music, but there is some difference according to the musical styles or the extent of existent programmatic factors in it."[19] In other words, he acknowledges that Christian music, including Christian art music, reveals more of God's special grace (Figure 8).

+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music
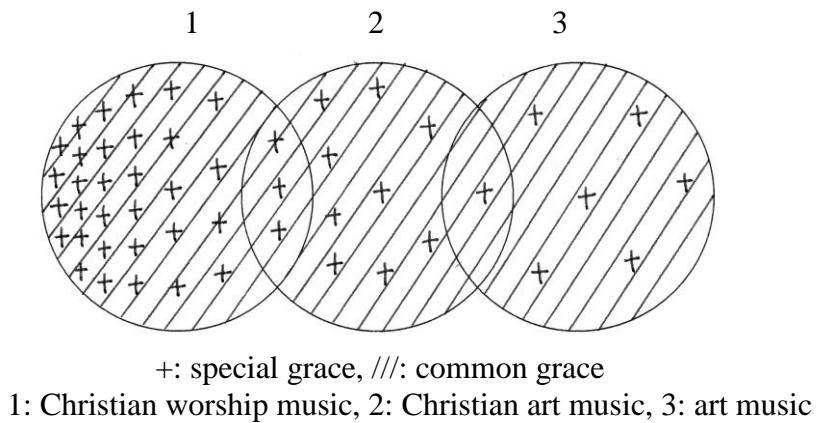
Figure 8. Johnson's reception

Best's theology and reception. Herold Best argues, "music making is neither a means nor an end but an offering, therefore an act of worship,"[20] in which he uses the term "worship" in a broad sense (Rom 12:1). Accordingly, all music from God's

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[19]Eric Johnson, interview by author, Louisville, KY, May 3, 2011.

[20]Best, *Music through the Eyes of Faith*, 15.

common grace can be an offering to God, which is in some sense similar to the activity of redeeming any music. However, there is a difference between his idea of offering and redeeming music, for redeeming music has a certain purpose of praising God or proclaiming His truth, while the offering as an act of worship does not need to express God's truth. Best does not accept the existence of Christian music or recognize the role of special grace in music. His position on the neutrality of music is as follows:

> From here on out, I take the position that, with certain exceptions, art and especially music are morally relative and inherently incapable of articulation, for want of a better term, truth speech. They are essentially neutral in their ability to express belief, creed, moral and ethical exactitudes, or even worldview. I also assume that no matter how passionately artists may believe what they believe or try to show these beliefs in what they imagine and craft, their art remains purposefully "dumb." Further, I maintain that artists and their works can be separated and their works are to be understood simply as handiwork.[21]

Moreover, he thinks the linkage between truth and handiwork is idolatry,[22] for "it is contrary to the doctrine of common grace."[23] Best exhaustively opposes that music is used as a means of conveying God's truth, but he seems to accept private praise through redeeming art music, as with the bass trombonist Doug Yeo's "making sacrifices of praise with Brahms, Beethoven, Stravinsky, and Copland" in the Boston Symphony.[24] Practically, it is difficult to imagine the offering without the notion of the sacrifice of praise to God (Heb 13:15). Nonetheless, Best's primary concept of music is related only to the doctrine of common grace. Thus, Figure 9 shows no special grace in music.

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[21]Ibid., 42.

[22]Ibid., 48.

[23]Ibid., 55.

[24]Ibid., 78.

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+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music
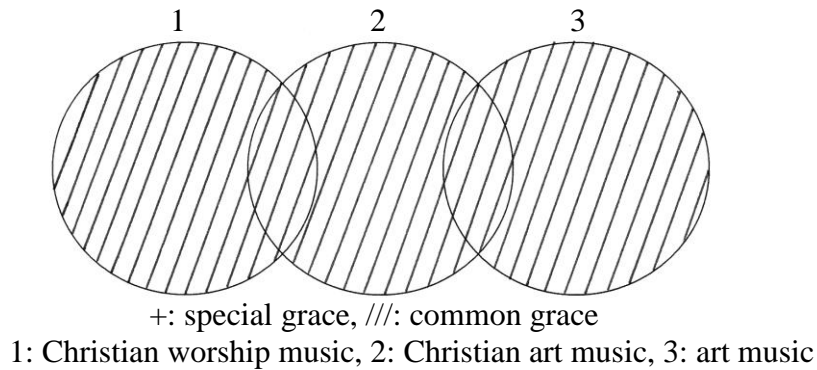
Figure 9. Best's reception

Reception by Two Types of Christians

Among Christians there are also differences in hearing music according to their respective backgrounds. For example, in the Korean Bible the word "music" is rarely used and its use mostly appears in the context of cultural activity or pagan culture, while the word "praise" is usually to convey musical praise. Meanwhile, in the American Bible the word "music" is often used in the context of musical praise, and musical praise is regarded as only one of the activities of praise. Accordingly, Korean Christians generally regard "praise" as Christian music and "music" as a cultural activity outside of church. For example, Korean churches use the term "praise ministry," as opposed to "music ministry" as it is used in the USA. Meanwhile, in American churches not only the use of the word "music" but also sometimes the performance of classical music in worship is accepted. The following examples show the differences in understanding the concept of music between Christians in the USA and Korea.

Betty's reception. Betty is a non-musician and is a member of the American church which the author attends. After the author's piano recital[25] with a program

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[25]Miya Choi, piano recital, December 3, 2010, Louisville, KY.

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composed of Christian piano art musical pieces and classical pieces, the reception of the audience was surveyed. The opinions of American church members were almost the same. They checked the following sentence in the questionnaire: "There is a different feeling between classical music and Christian art music, for Christian art music is more like musical praise, although classical music also lets me think of the beauty of God." Yet there were also some differences in understanding Christian art music according to each listener's musical background. Figure 10 is similar to Figure 6 (Classification of works in the section of "The Intentions of Music Makers," p. 68).

+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music
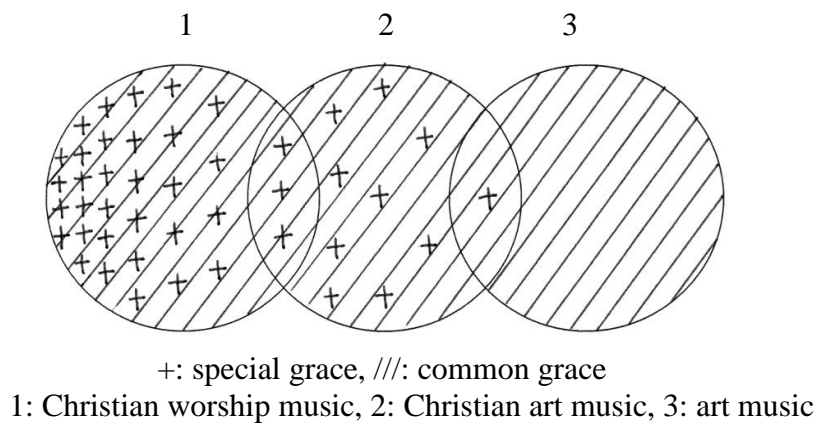
Figure 10. Betty's reception

Guilla's reception. Guilla is a Korean Christian and non-musician. She heard the CD of the author's recital above. Her response is a typical example of Korean Christians who do not perceive music as God's common grace. She checked the following sentence in the questionnaire: "There is a different feeling between classical music and Christian art music, for Christian art musical pieces remind me of God's word or the hymn texts and lead me to praise God, while classical music gives me only beauty

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of music regardless of God." Many Christians who have no idea of common grace or who regard art music as only a cultural activity would have the same opinion as Guilla's. Considering the reception, only special grace can be checked. Thus, in Figure 11 there is no symbol of common grace.
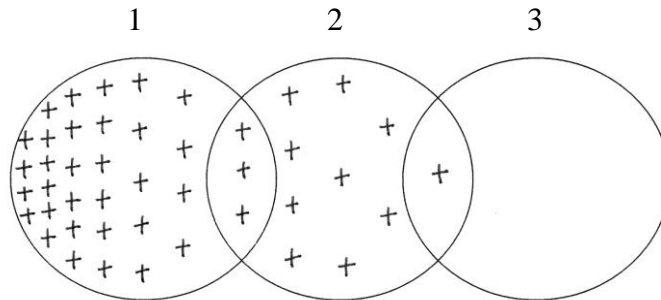
+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music

Figure 11. Guilla's reception

Reception by Unbelievers

Unfortunately, the reception of unbelievers was not surveyed for the recital mentioned above. Since they would have no concept related to common grace and special grace, they could only potentially agree with the existence of three categories of music, as in Figure 12. However, a few wise unbelievers might feel some beauty in music and relate it to a divine Maker (Figure 9). Additionally, for those who have heard of the gospel or are familiar with some hymn tunes, beauty of Christian art music, combined with the program notes could convey enough meaning to open their hearts to God.

1   2   3

+: special grace, ///: common grace
1: Christian worship music, 2: Christian art music, 3: art music

Figure 12. Unbeliever's reception

Conclusion

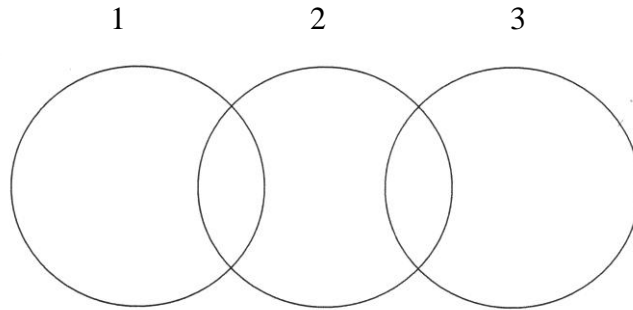All the ways of a man are clean in his own sight,
But the LORD weighs the motives.
(Prov 16:2)

The differences between the intention of music makers and the reception of music consumers have now been examined. Another question remains: how will God see the differences? As sinners with mixed motives, nobody knows which interpretation or reception of music pleases God superlatively. Since God sees only the center of one's heart, God's thought can be entirely different from ours.

David VanDrunen warns against judgments among Christians' decisions regarding cultural activities:

> Every Christian has the obligation to make morally responsible decisions about his cultural endeavors. But Christians must also be on guard against condemning other Christians' decisions about matters for which Scripture does not bind the conscience. We should be modest about claiming our own decisions and views about such things as the Christian view.[26]

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[26]David VanDrunen, *Living in God's Two Kingdoms: A Biblical Vision for Christianity and Culture* (Wheaton, IL: Crossway Books, 2010), 162.

Truly, any opinions in receiving music can be acceptable, as long as they are not contradictory to Scripture, yet this study intends to show serious concern for the intentions of music makers, for God sees a person's motivation or intention in any activity. Additionally, the above examples of reception by common Christians show perceived differences between Christian art music and general art music, which indicates that a musical piece can be understood according to the intention of the composer or the content of the piece. The reception by common Christians must be respected, for most audiences of Christian art music are made up of such people.

Finally, this chapter was written to show that the ultimate purpose of common grace as the revelation of special grace can be accomplished in music, especially in Christian art music. As mentioned above, regarding the intentions and reception of Christian musical activities, there are several occasions for this. Christian art music is composed mainly by Christian composers, but there is some Christian art music written by non-Christian composers. Christian performers can perform Christian music or any music as a form of praise to God. Listeners receive music according to their respective backgrounds, related to theology or musical education, etc. God's thoughts can be entirely different from ours, but within the finite creature's state, such a conclusion can be made: although Christians can glorify God through all music, God might be maximally glorified when the three hearts—the composer's, performer's, and listener's—altogether fully praise Him with the whole heart and with skillfulness.

CHAPTER 5

THE SIGNIFICANCE OF INSTRUMENTAL PRAISE

Instrumental Praise in the Bible

He then stationed the Levites in the house of the LORD with cymbals
with harps and with lyres, according to the command of David
and of Gad the king's seer, and of Nathan the prophet;
for the command was from the LORD through His prophets.
(2 Chr 29:25)

Praise Him with trumpet sound;
Praise Him with harp and lyre.
Praise Him with timbrel and dancing;
Praise Him with stringed instruments and pipe.
Praise Him with loud cymbals;
Praise Him with resounding cymbals.
(Ps 150:3-5)

They held harps given them by God and sang the song of Moses
the servant of God and the song of the Lamb.
(Rev 15:2b-3a)

God's Commandment and His Image

The Bible discusses various examples of instrumental praise. Above all, God

commanded instrumental praise to King David (through His prophets), which is shown in

the description of the process of purifying the temple by Hezekiah (2 Chr 29:25).

Accordingly, the command of Psalm 150 to praise God with various instruments should

be regarded as from God. King David made instruments for the purpose of praising God

(1 Chr 23:5). At Solomon's dedication of temple, singing with grand instrumental praise

is described (2 Chr 5:11-14), for example, "one hundred and twenty priests blowing

trumpets in unison." The scene of the reinstituted Passover by Hezekiah could be interpreted as an early style of independent instrumental praise: "While the whole assembly worshiped, the singers also sang and the trumpets sounded" (2 Chr 29:28a); "The Levites and the priests praised the LORD day after day with loud instruments to the LORD" (2 Chr 30:21b). God commands us to praise Him with musical instruments.

In Revelation 15:2 there appear even "harps of God." With many kinds of heavenly instruments, redeemed people will praise God forever. God will expect human musical praise not only of singing but also of playing instruments, for humans are created in His image, and He is the God who is not only singing (Zeph 3:17) but also blowing the trumpet (Zech 9:14). Therefore, according to God's commandment and according to His image, musical instrumental praise has to be made forever.

Terms Related to Instrumental Praise

It is very unfortunate that many different Hebrew words are simply translated into only one English word, "praise." For example, there are at least four Hebrew words related to musical activities that are translated into praise, such as *hallelujah* (הַלְלוּ יָהּ),

t^{e}hillâ (תְּהִלָּה), *zāmar* (זָמַר), and *šîr* (שִׁיר),[1] and among them *hallelujah* is used with instruments in Psalm 150:3-5, and one of the meanings of *zāmar* is "playing musical instruments."

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[1]"*t^{e}hillâ*: praise or song of praise (Isaiah 43:21; 60:18; Psalm 22:3; 147:1 etc.) / *zāmar*: make music in praise of God, singing to God (Judges 5:3; Psalm 27:6; 101:1; 104:33; 1 Chronicles 16:9 etc.), playing musical instruments (Psalm 33:2; 71:22; 98:5; 147:7; 149:3 etc.) / *šîr*: song, lyric song (1 Kings 5:12; Genesis 31:27; Isaiah 31:29 etc.), religious song in worship (Psalm 42:9; 69:31; 28:7; Nehemiah 12:46 etc.), specifically song of Levitical choirs with musical accompaniment (1 Chronicles 6:16,17; 13:8; 2 Samuel 6:5; 2 Chronicles 23:18 etc.)." F. Brown, S. Driver, and C. Briggs, *The Brown-Driver-Briggs Hebrew and English Lexicon* (Peabody, MA: Hendrickson Publishers, 2004).

Among several exegeses of the word "selah," which occurs in the Psalms seventy-one times and in Habakkuk three times, the possibility of instrumental interludes, preludes or postludes during the singing of psalms is supposed to take place:

> The exegesis of the term is rich but very diverse. A large number of the comments on the origin, meaning and purpose of the term "selah" fall into various categories, namely musical, poetic and liturgical. Among the musical explanations the most convincing are the proposals in which the term is identified with a pause in singing. The pause begins with a clang of the cymbals. It is also regarded as a "filled in" pause, that is, musical interlude. It could be either a prelude or a postlude.[2]

The term "higgaion" in combination with "selah" can also be related in some of the early translations to the sphere of instrumental music and rendered as "a song of the interlude."[3] Such instrumental interludes, preludes, or postludes during singing could have been among the early appearances of independent instrumental praise.

Kolyada says, "Musical instruments[4] are mentioned in no less than 25 books of the Hebrew Old Testament in a total of 146 verses, as counted by E. Kolari."[5] Herbert Lockyer, Jr. introduces each instrument according to the names translated by the King James Version, dividing into three groups—string (e.g., harp, lyre, psaltery, sackbut, viol), wind (e.g., cornet, dulcimer, flute, horn, organ, pipe, trumpet, silver trumpets), and

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[2]Yelena Kolyada, *A Compendium of Musical Instruments and Instrumental Terminology in the Bible* (London: Equinox Publishing, 2009), 164.

[3]Ibid., 157.

[4]According to Kolyada, strings are ʿasor (similar to the ten-stringed zither), nevel (the angular harp type or a bass lyre), kinnor (all representatives of the stringed group or a plucked stringed instrument of the lyre type), qaytros (an Assyrian stringed instrument), sabbᵉka (a type of angular harp), etc.; wind instruments are natural horns (qarnaʾ: the Assyrio-babylonian horn or trumpet, qeren: ancient Jewish aerophones, shofar: an ancient Jewish horn, yovel: a larger size shofar having a wide metal resounding bell), metallic horns (hatsotsᵉrah), and woodwinds (halil: double-reed instrument, mashroqitaʾ: the double oboe type, ʿugav: the flute type); percussion instruments are membranophones (tof: a frame drum) and idiophones (mᵉnaʿanʿim: sistrum or rattle, mᵉtsillot: similar to small cymbals, paʿamonim: tinkling metal pendants or little bells, tseltselim: cymbals or small cymbals). Kolyada, *A Compendium of Musical Instruments*, 29-126.

[5]Kolyada, *A Compendium of Musical Instruments*, 3.

percussion (e.g., bells, cymbals, sistrum, tabret or timbrels).[6] However, the organ listed as a wind instrument is not the same as today's pipe organ.[7] "Scholars suggest that the organ was probably the bagpipe. . . . Young's concordance suggests it was a lute or flute."[8]

The Psalms

The Psalms are the representative examples of musical praise in the Bible. While the original Hebrew title of the Psalms is *t^ehillîm* ("praises"), "the major Greek versions rendered another Hebrew word, *mizmor* ("song"), found often in the titles of individual psalms, as *psalmos*, and they gave the book the tile *Psalmoi* ("Psalms")."[9] The Hebrew noun *mizmōr* is related to the verb *zāmar*, meaning "to make music"[10] (or to play musical instruments), and the Greek word *psalmos*, meaning "impulse, touch of the chords of a stringed instrument."[11] The other name of the Psalms in the Septuagint is *Psalterion* (Psalter), which comes from the name of the musical instrument, the psaltery.[12] Discussing the types of the Psalms, Derek Kidner says, "Psalm (*mizmor*) and

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[6]Herbert Lockyer, Jr. *All the Music of the Bible* (Peabody, MA: Hendrickson Publishers, 2004), 43-63.

[7]Its origin can be traced back to the hydraulis invented by Ctesibius of Alexandria in Ancient Greece in about 300 BC. Grove Online, s.v. "organ" [on-line]; accessed 29 November 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/44010pg4#S44010.4; Internet. Grove Online is a subscriber-only service.

[8]Lockyer, *All the Music of the Bible*, 53.

[9]C. Hassell Bullock, *Encountering the Book of Psalms: A Literary and Theological Introduction* (Grand Rapids: Baker Academic, 2001), 22.

[10]William D. Mounce, ed., *Mounce's Complete Expository Dictionary of Old & New Testament Words* (Grand Rapids: Zondervan, 2006), 548.

[11]Ibid., 1313.

[12]"An instrument of the zither family. . . . The term was derived from the Greek *psallein* ('to pluck with the fingers')." Grove Online, s.v. "Psaltery" [on-line]; accessed 19 March 2012; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/22494?q=psaltery&search=quick&pos=1&_start=1#firsthit; Internet.

song (*šîr*) are not completely distinguishable to us, but the former probably implied by its name that it was sung to an instrumental accompaniment."[13] Although today we can read only the poems, the Psalms were sung with instruments.

The existence of the independent instrumental praise interspersed with singing or without singing can be surmised in the Psalms, from passages such as: "Sing to Him a new song; Play[14] skillfully with a shout of joy" (Ps 33:3); "God has ascended with a shout, The LORD, with the sound of a trumpet" (Ps 47:5); "I will incline my ear to a proverb; I will express my riddle on the harp" (Ps 49:4).

The Short History of Instrumental Praise

Throughout the Bible there are two pinnacles of musical praise: King David's praise ministry (and by extension, Solomon's dedication of the temple) and the heavenly praise envisioned by John in Revelation, in which instrumental praise always plays an essential role. However, during the exile in Babylon instrumental praise declined:

> By the river of Babylon, there we sat down and wept, when we remember Zion.
> Upon the willows in the midst of it we hung our harps. . . .
> How can we sing the LORD's song in a foreign land?
> If I forget you, o Jerusalem, may my right hand forget her skill (Ps 137:1-5).

Although there was a revival of the grand musical praise with instruments at the dedication of the wall of Jerusalem by Nehemiah (Neh 12:27-43), general musical praise activities with instruments decreased according to the regression of the Israelite's faith. Finally, in Amos 5:23, God refuses all formal musical praise, including instrumental

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[13]Derek Kidner, *Psalms 1-72: An Introduction & Commentary on Books I and II of the Psalms* (London: Inter-Varsity Press, 1973), 37.

[14]The Hebrew word נָגַן (nāgan) means "to play a stringed instrument." Mounce, ed., *Mounce's Complete Expository Dictionary*, 990. Martin Luther translated this sentence as follows: "Spielt schön auf den Saiten mit fröhlichem Schall" (Play beautifully on the strings with joyful sound).

praise, because of their lack of justice and righteousness.

According to Donald P. Hustad both percussion and wind instruments "were gradually eliminated from use during the period of the Second Temple," and by the time of Christ, "only string instruments were used in temple worship" (instruments were not associated with synagogue worship). And after the destruction of the temple (A.D. 70), sacrifices and the use of instruments ended.[15] Although Jesus sang a hymn with his disciples at the conclusion of the Last Supper (Matt 26:30), there is no mention of instrumental praise. Paul mentioned instruments as a means of metaphor, but he did not specifically encourage instrumental praise. The New Testament (except for Revelation) is silent on instrumental praise.

The Suppression History of Instrumental Praise

Going through a period of its absence, instrumental praise had often been misunderstood or ignored and regarded as being inferior to vocal praise in conveying the message of praise in church history. Hustad finds the reason for the suppression of instrumental praise in the worship of the New Testament:

> The probability that New Testament congregations used only vocal music would seem to be confirmed by the early church fathers, all of whom rejected instruments; to this day they are absent in most Eastern Orthodox traditions. In the Western church, as well, instrumental music has been opposed from time to time, both before and since the Reformation.[16]

The following two sections summarize two representative periods in church history, during which there was suppression of instrumental praise.

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[15]Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 149.

[16]Ibid.

The Early Church to the Fifth Century

James McKinnon offers this explanation for the absence of instrumental praise

in the early church:

> In working with early Christian references to music one comes gradually to distinguish four principal categories of material. The most obvious perhaps is that chorus of denunciation directed against pagan musical customs, concentrating with special fervor on musical instruments. . . . The third consists in musical images or figures of speech.[17]

While Clement of Alexandria (c.150-c.215) condemned the use of musical instruments at

banquets, his writing offers the earliest examples of musical imagery or instrumental

allegory: the New Song equates to Christ, a trumpet is the gospel, the tongue is the

psaltery of the Lord, musical instruments are symbol of war, man is an instrument of

peace, etc.[18] In this way, musical instruments were associated either with a pagan banquet

of debauchery and immorality or with various allegory, but their real usage being ignored

in musical praise. Regarding this phenomenon, McKinnon explains, "In commenting

upon the instruments of the Psalter, the exegete would ignore their historical usage in

Israel and their contemporary usage in pagan society, and compose instead instrumental

metaphors."[19]

Although this tradition of musical allegory had still continued into the fifth

century, Augustine (354-430) supported using instruments in praising God. Discussing

the different structures of a lyre and a psaltery (harp) in his Exposition 2 of Psalm 32:2

(Psalm 33:2), Augustine allegorically suggested the different human godly responses:

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[17]James McKinnon, *Music in Early Christian Literature* (New York: Cambridge University Press, 1987), 1.

[18]Ibid., 30-33.

[19]Ibid., 6-7.

since the lyre has a wooden sounding-board below, the person who plays the lyre must

thank God throughout all of his earthly life either in good fortune or misfortune; since the

psaltery has it above, one must sing psalms to God with the psaltery with ten strings,

turning one's thoughts to the higher gifts of God, including heavenly doctrine like the

Ten Commandments.[20] Although his interpretation of the relationship between

instruments and praise is allegorical, it is meaningful that Augustine precisely describes

ancient instruments and biblically allows using instruments in praise.

In his commentary of Psalm 67, Augustine distinguished psalm from song,

mentioning the use of real instruments: "since a song is pronounced with the mouth, but a

psalm is sung together with a visible instrument, psaltery, it appears that by a song the

mind's understanding is signified and by a psalm the body's activities."[21] From his

explanation, the following fact can be ascertained: the Psalms are songs with instruments,

while other songs are for voice alone.

Meanwhile, Theodoret of Cyrus (c.393-466) saw Psalm 150 as a historical fact,

not as musical allegory, but he thought that God did not like the sound of instruments,

citing Amos 5:23:

> The Levites employed these instruments long ago as they hymned God in his holy
> Temple, not because God enjoyed their sound but because he accepted the intention
> of those involved. That the Deity does not take pleasure in singing and playing we
> hear him saying to the Jews: 'Take away from me the sound of your songs; to the
> voice of your instruments I will not listen' (Amos 5:23). He allowed these things to
> happen because he wished to free them from the error of idols. . . . thus avoiding the
> greater evil by allowing the lesser, and teaching perfect things through the
> imperfect.[22]

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[20]Aurelius Augustine, *Expositions of the Psalms,* vol. III/15 of *The Works of Saint Augustine: A Translation for the 21st Century,* trans. Maria Boulding (Hyde Park, NY: New City Press, 2000), 396-98.

[21]McKinnon, *Music in Early Christian Literature*, 158.

[22]Ibid., 106.

In reality, what God disliked in Amos 5:23 is not their singing or playing instruments but their ungodly heart or activities. However, the early fathers with "patristic musical Puritanism"[23] generally denounced not only pagan music but also using all musical instruments. Giving examples of biblical use of instruments in 1 Corinthians 13:1, 14:6, and some writings of Clement of Alexandria, John Arthur Smith also describes early Christian attitudes to musical instruments:

> The early Christian attitude to musical instruments thus seems to have been that the characteristics of the biblical instruments could be used allegorically and metaphorically in exegesis, homily and moral instruction, for purposes of edification. However, Christians should not play the instruments because in the contemporary world such instruments were associated with paganism, moral degeneration and war. For these reasons, it seems, early Christian music was entirely vocal.[24]

The Reformation in the Sixteenth Century

According to Yelena Kolyada, Bible scholars of the thirteenth to sixteenth centuries, including Hugh of St. Cher (1200-1263), Nicolo di Mallermi (fifteenth century), Martin Luther (1483-1546), etc., "repeatedly underline the link between Old Testament instruments and Christian dogmatics, and often draw parallels between the ritual use of the instruments by the ancient Jews and the musical tradition of the Catholic liturgy."[25] For example, Hugh associates "the sound of the shofar calling the assembly to complete the sacred rite" with "the peal of the church bells that announce the beginning of the mass."[26] Mallermi discusses three ways of praising God according to the different

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[23]Ibid., 1.

[24]John Arthur Smith, *Music in Ancient Judaism and Early Christianity* (Burlington, VT: Ashgate Publishing Company, 2011), 174.

[25]Kolyada, *A Compendium of Musical Instruments*, 182.

[26]Ibid.

procedures for performing psalms: singing without instrumental music (*cantico*), singing with a prelude of instruments (*psalmo del cantico*), and singing with a postlude of instruments (*cantico del psalmo*).[27] Accordingly, the role of instrumental music in the late medieval and Renaissance churches might have been mainly accompaniment of artistic vocal music. Kolyada discusses the prevalent understanding of instruments in those days: "the instruments are considered either as sacred or as metaphorical symbols of the 'voice of God' or of the human voice praising the Creator."[28]

The situation related to church music and spirituality around the Reformation is described by Wilson-Dickson as follows: "Behind the Christian music of the Middle Ages lie spiritual and musical developments in sharp contrast. The musical changes were creative, stimulating and positive, but they occurred alongside a depressing and shameful spiritual decline."[29] The spiritual corruption in the Catholic Church, evidenced such practices as the sale of indulgences, finally brought about the Reformation in Germany and Switzerland. The lack of congregational praise music in Catholic worship of the time[30] was also a clear sign of spiritual decline.

The prohibition of the instrumental praise in some branches of Protestant worship was enforced by prominent reformers, particularly Ulrich Zwingli (1484-1531) and John Calvin (1509-1564). The following statements describe the differing theologies of Martin Luther (1483-1546), who developed both Christian worship music for

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[27]Ibid., 183.

[28]Ibid., 186.

[29]Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Lion Publishing, 1992), 55.

[30]Lorenzo Bianconi describes this: "The Catholic, in church, listens without singing." Lorenzo Bianconi, *Music in the Seventeenth Century*, trans. David Bryant (Cambridge: Cambridge University Press, 1987), 134.

congregation and Christian art music, and Zwingli, who forbade almost all music in worship:

> Zwingli's main goal was to restore biblical faith and practice. But in the exact content of this program he differed from Luther, for while the German was willing to retain all traditional uses that did not contradict the Bible, the Swiss insisted that all that had no explicit scriptural support must be rejected. This led him, for instance, to suppress the use of organs in church, for such instruments—as well as the violin, which he played expertly—were not to be found in the Bible.[31]

In other words, their theological differences were from the conflict between the normative principle and the regulative principle in interpreting the Bible. Meanwhile, Calvin thought only psalms could be sung in worship, and singing in harmony and the use of any kinds of instruments were forbidden, for the New Testament only recognizes psalms as material suitable for Christian song.[32]

The phenomena in churches around the sixteenth century are well described in Lorenzo Bianconi's following sentences:

> This poetic and musical heritage [German community singing with strophic melodies and texts] was itself rejected by the more 'strictly' orientated of the Reformed Churches (the Calvinists and Zwinglians of Switzerland, Holland and North America) with the sole authorization of monodic singing of the psalms and the total exclusion of art music from divine worship. In short: the Catholic, in church, listens without singing; the Calvinist sings without listening; the Lutheran both listens and sings—simultaneously![33]

Here, while singing means simple congregational worship songs with or without instruments, listening involves artistic Christian music of both voices (alone or with instruments) and instruments playing independently. As a result, the representative

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[31]Justo L. González, *The Reformation to the Present Day*, vol. 2 of *The Story of Christianity* (New York: HarperSanFrancisco, 1985), 50.

[32]Wilson-Dickson, *The Story of Christian Music*, 65.

[33]Bianconi, *Music in the Seventeenth Century*, 134.

instrumental praise music such as the organ chorale preludes in the Baroque period could develop under the influence of Lutheran churches. Even so, not many works other than organ music were composed in the field of Christian instrumental music, when compared with vocal praise works.

Renaissance scholar Allan W. Atlas says, "Our knowledge of instrumental music before 1450 is scanty at best. There must have been a great deal, and it certainly played an important role in court, civic, and religious life,"[34] yet he also sees that "the maturing of a truly independent tradition of instrumental music" appeared in the sixteenth century.[35] Likewise, Donald Jay Grout explains, "Instrumental music in the first half of the seventeenth century was gradually becoming the equal, in both quantity and content, of vocal music."[36] Independent instrumental music unrelated to Christianity has developed since the sixteenth century, including instrumental genres like ricercar, fantasia, canzone, partita, toccata, theme and variations, suite, sonata, etc. As a result, while instruments were used in Christian music either as an accompaniment of vocal music or as an organ prelude dependent on the chorale tune, they were used in music for the sake of art outside the churches. In other words, it can be said that instrumental music developed more independently in the field of art music than in the field of Christian worship music.

However, there are various significant merits of independent instrumental music, as a sign of God's common grace, or a tool of His special grace, which can be

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[34]Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400-1600* (New York: W. W. Norton & Company, 1998), 215.

[35]Ibid., 367.

[36]Donald Jay Grout, *A History of Western Music*, rev. ed. (New York: W. W. Norton & Company, 1973), 328.

used for God's glory. Especially, the merits of instrumental praise can shine through the genre of Christian instrumental art music. Five of these merits are discussed in the following section: instrumental praise has a variety of sounds, it describes what words cannot, it has spiritual power, it involves the human body, and it can be easily redeemed.

Merits of Instrumental Praise Music

It Has a Variety of Sounds

People can make a wider variety of sounds with instruments than is possible with the human voice. Using a variety of instruments, musicians can not only play higher, lower, or louder than the human voice, but also make sounds unique to each instrument. Psalm 150 encourages people to praise God with various sounds of instruments, for our thanksgiving to God sometimes cannot be expressed well enough with only our voices. God might be pleased with all kinds of instrumental praise, for the diverse sounds of these instruments were also created by God. The variety of instrumental music can also be described according to the examples of instrumental groups such as solos, duets, trios, quartets . . . and several kinds of orchestras. In this way people can praise God with various sounds.

It Describes What Words Cannot

Sometimes instruments can describe what human language cannot. It could be similar to the case of humming or whistling with joy. In the exegesis of Psalm 33:3—"Sing to Him a new song; Play skillfully with a shout of joy"—Augustine describes the state of jubilation (a shout of joy) as the highest praise without words, which can also be applied to instrumental praise:

> Jubilation is a shout of joy; it indicates that the heart is bringing forth what defies speech. To whom, then, is this jubilation more fittingly offered than to God who surpasses all utterance? You cannot speak of him because he transcends our speech; and if you cannot speak of him, yet may not remain silent, what else can you do but cry out in jubilation, so that your heart may tell its joy without words, and the unbounded rush of gladness not be cramped by syllables?[37]

Augustine's encouragement to sing jubilation sets people free from praising God with words. In this point, music without words can be like another language, which implies the significance of instrumental praise without text. In other words, playing instrumental praise is like giving or showing our hearts to God without any words. In this sense, instrumental praise without borrowed melody like a hymn tune can be possible only with musical language, which can be called "praise without words." Moreover, instrumental praise with borrowed hymn tunes might express one's praise according to their texts more deeply and broadly than what is possible with voices alone.

It Has Spiritual Power

Instrumental praise can be used as a channel of God's spiritual power. David's harp playing for King Saul (1 Sam 16:23) has often been used as an example of music therapy, but it would be more appropriate in demonstrating the spiritual power of instrumental music or praise. First Chronicles 25 depicts the scene of instrumental music with prophesying, and it would be proper to regard instrumental music here as improvised praise music. Since the Bible does not concretely describe the processes of the working of the Spirit, these two biblical examples can be interpreted in various ways. In spite of the unknowablility of the process, the result of spiritual power during the

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[37]Augustine, *Expositions of the Psalms,* vol. III/15, 400-01.

playing instruments can be observed, and the music could be praise, for they might play

the instruments with a prayer to God.

What does spiritual power mean? It can be described as the various ways the

Holy Spirit works, but it must not be confused with the presence of God. Moreover, the

condition of the presence of God is different between the Old Testament and the New

Testament. Immanuel God is always with the ones who are saved in the name of Jesus.

Bob Kauflin warns against the use of the term "the presence of God" and says we must

be careful to discern "the real difference between actually experiencing God's presence

and simply being moved by a creative arrangement . . . or a beautiful melody."[38] In

agreement with Kauflin's saying, this author wants to open the possibility of God's

spiritual working through our musical activities, for God is very creative and there are

such examples in the Bible. Thus, the spirituality of instrumental praise must not be

overlooked both in churches and in concert halls.

It Involves the Human Body

God might cherish every part of the human body's praise. Instruments are

played by various parts of the human body except the voice. Actually, Boethius regarded

both vocal and instrumental music as one, *musica instrumentalis*,[39] which implies that the

human voice is also one of the instruments for praising God. Moreover, the mysterious

structure of ten fingers seems to have been created for dexterity, allowing for the playing

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[38]Bob Kauflin, *Worship Matters* (Wheaton, IL: Crossway Books, 2008), 139.

[39]According to Boethius music can be divided into three types: musica mundana (music of the universe); musica humana (harmony in human beings); musica instrumentalis (instrumental music including human voice, tangible sounding music). Ulrich Michels, *dtv-Atlas zur Musik* (Munich: Bärenreiter, 1985), 2:303. Partially translated by the author of this dissertation.

of various kinds of instruments, which can be directly applied to glorifying God with our physical body. It is amazing that not only voice but also all parts of the human body were created for praising God. Many pianists often feel joy with their ten fingers moving, as people feel joy during dancing. When making praise, those ten fingers become an extension of the heart.

It Can Be Easily Redeemed

Finally, although any musical pieces can be redeemed or re-interpreted through Christian faith, instrumental music can be more easily dedicated to God, for there is no text, while vocal music often has limitations within its text. Some time ago the author heard of a Christian singer's testimony that she gave "The Queen of the Night Aria" from *The Magic Flute* to God. Although it can be personally possible, in general it is hard to imagine that a song with such an ungodly text is dedicated to God, even though it has an artistic melody and the singer has a skillful voice. However, it is not so difficult for performers to confess their love to God through some artistic instrumental music unrelated to Christianity, and listeners can enjoy the music, thinking of God's creativity, and praise God with it. Considering these significant aspects of instrumental praise, four categories of Christian piano art music as one branch of Christian instrumental art music will be proffered in chapters 6-9.

<div align="center">

**Reasons for the Rarity of Christian Piano Art Music:
The Significance of Christian Piano Art Music**

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Prior to the identification and categorization of the repertoire of Christian piano art music, the reasons for its rarity must be examined in light of social, musical,

and theological background, through which the significance and furtherance of this small genre can be found.

Social Background

The reasons for the rarity of Christian piano art music must be historically investigated from a social perspective. Since the piano was invented in the early eighteenth century,[40] it is useful to examine the musical situation of the Baroque period, although the representative keyboard instruments at that time were the harpsichord[41] and organ. As mentioned earlier, instrumental and vocal styles were developing more idiomatically during this period.

Donald Jay Grout explains the classification of music in the Baroque period as follows:

> More complex and comprehensive systems of style classification appeared by the middle of the century. Most generally accepted was a broad threefold division into *ecclesiaticus* (church), *cubicularis* (chamber or concert), and *theatralis* or *scenicus* (theatre) styles; within these categories, or cutting across them, were many subdivisions.[42]

Since the division between church music and concert music was so clear, it is natural that many composers wrote Christian music, including instrumental praise, only for church worship. Therefore, in the Baroque period there were many praise works for the organ as

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[40]The Italian, Bartholomeo Cristofori invented a harpsichord with hammers called a *gravicembalo col piano e forte* in 1709, which is the beginning of history of the piano. Summarized from John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover, 1972), 9.

[41]The earliest known reference to a harpsichord dates from 1397, and the earliest known representation of a harpsichord is a sculpture in an altarpiece of 1425 from Minden in north-west Germany. Grove Online, s.v. "harpsichord" [on-line]; accessed 29 November 2011; available from http://www. oxfordmusiconline.com.ezproxy.sbts.edu /subscriber/article/grove/music /12420?q=harpsichord&search= quick&pos=1&_start=1#firsthitand; Internet.

[42]Grout, *A History of Western Music*, 297-98.

a worship instrument, while there was little praise music for the harpsichord or the piano as concert instruments. Of course, the entirety of Johann Sebastian Bach's output can be regarded as Christian music regardless of whether it was written for church or for concert,[43] but Bach surely distinguished church music from concert music. This tendency to compose music according to social function seemed to continue during the Classical period. Many Christian musicians today still might have the same idea of the division of church music and concert music as in the Baroque period.[44]

According to Hustad, although the Reformation leaders of the sixteenth century had a negative opinion concerning the use of instrumental music in church, "in 17th-century Lutheran and Anglican practice, organs began to be heard increasingly as accompaniment for the choir and later for the commonly sung hymns and psalms," and the chorale prelude emerged. As the organ, originally having had been a secular instrument, became an instrument of worship, the piano, which was considered to be a secular instrument until the nineteenth century, came to be used for sacred purposes in the early twentieth-century revival campaigns.[45]

These days the piano has become the main keyboard instrument in many churches.[46] Accordingly, pianists have inherited the role previously given to organists,

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[43]See *Soli Deo Gloria* of J. S. Bach" in chap. 9 of this dissertation.

[44]In spite of the division, church music and concert music shared musical styles. Bolton says, "Around 1700 opera had a tremendous impact on church music, becoming more soloistic, virtuosic, and using more instrumental accompaniment." Thomas Bolton, interview by author, Louisville, KY, March 22, 2012. *Great Offertory for Organ or Piano* by Gaetano Donizetti is also an example of the influence of opera in church music. Introducing this piece, Pietro Spada also says, "At least in the early years of the 19th century . . . a style of clearly theatrical inspiration had also permeated church music." Gaetano Donizetti, *Great Offertory for Organ or Piano* (Rome: Boccaccini & Spada editoir s.r.l., 1994), 3.

[45]Hustad, *Jubilate II*, 490-491.

[46]In more contemporary instrumental ensembles, the role of the piano has changed considerably, becoming a part of a rhythm section.

and in recent years there has developed a significant industry of publishing collections of

piano hymn arrangements for use in worship.[47] However, there are still not so many

hymn variations or preludes for concert use. While there is comparatively little difference

in the artistic quality of music between organ worship music and organ concert music,

there is some gap between piano worship music and piano concert music. The reason can

be found in the history of church music. While organ worship music flourished in the

Roman Catholic and Lutheran churches, the piano became a worship instrument in the

context of reformed and revivalist worship which generally pursued a simple style of

praise. In his article, "The Piano in Worship," Noel Howard Magee alludes to the reason

for the gap between music in worship and concert:

> Avoid obvious virtuosity. The music should assist worship and never be confused
> with a recital performance. . . . If the music is based on a hymn, be sure its
> arrangement does not injure the original character of the tune and associated texts,
> either by excessive chromaticism or technical demands.[48]

Bob Kauflin also discusses the wise use of instrumental solos, which is only as filler

during the service.[49] He argues, "When we worship God skillfully, we offer him what is

excellent, our very best. But taken to the extreme, an emphasis on skill and excellence

can drift toward arrogance, formalism, and art worship."[50] Many of today's church

leaders might have opinions similar to Magee and Kauflin, which could be the reason for

the rarity of skillful piano praise works in worship and for the division between piano

praise works in worship and in concert.

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[47]Earl Lee Johnson, "Style Characteristics of Selected American Hymn Arrangements for Piano, Published 1963-2003" (D.M.A. diss., The Southern Baptist Theological Seminary, 2007).

[48]Noel Howard Magee, "The Piano in Worship," *Reformed Worship* 2, no. 3 (1987): 39-52.

[49]Kauflin, *Worship Matters*, 102.

[50]Ibid., 196.

Thomas Bolton says that another cultural reason for the rarity of artistic piano praise music is "the decline in the arts in general and the establishment of pop culture as the measure of society since 1960."[51] He sees the reason for a decline in high culture in commercialism and the increasing ignorance of art music:

> Therefore, it comes as no surprise that arts education has been all but eliminated from our educational system, so there is little guidance in the development of taste other than that of mass media, which tries to please as wide a market as possible, resulting in the lowest common denominator powered solely by popular demand.[52]

In other words, the spirit of Christian art music as art music may not satisfy "the desire for entertainment and the acceptance of relative truth"[53] of the postmodernism either in churches or concert halls.

It would be better for both Christian leaders and average Christians to understand the possible significance of Christian piano art music in worship. However, if there is little opportunity for artistic praise in worship, Christian musicians should pay attention to the possibility of using Christian piano art music in concert halls, recognizing the God of creativity and variety. For God can be glorified not only in worship in the church but also in concert halls, and concert halls can sometimes be the place Christian can display love for people and convey God's truth. In other words, Christian piano art music includes taking God's special grace from the church to the concert halls, the place of God's common grace.

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[51]Thomas Bolton, interview by author, Louisville, KY, March 22, 2012.

[52]Thomas Bolton, "Critical Condition: A Diagnosis of Church Music Ministry" (paper presented at the faculty address of The Southern Baptist Theological Seminary, Louisville, October 15, 2007).

[53]Ibid.

Musical Background

Other reasons for the scarcity of instrumental praise music might also include musical function and musical trends. First, since instrumental music has no text, composers might prefer vocal music as praise music. Although instrumental music can express something symbolically, music without text may be regarded as insufficient for praising God. It is obvious that vocal music with a text can convey one's faith more clearly for music makers and consumers. The music itself, whether vocalized or played, enhances the meaning and emotion of the text. Accordingly, purely instrumental music can elicit an atmosphere and/or emotion according to the title in spite of its lack of ability to convey specific truth. Moreover, God understands all musical language of musicians, for He sees their hearts. The significance of instrumental music and the concept of redeeming music mentioned above defend the need for Christian piano art music.

Second, when music is categorized as either abstract (absolute) or program music, instrumental praise music generally belongs to the latter. Richard Cole Shadinger explains that especially in the Classical period, the reason for the rarity of piano praise music can be found in the rise of absolute music, with the sonata form being the most important instrumental form.[54] In the nineteenth century there was a tendency to pursue music for human feeling' sake (Romanticism), not music for praise's sake. This idea might have influenced many composers to write program music with various literary subjects rather than with Christian associations. Under the influence of postmodernism, today's musical trend can be described as "individual style." This can be beneficial for Christian piano art music, for Christian composers and performers can freely choose the

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[54]Richard Cole Shadinger, "The Sacred Element in Piano Literature: A Historical Background and an Annotated Listing" (D.M.A. diss., The Southern Baptist Theological Seminary, 1974), 24-25.

musical genre or style according to their godly heart, not according to the style of the day. In other words, the genre of Christian piano art music can first be acknowledged as a certain individual musical trend, but later it can be appreciated by more people as a special genre.

Theological Background

Christian composers may think about music as did J. S. Bach: there is no division between Christian music and art music, for the beauty of music is from God, so what Christian composers should do is their best with their gift from God both for God and people. While they can praise God with choir music, they also can compose instrumental pieces not explicitly expressing Christianity, yet expressing love of music, people, nature, etc., all of which are from God.

The interview[55] with Dr. Maurice Hinson reveals an example of such theology. He is a devoted Christian pianist and senior professor at The Southern Baptist Theological Seminary. When asked how he could express his faith through his performances, his answer was simple: "I do the best that I can do." For Hinson there is no difference between general art music and Christian art music, for he believes that God is glorified by the beauty of music and the excellence of performing. He regards every musical piece as musical praise to God.

Many Christian musicians might agree with Hinson's opinion. Thus, the genre of Christian piano art music was developed only by those composers who regarded music as a language of its own and considered the possibilities of instrumental music as a means of praising God or conveying their faith. These composers work not only as feelers but

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[55]Maurice Hinson, interview by author, Louisville, KY, April 14, 2011.

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also as thinkers who have tried to reflect the truth of Christianity in their works with their musical language. Also, there have been only a few instrumentalists who want to express their praise and deliver biblical message through their playing. Thus, it is small wonder that there is not much piano repertoire expressing Christianity and only a few performers who play them. Thus, one of the reasons for the rarity of Christian piano art music is due to the law of supply and demand. Regarding the abstract works dedicated to God, Christian composers who had such a theology might feel no need to write at the end of a work a confession of faith (like *S.D.G.*), for there is no need to state the obvious. However, many Christian pianists are not aware of the existence of the repertoire of Christian piano art music, which could give them the vehicle for expressing their musical praise to God.

The rarity for Christian piano art music does not reduce its significance. Regardless of social, musical, and theological backgrounds, there have always been people who try to compose instrumental praise works and cherish them, so this genre of music will be also continuously developed by such people in the future. The author hopes that through this categorized and selected repertoire Christian composers will be more motivated to write this type of music, Christian pianists more motivated to perform it, and its merits appreciated by more people for His glory.

Conclusion

In chapters 2 through 5, the biblical history of music, the significance of Christian art music, its intention and reception, and instrumental praise music have been considered. These topics were examined in order to justify the existence and significance of Christian piano art music. In terms of current relevance, this dissertation does not at

first glance appear to meet the demands of today. Much of today's church music is market-driven, indicating a pursuit more of popularity than artistry. And many Christian instrumental artists play primarily classical pieces in concert venues. However, in this study an obscure and somewhat uncharted genre with which few people are acquainted—Christian piano art music—is examined, for its uniqueness should be cherished as a tool of God's glory and for humanity's benefit.

In addition, it is crucial to find the balance between congregational praise music for the common Christian and artistic praise music for musicians, for God will, and should be exuberantly glorified with our various styles of praise music, as God receives praise from every creation that He created (Ps 148:1-5; 1 Chr 16:31-33). Unfortunately, many churches of today frequently exclude Christian art music because of its artistry or seeming lack of popular cultural relevance, and it is also often ignored in public concert halls because of its religiousness.

Simple reductionism like Hugo Cole's observation of the relationship between music and worship is problematic, but such a philosophy is often perpetuated among Christians. Cole thought of only two musical cases in the context of worship: good music seems to be celebrating its own glory, which causes bad worship, while bad music causes good worship with genuine fervor.[56] It seems that he regards good music as art music and bad music as worship music. However, art music is not always good music, and simple worship music can also be well crafted and therefore also be good music. Good Christian art music should be performed primarily in concert halls but occasionally in churches as well, for God is pleased with all our various musical praise. God might be also glorified

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[56]Wilson-Dickson, *The Story of Christian Music*, 243.

by man's aesthetic pleasure through various styles of music. Pointing out that "it is all too easy to get imprisoned in our private taste," Jeremy Begbie also encourages people to listen to a variety of music, through which, he says, "God might be waiting to enrich our lives."[57] Therefore, as one genre of music, Christian instrumental art music, including Christian piano art music, should be cherished not only by Christians but also by every music lover, both in churches and in concert halls.

Ultimately, this author writes in order to glorify God by promoting the significance of Christian instrumental art music as one part of praise music and by showing the spiritual and artistic beauty of Christian piano art music. Regarding Psalm 33:3 ("Sing to Him a *new* song; Play *skillfully* with a shout of *joy*"), Kidner says, "Note the call in that verse for freshness and skill as well as fervor; three qualities rarely found together in religious music."[58] This rare combination of religious music can be found in Christian piano art music.

God should be highly praised through various types of music, not only through passionate congregational worship song accompanied by a contemporary band, but also through Christian instrumental art music, e.g., Christian piano art music performed by one "skillful" (Ps 33:3) and virtuosic pianist. Finally, the author also wishes to bless all Christian pianists playing for God with the same words as Dr. Eric Johnson's blessing on the author's first D.M.A. recital: "May God bless your piano playing so that it is like instrumental psalms."

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[57]Jeremy Begbie, *Music in God's Purpose* (Edinburgh: The Handsel Press, 1989), 20.

[58]Kidner, *Psalms*, 136.

CHAPTER 6

PIANO WORKS USING HYMN OR CHORALE TUNES

Let the word of Christ richly dwell within you,
with all wisdom teaching and admonishing one another
with psalms and hymns and spiritual songs singing
with thankfulness in your hearts to God.
(Col 3:16)

Music can be regarded not only as a common gift but also as a special gift

from God. Accordingly, although there is no clear dividing line, there are also two types

of musical praise: that for the general public and that for more trained musicians. While

hymns or chorales are composed for congregational praise, Christian art music is mainly

composed for trained musicians and dedicated listeners. However, Christian piano art

music can be easily shared by all Christians when composers borrow tunes and their

messages from familiar hymns or chorales.

Musical Borrowing

Willi Apel describes the keyboard praise music of the Protestant Church in his

description of the organ chorale prelude:

In the Protestant Church the chorale became the cherished privilege of the
congregation, and it was the organist's duty not only to accompany this singing, but
also to play the chorale beforehand on the organ, a procedure by which it adopted
the extra-liturgical function of a chorale prelude.[1]

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[1]Willi Apel, *Master of the Keyboard: A Brief Survey of Pianoforte Music* (Cambridge, MA:

The piano that was temporarily used in church as a substitute for the pipe organ[2] became

an important church instrument, and following in the organ tradition, a great deal of

Christian piano art music has borrowed themes from chorale or hymn tunes. There are

various ways of using chorale tunes: cantus-firmus chorale, melody chorale, ornamented

chorale, chorale prelude, chorale fugue, chorale canon, chorale fantasia, chorale

variations, etc. Composers use either part or all of the borrowed tunes. J. Peter

Burkholder describes this type of music under the concept of "borrowing": "All types of

chorale reworking linked the music heard to tunes and texts familiar to the congregation,

reinforcing the didactic message of the chorale while introducing artistry and variety."[3]

The composers' main task is to express the mood of a chosen hymn text more deeply or

broadly with various instrumental techniques. When composers use hymn tunes as

themes, they also follow the spirit of the Middle Ages. Christopher Ballantine says that

composers in the Middle Ages, as craftsmen, "showed their humble dependence on

already created material by basing their new compositions on pre-existing ones."[4]

One merit of this category is that most Christian listeners can praise together

inwardly along with the well-known hymn tune. In many cases, the title of piano praise

music includes the title of the hymn. On the other hand, the dependence upon the

association with a text can also cause difficulty: if listeners do not know the hymn, the

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[2]Carl Halter discussed the use of the piano in worship in the 1950s: "We would almost always suggest the temporary use of a piano until a small organ can be bought." Carl Halter, *The Practice of Sacred Music* (St. Louis: Concordia Publishing House, 1955), 25.

[3]Grove Online, s.v. "Borrowing" [on-line]; accessed 10 October 2010; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/52918pg8#S52918.8; Internet. Grove Online is a subscriber-only service.

[4]Christopher Ballantine, "Music and Society: The Forgotten Relationship," in *Music and Its Social Meanings* (New York: Gordon and Breach Science Publishers, 1984), 2.

overall effectiveness of the piece is somewhat diminished. Therefore, in order to help listeners' understanding, it is highly recommended that program notes include the text of the borrowed tune. Considering this situation, in general, the pieces using tunes well known in Korea under the influence of American missionaries were selected, but under European influence, the pieces would be selected differently. The following selected pieces will be presented chronologically according to the composers' birth year. For readers' understanding, some parts of scores and texts of chorales or hymns were added.

Selected Repertoire

Auf meinen lieben Gott
(In My Beloved God)
by Dietrich Buxtehude (1637-1707)

Buxtehude was a Danish-German composer and organist, best known as a composer of organ music.[5] Buxtehude's compositions and his organ playing greatly influenced J. S. Bach. His forty-seven chorale settings contain no genre designations in their titles, only the name of the chorale. They can be divided into three basic types: chorale preludes, chorale variations, and chorale fantasias. However, chorale variations account for only six works.[6] Although all of them may have been composed for organ, many of his chorale variations are for manuals only, as is _Auf meinen lieben Gott_, which suggests that Buxtehude may have intended it for harpsichord.[7] Walter Georgii, the editor of _Keyboard Music of the Baroque and Rococo_, discusses the appropriateness of this

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[5]Grove Online, s.v. "Buxtehude" [on-line]; accessed 4 October 2011; available from http://www. oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/04477?q= buxtehude&search=quick&pos=1&_start=1#firsthit; Internet.

[6]Kerala J. Snyder, _Dieterich Buxtehude: Organist in Lübeck_ (New York: Schirmer Books, 1987), 258.

[7]Ibid., 272.

piece for harpsichord: "That this is in the first place a composition for a stringed keyboard instrument will be recognized at once."[8] Thus, if it was written for organ, this piece is the only work included in this study originally intended for organ. It is included not only because it is a beautiful piece for manuals and thus manageable on the piano or harpsichord, but also because it is a good example of the chorale variations in suite form. Meanwhile, noting, "It is a rare example of a chorale treated in dance movements,"[9] Norman Hennefield introduces *Auf meinen lieben Gott* as an organ piece, in which the bass line is transferred to the pedal part.

This E-minor work, called either "Chorale partita" or "Suite on the Chorale," is composed of four (five with Double) variations—Allemande with Double, Sarabande, Courante, and Gigue—without repetition and without the presentation of the original chorale as a theme. In the variation suite by Johann Jakob Froberger (1616-1667), the courante, sarabande, and gigue become variations on initial material presented in the allemande,[10] but the allemande of *Auf meinen lieben Gott* by Buxtehude is a variation of the original chorale tune. This variation-only pattern is also used in *Twenty-four Chorale Variations for Organ & Harpsichord* by Jan Pieterszoon Sweelinck (1562-1621). John Gillespie explains the reason for Sweelinck's omitting of the theme: "Sweelinck habitually omits the theme and begins with the first variation, since everyone in his day supposedly was acquainted with the theme."[11]

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[8]Walter Georgii, ed., *Keyboard Music of the Baroque and Rococo* (Cologne: Arno Volk, 1960), 94.

[9]Norman Hennefield, ed., *Masterpieces of Organ Music: Selected Compositions of the Old Masters* (New York: Liturgical Music, 1947), in notes.

[10]John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965), 44.

[11]Ibid., 102.

Thus, the Buxtehude piece begins with the first variation, an allemande (example 2, mm. 1-3) in the style of Bach's *Orgelbüchlein* preludes. Belonging to the allemande, the double (an old name for variation) embellishes the melody of the allemande. The sarabande (example 2, mm. 27-34) provides a dignified setting for the chorale. The courante can be played as an Italian *corrente*,[12] and the gigue, with twelve-eight beats, brings us to a lively conclusion in the Italian style.[13] The original chorale melody and the first verse in English (example 1) are as follows:

Example 1[14]

The original melody of *Auf meinen lieben Gott*

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[12]"While the French type, courante had the moderate tempo of 3/2 or 6/4, the Italian type, corrente or coranto, had the quick triple time, 3/4 or 3/8." Maurice Hinson, "J. S. Bach" (classroom lecture notes, *57710—Baroque Keyboard Music*, *Pt. 1*, Spring 2010, photocopy).

[13]Hennefield, *Masterpieces of Organ Music*, in notes.

[14]Johann Sebastian Bach, *Organ Works*, vol. 1 (Kassel, Basel, London: Bärenreiter, n.d.), XXII.

In my beloved God I trust in anxiety and trouble;
He can always deliver me from sorrow, anxiety, and troubles;
He can change my misfortune, everything is in His hands.[15]

Example 2[16]

Buxtehude, *Auf meinen lieben Gott*, mm. 1-3 and mm. 27-34

Musikalische Sterbensgedanken:Vier
Choralpartiten für Orgel/ Cembalo/ Klavier
(***Musical Memorials***) (**1683**)
by Johann Pachelbel (1653-1706)

1. Christus, der ist mein Leben (Christ, Who Is My Life)
2. Alle Menschen müssen sterben (All People Must Die)
3. Herzlich tut mich verlangen nach einem selgen End
   (Ardently I Long for a Blessed End)
4. Was Gott tut, das ist wohlgetan (What God Does, That Is Done Well)

      Alexander Silbiger describes Pachelbel's general compositional works and the

background of *Musikalische Sterbensgedanken* as follows:

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[15]Bach Cantatas Website, "Auf meinen lieben Gott" [on-line]; accessed 26 September 2011; available from http://www.bach-cantatas.com/Texts/Chorale046-Eng3.htm; Internet.

[16]Dietrich Buxtehude, Suite on the Chorale "Auf meinen lieben Gott," in *Keyboard Music of the Baroque and Rocco*, ed. Walter Gerogii (Köln: Arno Volk Verlag, 1960), 74.

As a Protestant organist . . . his duties in providing preludes to the chorales were also carefully outlined in his contract. . . . Pachelbel's primary duty was to provide fugues as intonations to the Magnificat at vespers. . . . With the exception of the church-related genres of the chorale prelude and the Magnificat fugue, Pachelbel's greatest interest seems to have lain in the variation form. . . . Variation form is central to the *Musicalische Sterbens-Gedanken* of 1683: four chorale partitas. . . . Each set contains one variation in a chromatic, "pathetic" style—perhaps an allusion to the presumed unhappy catalyst for the publication, the death of Pachelbel's wife and child in a plague of 1681.[17]

These four pieces have the structure of theme (chorale) and variations (partitas), which displays endless rhythmic changes in the restricted melodic ornaments of each chorale. "The historian H. J. Moser has referred to this work as a 'solitary monologue of mourning, of longing for the Hereafter, and finally of pious composure.'"[18] The distinct characteristic of these pieces is shown in each chromatic variation (examples 3 and 4), which Fedtke describes as "a chromatic variation with harmonies of an astonishing boldness seldom to be found elsewhere."[19]

Example 3[20]

Pachelbel, "Christus, der ist mein Leben," Partita 7, mm. 1-4

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[17]John Butt, "Germany and the Netherlands," in *Keyboard Music before 1700*, ed. Alexander Silbiger (New York: Schirmer Books, 1995), 211-13.

[18]Johann Pachelbel, *Musicalische Sterbensgedanken: Vier Choralpartiten für Orgel/ Cembalo/ Klavier,* ed.Traugott Fedtke (Frankfurt: Peters, 1987), in preface.

[19]Ibid.

[20]Ibid., 8.

Among the four variations the third might be familiar to today's Christians, for the melody is from a well-known hymn, "O Sacred Head, Now Wounded." This piece consists of chorale (theme) in four voices and seven partitas (variations). While the first four partitas are three-voice chorale preludes, the latter three are two-voices. In the second and seventh partita the melody is contained in sixteenth-note movement, and in the fourth, the melody is located in an inner voice. The fifth partita (example 4) is written in a chromatic pathetic style. The original tune was composed as a secular love song by Hans Leo Hassler in 1601 (in his *Lustgarten deutscher Gesänge*),[21] and the first verse of the associated text is by Christoph Knoll (1613):

> I yearn from my heart for a peaceful end,
> since here I am surrounded by sorrow and wretchedness.
> I wish to depart from this evil world,
> I long for heavenly joys, O Jesus, come quickly![22]

Example 4[23]

Pachelbel, "Herzlich tut mich verlangen," Partita 5, mm. 1-9

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[21]"The melody, however, soon found its way into the realm of sacred song by its insertion in 'Harmoniæ sacræ,' . . . Gorlitz, 1613, . . . In the 'Harmoniæ sacræ' the tune is harmonized in five parts and associated with the hymn beginning 'Herzlich thut mich verlangen,' . . . But it was not until the year 1656 that the tune was 'born again' . . . when it became indissolubly associated with Paul Gerhardt's hymn 'O Haupt voll Blut und Wunden.'" "The Passion Chorale," *The Musical Times* 46 (1905): 245.

[22]Emmanuel Music, "Bach Cantata BWV 161" [on-line]; accessed 1 November 2011; available from http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv161.htm ; Internet.

[23]Pachelbel, *Musikalische Sterbensgedanken*, 25.

In addition, in order to prevent confusion between two different collections with the same title, *Musikalische Sterbensgedanken,* Traugott Fedtke reports the following story related to the authentic manuscript: Pachelbel had engraved *Musikalische Sterbensgedanken* in copper, but this work has not survived. The apparently authentic copy of the work, discovered by Johannes Wolgast in 1925, was once preserved in the Hamburg State and University Library, but it was destroyed during World War II. Fortunately, Moser had a copy of the Hamburg manuscript, and in 1953, for the tercentenary of Pachelbel's birth, Moser stated that this copy (which the Peters edition follows) could compensate for the loss of the original engraving and the Hamburg manuscript. Meanwhile, Max Seiffert claimed to have discovered pieces from the *Musikalische Sterbensgedanken* (printed in the second series of the *Denkmäler der Tonkunst in Bayern*), but "this has been proven incorrect in some instances."[24]

Three Little Chorale Preludes
by Johann Sebastian Bach (1685-1750)

In the *Clavierbüchlein für Wilhelm Friedemann Bach* (1720):

No. 3, Wer nur den lieben Gott lässt walten (Whoever Lets Only the Dear God
    Reign), BWV 691.
No. 5, Jesu, meine Freude (Jesus, My Joy), BWV 753. This piece was originally
    unfinished. In the Edwin F. Kalmus Edition, Hans Bischoff supplemented it
    from the last quarter of m. 9 to the end.

In the *Clavierbüchlein für Anna Magdalena Bach* (1722, 1725):

1722 version, No. 8, Jesus, meine Zuversicht (Jesus, My Confidence), BWV 728
1725 version, No. 11, Wer nur den lieben Gott lässt walten, BWV 691

Johann Sebastian Bach wrote many organ worship pieces including the

Orgelbüchlein, Schübler-Choräle, Choralpartiten, and others. However, he composed

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[24]Ibid., in preface.

only a few pieces for the harpsichord in this style. F. E. Kirby deals with this fact, discussing sacred and secular music: "The distinction that we drew earlier between sacred and secular music, the organ associated mostly with the former and the harpsichord or clavichord with the latter, holds generally for Bach, although there are some important exceptions."[25]

In the *Clavierbüchlein für Wilhelm Friedemann Bach* (*The Little Clavier Book for Wilhelm Friedemann Bach*) and *Clavierbüchlein für (Notenbuch der) Anna Magdalena Bach* (*The Little Clavier Book for Anna Magdalena Bach*) there are several chorales for keyboard. Here three little chorale pieces are selected, which are three-voice mild polyphonic settings with heavily ornamented melody. No. 3 in the *Clavierbüchlein für W. F. Bach* and No. 11 in the *Clavierbüchlein für Anna Magdalena Bach* are the same (example 5).

Example 5[26]

Bach, "Wer nur den lieben Gott lässt walten," mm. 1-4

The tune of "Wer nur den lieben Gott lässt walten" (Whoever Lets Only the Dear God Reign) is still contained in *The Baptist Hymnal* (1991) as "If You Will Only Let God Guide You." Using this tune, Bach also composed a four-voice prelude for organ

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[25]F. E. Kirby, *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 1995), 35-36.

[26]*The Digital Bach Edition*, DVD-ROM, vol. 40 (CD Sheet Music, LLC, 2005).

without pedal (BWV 690). The tune and text were composed by George Neumark (1657), and the first verse is:

> Whoever lets only the dear God reign and hopes in him at all times,
> He will preserve in a marvelous way in every cross and sadness.
> Whoever trusts in almighty God has not built upon sand.[27]

Klavierübung (Thirteen Chorale Preludes)
by Johann Ludwig Krebs (1713-1780)

1. Allein Gott in der Höh sei Ehr (To God Alone on High Be Glory)
2. Wer nur lieben Gott lässt walten (Whoever Lets Only the Dear God Reign)
3. Jesu, meine Freude (Jesus, My Joy)
4. Christ lag in Todesbanden (Christ Lay in Death's Bonds)
5. Ach Gott, vom Himmel sieh darein (Oh God, Look Down from Heaven)
6. Auf meinen lieben Gott (In My Beloved God)
7. Vater unser im Himmelreich (Our Father Who Art in Heaven)
8. Sei Lob und Ehr dem höchsten Gut (Let There Be Praise and Honor for the Highest Good)
9. Was Gott tut, das ist wohlgetan (What God Does, That Is Done Well)
10. Erbarm dich mein, o Herre Gott (Have Mercy on Me, O Lord God)
11. Von Gott will ich nicht lassen (I Shall Not Abandon God)
12. Warum betrübst du dich, mein Herz (Why Do You Trouble Yourself, My Heart)
13. Jesus, meine Zuversicht (Jesus, My Confidence)

The *Klavierübung* (Edition Peters Nr. 4178) of Johann Ludwig Krebs contains thirteen sets of chorale preludes. Each is composed of three parts: "Praeambulum" (preamble), which can be called a free-style chorale fantasia (with fughetta in the first one), "Choral," which is a simple chorale prelude with ornamentations, and "Choral alio modo" (chorale in another way), which is a figured bass chorale. This three-section structure suggests "the three-fold task of the organ in the Lutheran worship of Baroque period: to play a prelude, to alternate [between the congregation or choir and organ], and

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[27]Bach Cantatas Website, "Wer nur den lieben Gott lässt walten" English translation by Francis Browne (October 2007) [on-line]; accessed 1 November 2011; Available from http://www.bach-cantatas.com/Texts/Chorale052-Eng3.htm; Internet.

to accompany [the congregation]."[28] Among thirteen pieces the second one seems to

borrow today's familiar tune (example 6).

Example 6[29]

Krebs, Praeambulum supra "Wer nur den lieben Gott," mm. 1-6

Shadinger discusses the fact that Krebs as a pupil of J. S. Bach wrote in a

Baroque style in a period in which the new Classical style had already taken a strong

hold.[30] The following description of J. Peter Burkholder shows Krebs' contemporary

composers' musical borrowing style, that is, melodic variations:

> Elaborate compositions on chorale tunes appeared less frequently. . . . Variations on
> ostinato basses and chorales virtually disappeared after 1750. . . . Melodic variations
> became the predominant type throughout Europe, with the theme presented first, the
> harmony preserved in each variation (sometimes with a change to the parallel minor
> for some middle variations) and the melody elaborated with changing figuration yet
> always recognizable.[31]

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[28]Hermann Keller, *Die Orgelwerke Bachs* (Leipzig: C. F. Peters, 1948), 128. Partially translated by the author of this dissertation.

[29]Johann Ludwig Krebs, *Klavierübung* (Frankfurt, London, New York: Peters), 8.

[30]Richard Cole Shadinger, "The Sacred Element in Piano Literature: A Historical Background and an Annotated Listing" (D.M.A. diss., The Southern Baptist Theological Seminary, 1974), 111.

[31]Grove Online, s.v. "Borrowing" [on-line]; accessed 10 October 2010; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/52918pg10#S52918.10; Internet.

However, according to Hugh J. Mclean, contemporaries spoke well of Krebs: "Bach certainly regarded him very highly, if there is any truth to the contemporary pun on 'Krebs' (crayfish) and 'Bach' (stream): 'In this great stream only a single crayfish has been caught,' C. F. Cramer reported in the *Magazin der Musik* for 1784."[32]

Variationen über die Hymne "Gott erhalte" (Variations on "God Save the Emperor Francis") by Joseph Haydn (1732-1809)

The following story is a summary of the compositional process of this piano piece, according to Sonja Gerlach's discussion in the preface of the score:

> The melody "Gott erhalte Franz, den Kaiser" (God preserve Emperor Francis) was heard for the first time on the birthday of Emperor Francis II, February 12, 1797. . . . The purpose of the anthem was to strengthen the unanimity of the Habsburg monarchy, then threatened by Napoleon's troops. . . . Haydn set what he called his "Volck's Lied" (song of the people) for piano and for orchestra. . . . In the same year he wrote a set of variations on it for the slow movement of his String Quartet, Op. 76, No. 3 (Hob. III:77), "Emperor Quartet." . . . In the final years of his life Haydn is said to have played the song often on the piano for his own enjoyment. . . . Viennese publisher Artaria published the variations (for piano) in 1799 (as the transcription of his quartet variations).[33]

Regarding Haydn's final days, Howard Chandler Robbin Landon and David Wyn Jones present the complete letter of Haydn's servant, Johann Elssler on June 30, 1809, in which it was recorded that in May 1809, Vienna was bombarded by the French army, and the Emperor melody was the last music Haydn ever played:

> The *Kayser Lied* was still played three times a day, though, but on May 26th at half-past midday the Song was played for the last time and that 3 times over, with such expression and taste, well! that our good Papa was astonished about it himself and said he hadn't played the Song like that for a long time and was very pleased about it

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[32]Ibid., s.v. "Johann Ludwig Krebs" [on-line]; accessed 7 December 2010; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/15499pg2?q=krebs&search=quick&pos=3&_start=1#firsthit; Internet.

[33]Joseph Haydn, *Joseph Haydn: Variationen über die Hymne "Gott erhalte,"* ed. Sonja Gerlach (Munich: Henle Verlag, 1997), iv-v.

and felt well altogether till evening at 5 o'clock then our good Papa began to lament that he didn't feel well.[34]

Five days afterward (on May 31, 1809), Haydn died, at age seventy-seven.

This work is composed of a theme and four variations and is an example of classical melodic variation without minor variation (example 7). Since this is a reduction of Haydn's string quartet, in the piano score the theme sometimes appears in different voice parts in the same variation, while in the string quartet the melody is always played by the same instrument. For this reason, it is helpful to know the sound of the original string quartet. For example, the theme of the first variation is played by the second violin, the second variation by cello, the third by viola, and the fourth by the first violin. Accordingly, pianists must bring out the melodies in different voices in order for the theme to be clearly heard.

Example 7[35]

Haydn, *Variations on "Gott erhalte,"* mm. 1-4 and mm. 21-23

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[34]Howard Chandler Robbin Landon and David Wyn Jones, *Haydn: His Life and Music* (London and New York: Thames and Hudson, 1988), 313-14.

[35]Haydn, *Variationen über die Hymne "Gott erhalte,"* 1.

According to *The Harvard University Hymn Book*, John Newton (1725-1807) wrote the text "Glorious Things of Thee Are Spoken," based on Isaiah 33:20-21 in 1779, and AUSTRIAN HYMN was first used with Newton's words in the 1889 edition of *Hymns Ancient and Modern*.[36] Thus, this melody reminds today's listeners not only of Haydn's prayer for Austria but also of the eternal city of God, Zion, and Christ's church.

Variations on Adeste Fideles
(*"O Come, All Ye Faithful"*)
by Raynor Taylor (1747-1825)

American composer Raynor Taylor was a church musician, organist from England, and one of the most active composers in America during the early years of independence.[37] Taylor wrote this piece for a Christmas service at St. Peter's Church in Philadelphia,[38] but it is appropriate both in the church and in concerts. Although this piece belongs to the Classical period, Taylor did not follow the traditional theme and variations form strictly. For example, there is a key change in the middle of the hymn tune (example 8, m. 9). While its form is regarded as Theme (1-29) – Transition (29-36) – Variation I (37-56) – Variation II (57-76) – Coda (77-84),[39] it can also be understood either as variation fantasia or as varied rondo with coda in light of its formal structure: A (aa) – B (bcc$_1$) – C (dd) – B$_1$ (b$_1$c$_2$c$_3$) – A$_1$ (a$_1$a$_1$) – B$_2$ (b$_2$c$_3$b$_2$c$_3$) – Coda. The frequent change of keys in Variation I (A minor, C minor, E-flat major, C minor) is unusual.

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[36]The President and Fellows of Harvard College, *The Harvard University Hymn Book* (Cambridge, MA: Harvard University Press, 1964), 326.

[37]Richard Crawford, *America's Musical Life: A History* (New York: Norton Company, 2001), 297.

[38]Maurice Hinson, ed., *Anthology of American Piano Music* (Van Nuys, CA: Alfred Music Publishing, 2010), 14.

[39]Ibid.

Example 8[40]

Taylor, *Variations on Adeste Fideles,* mm. 1-12

Raynor Taylor (1747–1825)

Sieben Variationen über "God Save the King," WoO 78 (1802-1803) by Ludwig van Beethoven (1770-1827)

While the origin of the tune "God Save the King" (alternatively "God Save the Queen") is still being debated, it has been used as the national anthem of many countries. The theme is also known as the hymn "God Is Our Refuge Strong" and as "AMERICA."

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[40]Hinson, ed., *Anthology of American Piano*, 182.

The tune has been loved and used by many composers,[41] not the least of which was Beethoven, who borrowed this tune for a set of piano variations.

The style is typical melodic variation (explained above by J. Peter Burkholder).[42] After presenting the theme homophonically like a hymn, Beethoven wrote seven variations and a coda (example 9). Whether this is Christian music or not could be questioned, for Beethoven probably wrote the variations on this tune only as a popular melody, not as a hymn tune. Regardless of the composer's intention, it could be played and heard as praise music, when this tune is heard as a well-known hymn "God Is Our Refuge Strong."

Example 9[43]

Beethoven, *Variations on "God Save,"* mm. 1-7 and Var. I, mm. 1-5

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[41]The examples of works using this tune for piano are as follows: variations by N. Hummel (Op. 10) and by L. M. Gottschalk (Op. 41), *God Save the Queen, Grande paraphrase de concert pour piano* by F. Liszt, Prelude Book 2 No. 9 Hommage à S. Pickwick P. P. M. P. C. by C. Debussy, etc.

[42]See p. 117.

[43]Ludwig van Beethoven, *Variationen für Klavier*, vol. 2 (Munich: Henle Verlag, 1961), 165.

Franz Liszt (1811-1886)

Although Liszt was once described as "Mephistopheles disguised as an abbé" or as "spiritual yet worldly,"[44] the existence of religious characteristics in Liszt's piano works must be treated seriously, and accordingly, his life and faith must not be hastily judged. Patrick Kavanaugh writes concerning the devotional faith of Liszt from his youth: "Liszt's consuming interest in Christianity made him long to enter the priesthood, and he frequently implored his parents to enroll him in a seminary. His parents, both devout Catholics, instead chose to encourage his musical career."[45] Kavanaugh also discusses Liszt' serious faith related to the role of church music, citing Eleanor Perenzi's *Liszt*: "Liszt pondered the future of church music, writing in an article, 'The church composer is also preacher and priest and where words cannot suffice to convey the feeling, music gives them wings and transfigures them.'"[46] Although Liszt may have struggled with the discordance between his faith and lifestyle, he never left the Christian faith. His works after 1859 could especially be regarded as the product of his faith through sufferings, for he may have become a mature and humble Christian after his plan to marry became annulled and his son and daughter died.

The following table[47] shows how consistently Liszt composed piano pieces related to his faith in various programmatic ways.

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[44]Gillespie, *Five Centuries of Keyboard Music*, 237. According to Kavanaugh, "Liszt entered the Third Order of St. Francis of Assisi in Rome on April 25, 1868 and became Abbé Liszt." Patrick Kavanaugh, *Spiritual Lives of the Great Composers* (Grand Rapids: Zondervan Publishing House, 1992), 97.

[45]Kavanaugh, *Spiritual Lives of the Great Composers*, 94.

[46]Ibid., 96.

[47]The contents of Table 4 are selected from Grove Online, s.v. "Liszt" [on-line]; accessed 13 October 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article_works/grove/music/48265pg28#S48265.29; Internet. Brackets are from Grove Online. The category section is added by the author according to the classification of works in this dissertation.

Table 4. Liszt's piano repertoire related to Christianity
(Italic letters indicate more relevance to Christianity)

LW (duet)	S (duet)	Title (alternative title)	Subtitle	Composed (published)	Category
A 18	154	Harmonies poétiques et religieuse		1833-4 (1835)	3
A 40 a,b,c	156	Album d'un voyageur (compositions pour le piano, 1re année, Suisse [3 bks])	Bk I Impressions et poésies: 1 Lyon 2a Le lac de Wallenstadt 2b Au bord d'une source 3 Les cloches de Genève 4 Vallée d'Obermann 5 La chapelle de Guillaume Tell *6 Psaume*	1837-8 (1841 Book I, 1842 collected edition)	3
A 61	[173]	Harmonies poétiques et religieuse, 1st version	*1 Elevez-vous voix [Invocation]* *2 Hymne de la nuit (1st version)* *3 Hymne du matin (1st version)* *4 Litanies de Marie* *5 [Miserere d'après Palestrina]* *6 Pater noster, d'après la psalmodie de l'église* *7 Hymne de l'enfant à son réveil* 8 [Les morts] 9 La lampe du temple 10 [unidentified piece, E♭] 11 [?Bénédiction de Dieu dans la solitude] 12 [?Ave Maria]	1840-48 (1997)	3
A 76	235	God Save the Queen		1841-9 (1849)	1
A 158	173	Harmonies poétiques et religieuse, 2nd version	*1 Invocation* 2 Ave Maria *3 Bénédiction de Dieu dans la solitude* 4 Pensée des morts *5 Pater noster* *6 Hymne de l'enfant à son réveil* 7 Funérailles (October 1849) *8 Miserere, d'après Palestrina* 9 Andante lagrimoso 10 Cantique d'amour	1848-53 (1853)	3
A 178 (B 10)	396 (628)	Bénédiction et serment, deux motifs de Benevenuto Cellini [Berlioz]		1852-3 (1854)	1
A 179	178	Sonata, b		1852-3 (1854)	(4?)
A 198	179	Weinen, Klagen, Sorgen, Zagen, Präludium [J. S. Bach]		1859 (1863)	1

Table 4—Continued. Liszt's piano repertoire related to Christianity
(Italic letters indicate more relevance to Christianity)

LW (duet)	S (duet)	Title	Subtitle	Composed (published)	Cate-gory
A 214	180	Variationen über das Motiv von Bach: Basso continuo des ersten Satz seiner Kantate "Weinen, Klagen, Sorgen, Zagen" und des Crucifixus der H-moll Messse [Bach]		1862 (1864)	1
A 216	183/1	Alleluja		1862 (1865)	3
A 222 (B 30)	[3] (579)	Zwei Orchestersätze aus dem Oratorium Christus	*1 Hirtengesang an der Krippe* *2 Die heiligen drei Könige (Marsch)*	1862-6 (1872)	1
A 267	186	Weihnachtsbaum	*1 Altes Weihnachten* *2 O heilige Nacht! (Weihnachtslied nach einer alten Weise)* *3 Die Hirten an der Krippe (In dulci jubilo)* *4 Marsch der hl. drei Könige (Adeste fideles)* 5 Man zündet die Kerzen des Baumes an (Scherzoso) 6 Carillon 7 Schlummerlied 8 Altes provençalisches Weihnachtslied 9 Abendglocken 10 Ehemals 11 Ungarisch 12 Polnisch	1874-6 ; no. 7 rev. 1879-81 (1882)	→ 1 → 1 → 1 → 1
A 283	163	Années de pèlerinage, troisième année	*1 Angelus! Prière aux anges gardiens* 2 Aux cyprès de la Villa d'Este, thrénodie (Andante) 3 Aux cyprès de la Villa d'Este, thrénodie (Andante non troppo lento, 4/4) *4 Les jeux d'eaux à la Villa d'Este* 5 Sunt lacrymae rerum, en mode hongrois 6 Marche funèbre *7 Sursum corda*	1877-82 (1883)	→ 3 → 2 → 3
A 286a A 286b	50	Zwölf alte deutsche geistliche Weisen [Choräle], [Deutsche Kirchenlieder und liturgische Gesänge]		1878-9	1
A 287 (B 52)	504a (583)	Via Crucis [Les 14 stations de la croix]		1878-9 (?)	2
A 300	188	In festo transfigurationis Domini nostri Jesu Christi		1880 (?)	2

Weinen, Klagen, Sorgen, Zagen Praeludium
(*Weeping, Plaints, Sorrows, Fears Prelude*)
(1859) by Franz Liszt (1811-1886)

Weeping, Plaints, Sorrows, Fears Prelude could belong to his comparatively late works written after the death of his son (example 12). Among the piano works by Liszt related to Christian faith, this piece might be the one of the best. This four-page piece borrows the weeping motif of Bach's Cantata BWV 12 (example 10). Since the melody itself describes weeping using word-painting, even those who do not know the text of Bach's cantata can sense the mood of grief. In mm. 14-16, Liszt also borrowed Bach's melody from "Crucifixus" in the Mass in B Minor, BWV 232 (example 11, mm. 14 ff.). The theme is changed in various forms without significant modulation. This prelude can be regarded as a variation with a climax. Liszt dedicated this to Anton Rubinstein (1829-1894). Vladimir Horowitz played this piece in his last recording, which was four days before his death in 1989.[48]

Example 10[49]

Bach, Cantata BWV 12, mm.1-8

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[48]Grove Online, s.v. "Vladimir Horowitz" [on-line]; accessed 12 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/13372?q=horowitz&search=quick&pos=3&_start=1#firsthit; Internet.

[49]*The Digital Bach Edition*, DVD-ROM, vol. 2 (CD Sheet Music, LLC, 2005), 64.

Example 11[50]

Bach, Mass in B Minor, "Crucifixus," mm. 1-5 and mm. 13-19

Example 12[51]

Liszt, *Weinen, Klagen, Sorgen, Zagen Praeludium*, mm. 1-13

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[50]Ibid., vol. 6, 186.

[51]Franz Liszt, Franz Liszt: Musikalische Werke Series no. 2, vol. 9 (Leipzig: Breitkopf & Härtel, 1927), 35.

The text of the chorus of Bach's Cantata BWV 12 is:

Weinen, Klagen, Sorgen, Zagen, Angst und Not
(*Weeping, lamentation, worry, apprehension, anxiety and distress*)
Sind der Christen Tränenbrot, Die das Zeichen Jesu tragen.
(*are the bread of tears of Christians who bear the mark of Jesus.*)[52]

Variations on a Theme of J. S. Bach (1862)
by Franz Liszt (1811-1886)

The original title of this work is *Variationen über das Motiv von Bach: Basso continuo des ersten Satzes seiner Kantate "Weinen, Klagen, Sorge, Zagen" und des Crucifixus der H-moll Messe*. Liszt again borrowed a motive from Bach's Cantata, "Weinen, Klagen, Sorgen, Zagen" and the Mass in B Minor in his variations. According to Hinson, this piece holds as "an exceptional place next to the Sonata in B minor" by Cortot. Hinson says that the emotional gamut ranges widely from fear, pain, and desperation to the reconciling chorale, in which the grief is overcome.[53] This was written after the death of Liszt's daughter. While both his prelude and variations memorialize sad events in his life—regarding his son's and daughter's deaths, the prelude is regarded as a preparation of this major work (example 13).[54] Bach's Cantata BWV 12 consists of seven movements, and Liszt borrowed the chorale melodies from the second and the seventh parts. Liszt did not number the variations but wrote double bars at the end of each part. There are seven virtuoso variations. In the chorale part Liszt wrote the text of the chorale

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[52]Bach Cantatas Website, "Weinen, Klagen . . ." English translation by Francis Browne (March 2002, revised February 2005) [on-line]; accessed 1 November 2011; available from http://www. bach-cantatas.com/Texts/BWV12-Eng3.htm; Internet.

[53]Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 493.

[54]Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996), 322.

above the melody, which is the sixth (last) verse, "Was Gott tut, das ist wohlgetan!" (What God does that is done well).[55] After the transition containing the character of a descending chromatic passage, the varied chorale melody resounds with the mood of triumph. See also the basso continuo of "Crucifixus" of the Mass in B Minor (example 11).

Example 13[56]

Liszt, *Variations on a Motif of J. S. Bach*, mm. 1-9

"The Shepherd at the Manger: In dulci jubilo" (With Sweet Joyful Shouting) from *Weihnachtsbaum* (*Christmas tree*) by Franz Liszt (1811-1886)

Gillespie states, "Liszt's piano works run to well over four hundred if all

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[55]The whole text of the sixth verse in English: "What God does that is done well. I shall keep to this thought; It may be that on the rough road. I shall be driven by distress, death and misery, yet God will just like a father hold me in his arms therefore I let him alone rule over me." Bach Cantatas Website [on-line]; accessed 28 December 2010; available from http://www.bach-cantatas.com/Texts/Chorale014-Eng3.htm; Internet.

[56]Liszt, Franz Liszt: Musikalische Werke Series no. 2, vol. 9, 43.

arrangements and transcriptions are included. Naturally, the quality is irregular."[57]

Accordingly, Liszt's religious works also have different qualities, and the pieces of *Weihnachtsbaum* are not the best of Liszt's works. However, it is meaningful that he wrote these pieces for his grandchild, Daniela von Bülow as a Christmas gift, expressing his faith and love. *Weihnachtsbaum* is composed of twelve pieces.[58] Each piece might also contain pedagogical purpose.

Among the twelve, the first, second, third, fourth, and eighth borrow chorale melodies, among which this third one is lovely with a pastoral rhythm (example 15).[59] The structure is AA′ – Coda. This piece is based on the well-known medieval hymn "In dulci jubilo" (example 14), which is best known today as the Christmas hymn "Good Christian Men, Rejoice."[60] The first verse translated by John Mason Neale (1818-1866) is:

> Good Christian men, rejoice With heart and soul and voice!
> Give ye heed to what we say: Jesus Christ is born today.
> Man and beast before Him bow, And He is in the manger now:
> Christ is born today, Christ is born today![61]

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[57]Gillespie, *Five Centuries of Keyboard Music*, 239.

[58]The twelve pieces are "Old Christmas Song," "O Holy Night," "The Shepherd at the Manger (In dulci jubilo)," "Adeste Fideles," "Little Scherzo," "Chimes," "Slumber Song," "Old Provencal Christmas Song," "Evening Bells," "Old Times," "Hungarian," and "Polish."

[59]"A type of instrumental or vocal work resembling the siciliano, generally in 6/8 or 12/8 time and often suggesting a rustic or bucolic subject by the imitation of the drone of a shepherd's bagpipe or musette. In many countries pastoral music is associated with the Christmas season." Grove Online s.v. "Pastoral(e)" [on-line]; accessed 6 September 2011; available from http://www.oxfordmusiconline.com. ezproxy.sbts.edu/subscriber/article/grove/music/40091?q=pastoral&search=quick&pos=1&_start=1#firsthit; Internet.

[60]Maurice Hinson, ed., *Classical Piano Music for the Christmas Season* (Van Nuys, CA: Alfred Music Publishing, 2005), 5.

[61]John Mason Neale, trans., "Good Christian Men, Rejoice," in *The Baptist Hymnal*, ed. Wesley L. Forbis (Nashville: Convention Press, 1991), 96.

Example 14[62]

The original melody of "In dulci jubilo," mm. 1-8

In dulci jubilo

14. Jahrhundert / Wittenberg 1533
Melodiefassungen: BWV 368 und Gotha 1715

In dul - ci ju - bi - lo_____, nun sin - get und seid froh_____,

Example 15[63]

Liszt, "The Shepherd at the Manger," mm. 1-9

Allegretto pastorale

marcato

mf un poco marcato

Ped.   *   Ped.   *   Ped.   *   Ped.   *

Pedal jede erste Hälfte der Takte.

"Adeste Fideles: March of the Three Wise
Men of the East" from *Weihnachtsbaum*
by Franz Liszt (1811-1886)

Among twelve pieces in *Weihnachtsbaum*, "Adeste Fideles" (O Come, All Ye

Faithful) is probably most familiar to many today's listeners. The many repetitions in this

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[62]Bach, *Organ Works*, vol. 1, X.

[63]Franz Liszt, Neue Liszt-Ausgabe Series, no. 1, vol. 10 (Budapest: Editio Musica/ Kassel: Bärenreiter, 1980), 51.

piece are conducive for easy playing or for emphasizing the text's meaning. Liszt divided

the twenty-measure melody into five sections (8+4+2+2+4) and repeated most of each

section. Its structure can be described as follows: Introduction – A ("8"×2) – Transition –

B ("4" – Transition – "2"×2 – "2"×2 – "4"×2) – Transition – B – Coda. Example 16

shows the beginning and transition sections.

Example 16[64]

Liszt, "Adeste Fideles," mm. 1-13 and mm. 48-60

[64]Ibid., 54, 55.

Christmas Sonatina
by Carl Reinecke (1824-1910)

This piece is a three-movement sonatina, containing motives from Bach's *Christmas Oratorio* and "Silent Night, Holy Night" in the first movement, from "Vom Himmel hoch" (From Heaven above) in the second movement (example 17), and from Handel's *Messiah* and the melody of the popular Christmas carol "O du fröhliche" (O How Joyfully) in the third movement. Schott music recommends this piece for both pupils' concerts and for private music-making during the Advent and Christmas season.[65] It is also included in Hinson's *Classical Piano Music for the Christmas Season*.

Example 17[66]

Reinecke, *Christmas Sonatina*, 2nd mov., mm. 1-8

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[65]Schott Music [on-line]; accessed 4 December 2010; available from http://www.schott-music.com/shop/sheet_music/christmas_music/show,232314,n.html; Internet.

[66]Hinson, *Classical Piano Music for the Christmas Season*, 56.

On Bended Knees
by Harry T. Burleigh (1866-1949)

Following the advice of Antonin Dvořák,[67] Burleigh composed this small

devotional piece based on the famous American Negro spiritual, "Nobody Knows the

Trouble I've Seen." Thus, Burleigh's *On Bended Knees* could also be an example of the

nineteenth century's musical borrowing related to nationalism:

> The range of sources from which composers borrowed expanded with the growing
> interest in nationalism, exoticism and historicism. . . . Folksongs and other national
> melodies were frequently used by 19th-century composers, in accord with the
> Romantic interest in common folk, regional characteristics and the exotic, and with
> nationalist movements in culture and politics.[68]

This form is A (1-13) – B (14-38) – A′ (38-49) – Citation of B (50-52). The "A"

section (example 18, mm. 1-3) can be regarded as a prelude and postlude of the "B"

section (example 18, mm. 14-17), which contains the original melody followed by some

developed melodies. This piece ends with the slower citation of the melody. The text of

this spiritual is:

> Nobody knows the trouble I've seen, Nobody knows but Jesus;
> Nobody knows the trouble I've seen, Glory Hallelujah!
> Sometimes I'm up, sometimes I'm down, O yes, Lord;
> Sometimes I'm nearly to the ground, O yes, Lord.[69]

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[67]Burleigh was a student of Dvořák (1841-1904), who was a president of the National
Conservatory of Music in New York City and strongly suggested that American composers use African-
American folksongs as inspiration for their music. Hinson, *Anthology of American Piano Music*, 8.

[68]Grove Online, s.v. "Borrowing" [on-line]; accessed 10 October 2010; available from
http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/52918pg11#S52918.1
1; Internet.

[69]Ronald Herder, ed., *500 Best-loved Song Lyrics* (Mineola, NY: Dover Publications, 1998),
240.

Example 18[70]

Burleigh, *On Bended Knees*, mm. 1-3 and mm. 14-17

"Weihnachtstraum (Dream of Christmas):
Fantasie über Stille Nacht, heilige Nacht"
(Fantasy on Silent Night, Holy Night)
from *Aus der Jugendzeit*
(*From the Time of Youth*), Op. 17 (1895)
by Max Reger (1873-1916)

Next to Johannes Brahms, Reger stands out as the outstanding German

composer of piano music of the late nineteenth century.[71] *Aus der Jugendzeit* can be

readily associated with Schumann's *Album für die Jugend* (*Album for the Young*).

Reger's *Aus der Jugendzeit* is composed of twenty small pieces, among which No. 9,

"Weihnachtstraum" (example 19) is popular. It is only twenty-four measures in length,

but it is a beautiful piece. While the melody is in the left hand, the accompaniment hovers

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[70]Hinson, *Anthology of American Piano Music*, 78, 79.

[71]Kirby, *Music for Piano*, 251.

in a higher register, which might symbolize heavenly blessings and creates the mood of the silent and holy night. The melody of mm. 15-16 is borrowed from "O How Joyfully" (O Sanctissima).

Example 19[72]

Reger, "Fantisie über Stille Nacht, heilige Nacht," mm. 1-5

***Variationen und Fuge über ein Thema
von J. S. Bach* (Op. 81, 1904)
by Max Reger (1873-1916)**

This is the largest scale work of Reger's piano music, composed of a 14-measure theme, 14 variations, and a long fugue, which occurs in mm. 254-384. The theme is from Bach's Cantata BWV 128 "Aus Christi Himmelfahrt allein" (On Christ's Ascension into Heaven Alone) (example 20). The oboe melody at the beginning of the duet for alto and tenor was borrowed as the theme of this work. The text of this duet deals with men's limitation for exploring God's omnipotence.

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[72]Max Reger, Weihnachtstraum aus opus 17 "Aus der Jugendzeit" (Mainz, Germany: B. Schott's Söhne, 1910), 2.

Example 20[73]

Bach, Duet from Cantata BWV 128, mm. 1-6

Hinson says this piece (example 21) contains "Bravura writing of the highest order, involved and lengthy fugue, gigantic conclusion."[74]

Example 21[75]

Reger, *Variationen und Fuge über ein Thema von J. S. Bach,* mm. 1-7

[73]*The Digital Bach Edition*, DVD-ROM, (CD Sheet Music, LLC, 2005), vol. 26.

[74]Hinson, *Guide to the Pianist's Repertoire*, 637.

[75]Max Reger, *Max Reger: Sämtliche Werke,* vol. 10 of Werke für Klavier zu zwei Händen Series, no. 2 (Wiesbaden: Breikopf & Härtel, 1959), 1 (101).

Kirby compares Reger's two sets of variations (this work and *Variations on a Theme of Telemann*) with Beethoven's *Thirty-Three Variations on a Waltz by Diabelli*:

> Both sets are large and elaborate work that take its point of departure from Beethoven's famous Diabelli variations. Moreover, Reger had a broader concept of variations than did other composers: most often he transformed the traditional form into a fantasia based on motives taken from the theme, varying both its rhythm and characteristic melodic intervals.[76]

"Deep River" from *Twenty-Four Negro Melodies*, Op. 59/10 (ca. 1904)
by Samuel Coleridge-Taylor (1875-1912)

In 1904 Coleridge-Taylor published *Twenty-Four Negro Melodies*, Op. 59, "in which the composer has transcribed and arranged for piano native songs of Africa, the West Indies and songs that came into being in the United States during the time of slavery."[77] Regarding No. 10, "Deep River," as the most beautiful and touching melody of the whole series, Hinson explains the structure of this piece as theme and variations:

> *Deep River* is written in the form of theme and variations with the theme used as a motto that can be quickly recognized. Arpeggiated chords support the opening four-measure melody. The melody returns twice before reaching the climax, followed by a peaceful closing.[78]

Meanwhile, the structure of this piece could also be considered as ABA′. The melody which begins in m. 2 (example 22) is repeated differently two times in the "A" section. The "B" section (mm. 20-48) is conceived as development, for which melody fragments are used as material.

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[76]Kirby, *Music for Piano*, 252.

[77]Samuel Coleridge-Taylor, *Coleridge-Taylor: Deep River for the Piano*, ed. Maurice Hinson (Van Nuys, CA: Alfred Music Publishing, 1995), 2.

[78]Ibid.

Example 22[79]

Coleridge-Taylor, "Deep River," mm. 1-3

The text of this spiritual is:

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.
Oh, don't you want to go over to that gospel feast,
That promised land where all is peace?
Oh, deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.[80]

Pastorale on the Hungarian Christmas Song "An Angel from Heaven" (1920) by Ernst von Dohnányi (1877-1960)

This pastorale, based on an old Hungarian Christmas carol "Mennyből az angyal" (An Angel from Heaven), is a fine example of Dohnányi's originality. Although the Hungarian carol would not be familiar to many listeners, the rhythm of a pastorale conveys the joy of Christmas. Throughout this piece the higher register is often used, which seems to portray an angel from heaven. Open fifths, Sicilian rhythm, broken harmonies, and non-harmonic tones make this piece joyful and mysterious.

According to Ilona von Dohnányi, the title of his first work written at the age of seven was *Prayer*, and at the age of nine Dohnányi became convinced of his calling,

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[79]Ibid.

[80]Herder, *500 Best-loved Song Lyrics*, 79.

for which God had given him the talent.[81] The repertoire of the concert on Dec. 27, 1920

in Budapest,[82] where *Pastorale on the Hungarian Christmas Song* (example 23) was

premiered, clearly shows that he described his Christian faith through his compositions

and performances.

Example 23[83]

Dohnányi, *Pastorale on the Hungarian Christmas Song*, mm. 1-11

Tre preludi sopra melodie gregoriane
(*Three Preludes on Gregorian Melodies*),
Op. 131 (1919-1921)
by Ottorino Respighi (1879-1936)

Respighi's wife, Elsa Respighi said, "*Tre preludi sopra melodie gregoriane*

was the first work that he had composed on Gregorian themes," with her suggestion of

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[81]Ilona von Dohnányi, *Ernst von Dohnányi: A Song of Life*, ed. James A. Grymes, (Bloomington: Indiana University Press, 2002), 6-8.

[82]Ilona von Dohnányi describes the repertoire of that concert: "On the same concert, Dohnányi conducted the premiere of his *Confession* for tenor soloist, chorus, and orchestra… *Hungarian Apostles' Creed* for brass and percussion, based on the musical material from Dohnányi's melodrama *Credo— National Prayer* for narrator, choir, and piano." Ilona von Dohnányi, *Ernst von Dohnányi: A Song of Life*, 77.

[83]Ernst von Dohnányi, *Pastorale:"Mennyből az angyal"—Ungarisches Weihnachtslied* (Budapest: Editio Musica, 1950), 3.

studying Gregorian chant,[84] and "One can perceive echoes of Gregorian music in almost all of his works after 1919."[85] Whether Respighi borrowed original Gregorian melodies or simply imitated them is a matter of confusion. He titled this piece "*sopra* (on) *melodie Gregoriane*" rather than *"alla* (in the style of) *melodie Gregoriane*,"* but there is no mention of the original melody in the score. His wife spoke only of the influence of the *Graduale romano* (Roman Gradual).[86] Regarding this issue, Karin Maria DiBella writes, "The Gregorian basis of the 'chants' is evidently spurious, however, as the melodies were invented by Respighi himself merely to evoke the outlines of authentic chant."[87] Hinson describes this work as "decorated plain-song, elaborate and florid."[88] Shadinger says that the pieces are complicated because of their involved textures, complex rhythms, and Romantic harmonies.[89]

In 1927 this piece was arranged as three movements for orchestra, *Vetrate di chiesa* (*Church Windows*), to which Respighi added a fourth movement.[90] The table made

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[84]Respighi married Elsa on January 11, 1919 and she was qualified to teach Respighi about Gregorian chants, "fortified by a recent diploma with high marks on this subject." Elsa Respighi, *Fifty Years of a Life in Music: 1905-1955*, trans. Giovanni Fontecchio and Roger Johnson (Lewiston, NY: Edwin Mellen Press, 1993), 69.

[85]Ibid., 70.

[86]"No day passed without his asking me to sing some page from the *Graduale romano*, and the influence of those chants was truly great on the Maestro's art." Elsa Respighi, *Fifty Years*, 69-70.

[87]DiBella also quotes from CD liner notes to *Church Windows,* Keith Clark and Pacific Symphony Orchestra (Reference Recordings RR-15CD, 1985): "These beautiful evocations of genuine plainsong are cleverly synthesized tunes, intoned over rocking pedals or sparse open harmonies to suggest the religious ambiance of the monastery." Karin Maria DiBella, "Piano Music in Italy during the Fascist Era" (D.M.A. thesis, University of British Columbia, 2002), 143.

[88]Hinson, *Guide to the Pianist's Repertoire*, 641.

[89]Shadinger, "The Sacred Element in Piano Literature," 135.

[90]Elsa Respighi, *Fifty Years*, 261.

by Nathan Andrew Hess (Table 5) [91] is helpful for understanding the programmatic

content of each piece.

Table 5. The Programs of *Church Windows*

Three Preludes Movement	*Church Windows* Movement Title	Program of *Church Windows* Movement[92]
I. *Molto lento*	I. The Flight into Egypt	"The little caravan proceeded through the desert, in the starry night, bearing the Treasure of the World (*Matthew* 2:14)."
II. *Tempestoso*	II. Saint Michael the Archangel	"And a great battle was made in the heavens; Michael and his angels fought with the dragon and his angels. But these did not prevail, and there was no more place for them in Heaven (*Homily XII of St. Gregory*)."
III. *Lento*	III. The Matins of Saint Clare	"But Jesus Christ her bridegroom, not wishing to leave her thus disconsolate, had her miraculously transported by angels to the church of St. Francis, to be at the service of Matins (*The Little Flowers of St.Francis XXXIV*)."
No fourth movement exists in the piano version	IV. Saint Gregory the Great	"Behold the Pontiff!. . . Bless the Lord. . . Sing the hymn to God. Alleluia! (*Graduale Rom.*; *Comm. Sanct. 33*)

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[91]Nathan Andrew Hess, "Eclecticism in the Piano Works of Ottorino Respighi" (D.M.A. diss., The University of Cincinnati, 2005), 72.

[92]Richard E. Rodda, p. 2 of the liner notes to *Respighi: Church Windows, Brazilian Impressions, Roman Festivals*, Jesus Lopez-Cobos, conductor, Cincinnati Symphony Orchestra (Cleveland: Telarc International, 1994), CD-80356, quoted from Hess, "Eclecticism in the Piano Works," 72.

I. Molto lento. The first piece is meditative, in a slow tempo, and resembles a nocturne with two melodies and two virtuosic scales (m. 10 and m. 41) containing the first melody (m.1). The main mode is "transposed Hypophrygian on D-sharp."[93] The structure and mode or key of this piece is as follows:

No. 1 in Hypophrygian on D-sharp (example 24): ABA′

A (aba$_1$b$_1$, 1-19): Hypophrygian on D-sharp
B (20-31): A-flat major with D-flat and C-flat melodies
A′ (a$_2$b$_2$a$_3$, 32-46): Hypophrygian on D-sharp

Example 24[94]

Respighi, Op. 131, No. 1, mm. 1-4

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[93]While the reciting tone of Phrygian mode is "C," the reciting tone of Hypophrygian mode is "A." See Jeremy Yudkin, *Music in Medieval Europe* (Upper Saddle River: Prentice-Hall, 1989), 68. Thus, when considering that the reciting tone of the first prelude is G-sharp, the mode of this piece is Hypophrygian on D-sharp.

[94]Otto Respighi, *Tre preludi sopra melodie gregoriane* (Boca Raton, FL: Masters Music Publications, n.d.), 3.

II. Tempestoso. The form of this ever-changing second prelude is interesting, which would be $ABCA_1A_2C_1$ according to the different sections marked by tempo changes. There are two main themes in the "A" and "C" sections. The "B" section is the most ambiguous, in which there is a variant of the first theme in mm. 42 ff. In the soft "A_2" section, the original melody is embellished by harp-like arpeggios, while chorale-like homophonic harmonies silently ring at the ends of the phrases. In the "C_1" section, the major theme of section "C" is repeated in Aeolian mode, and the last nine measures form a coda. The change of mode of each section is as follows:

No. 2 in Aeolian on C-sharp (example 25): $ABCA_1A_2C_1$

A (Tempestoso): Aeolian on C-sharp
B (Più vivo): Phrygian on A including Phrygian on E with lowered B
C (Vivo non troppo): Ionian on E (or E major)
A1 (Tempo I): Aeolian on C-sharp
A2 (Largo): Mixolydian on C-sharp
C1 (Tempo I): Aeolian on C-sharp

Example 25[95]

Respighi, Op. 131, No. 2, mm. 1-4

[95]Ibid., 7.

III. Lento. The uniqueness of the third prelude is that an ostinato pattern consists of repeated octaves in eighth and dotted-eighth/sixteenth-notes in the right hand, which seems to symbolize unceasing prayer (litany) or eternity (example 26). There is only one theme, which is transposed to a major key and is also used in transitions and the coda as fragments, unifying this piece with the same color. For example, during the first transition, the middle section of the theme (m. 4) is repeated as it is varied in register, leading to F-sharp major. In the second transition, the last section of the theme (m. 5) is repeated. The recapitulation-like section "A2" appears in the second measure of *più lento*.

Example 26[96]

Respighi, Op. 131, No. 3, mm. 1-6

[96]Ibid., 16.

Its structure and change of mode or key are as follows:

No. 3 in Aeolian on F-sharp: A – Transition 1 – A_1 – Transition 2 – A_2 – Coda

A (1-15): Aeolian on F-sharp
Transition 1 (16-26): ending in dominant of F-sharp major
A_1 (27-34): F-sharp major
Transition 2 (31-34): F-sharp major
A_2 (35-42): Aeolian on D-sharp (m. 35) and F minor with Aeolian flavor
Coda (43-49): Aeolian on F-sharp

Fantasia apocalyptica, Op. 7 (1926)
by Hermann Reutter (1900-1985)

Hinson describes Reutter's music as neoclassic, following Hindemith.[97] The
tunes of "A Mighty Fortress Is Our God" and "O Sacred Head, Now Wounded" are the
basis of this piece. Not only the complete tunes but also parts of the tunes or rhythms of
the two chorales are used together in this twenty-one-page piece. (example 27).

Example 27[98]

Reutter, *Fantasia apocalyptica*, mm. 1-8

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[97]Hinson, *Guide to the Pianist's Repertoire*, 642.

[98]Hermann Reutter, *Fantasia apocalyptica* (Mainz: Schott's Söhne, 1926), 3.

Using the contrast of these tunes' characteristics, Reutter maximizes the contrasts. For example, see "Wuchtig schreitend, in jagenden Rhythmen" (example 28, mm. 35 ff.) versus "Sehr zart und gesangvoll, in breiter Ruhe strömend" (example 28, mm. 80 ff.) ("Massive striding, in hunting rhythms" versus "Very delicate and full of singing, pouring into wider peace"). Lower registers and octaves are frequently used.

Example 28[99]

Reutter, *Fantasia apocalyptica*, mm. 35-41 and mm. 80-87

[99]Ibid., 5, 7.

***Partita über "Es ist ein Ros'en
entsprungen"*** (***Partita on
"Lo, How a Rose E'er Blooming"***)
by Wilhelm Weismann (1900-1980)

This partita, composed in 1951, consists of a theme and five variations.

German composer Weismann mainly adheres to consonant tonality, occasionally with

mild dissonance. Each variation shows different musical styles: Var. III as Fantasia

pastorale (example 29), Var. IV as Toccata, and Var. V as Fughetta. According to Vera

Grützner, Weismann wrote primarily vocal music.[100] The melody, often credited to

Michael Praetorius, was written in 1599 and bears this fifteenth-century German text:

> Lo, how a Rose e'er blooming From tender stem hath sprung!
> Of Jesse's lineage coming As men of old have sung.
> It came, a flower bright, Amid the cold of winter,
> When halfgone was the night.[101]

Example 29[102]

Weismann, *Partita*, Var. III, mm. 1-8

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[100]Grove Online, s.v. "Wilhelm Weismann" [on-line]; accessed 30 January 2012; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/30064?q=Wilhelm+Weismann&search=quick&pos=1&_start=1#firsthit; Internet.

[101]Theodore Baker, trans., "Lo, How a Rose E'er Blooming," in *The Baptist Hymnal*, 78.

[102]Wilhelm Weismann, *Partita über "Es ist ein Ros'en entsprungen"* (Leipzig: C. F. Peters, 1951), 4.

12 Chorale Preludes, **Op. 114 (1964)**
by Flor Peeters (1903-1986)

1. Nun ruhen alle Wälder (Now Rest beneath Night's Shadow)
2. Wachet auf, ruft uns die Stimme (Awake, Calls Us the Voice)
3. O Gott, Du frommer Gott (O God, Thou Faithful God)
4. Allein Gott in der Höh' sei Ehr' (All Glory Be to God on High)
5. Audi, benigne conditor (Hearken, Benign Creator, Heed)
6. Hirten, Er is geboren (Shepherds, He Is Born)
7. In manus tuas, Domine (Into Thy Hands, O Lord)
8. Alles ist an Gottes Segen (All Depends on Our Possessing)
9. O Haupt voll Blut und Wunden (O Sacred Head, Now Wounded)
10. O, nata lux de lumine (O Light, Which from the Light Hast Birth)
11. Ut queant laxis (O for Thy Spirit, Holy John)
12. Ein' feste Burg ist unser Gott (A Mighty Fortress Is Our God)

Belgian composer Flor Peeters was a disciplined Roman Catholic, and his works are described as classical in form: "From the start he explored many possibilities of variation technique and his vast output of chorale preludes shows great skill in handling miniature form."[103] Hinson regards these chorale preludes as mildly contemporary treatments of chorales.[104]

From this work the ninth, "O Haupt voll Blut und Wunden" (example 30) and the last chorale, "Ein feste Burg ist unser Gott" (example 31) are probably the most well known. In the last piece, Peeters divided the original melody into four sections. The first two sections repeat in a contrapuntal way (mm. 1-17 and 18-31), where the first subject (mm. 1-4) and the second subject (mm. 18-20) contain the original melody in the Baroque style. The original melody appears in the bass after a conventional three-voice fugal exposition. The third section begins with a four-voice chorale (mm. 32-36), and the

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[103]Grove Online, s.v. "Flor Peeters" [on-line]; accessed 16 January 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/21196?q=Flor+Peeters &search=quick&pos=1&_start=1#firsthit; Internet.

[104]Hinson, *Guide to the Pianist's Repertoire*, 591.

first subject reappears as a counterpart (mm. 37-50). The fourth section is at first in A major, then repeated in D major. The coda begins at the pick-up to m. 62. In this piece Peeters broadly and deeply interpreted the chorale through elaborated, repeated, expanded, and emphasized segments of the melody.

Example 30[105]

Peeters, "O Haupt voll Blut und Wunden," mm. 1-6

Example 31[106]

Peeters, "Ein feste Burg ist unser Gott," mm. 1-8

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[105]*Flor Peeters: 12 Chorale Preludes* (New York: C. F. Peters, 1966), 10.

[106]Ibid., 18.

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Introduction and Fantasies
on Chorale Tune **(1986)**
by Norman Dello Joio (1913-2008)

Dello Joio was a Roman Catholic, and the most prominent elements in his

music are Gregorian chant and a preoccupation with religious subjects.[107] For example,

his Sonata No. 1 (1943) begins with a chorale prelude, and Sonata No. 3 (1948) consists

of five variations and coda on a chant. "Introduction and Chorale" and four fantasies

borrow the "OLD 100TH" psalm tune ("Praise God, from Whom All Blessings Flow").

The structure and characteristics of each movement are as follows:

1. "Introduction and Chorale" (example 32): A (1-12) – B (12-28) – A′ (29-39).
   Chorale melody in the "B" section in B-flat is harmonized with mild dissonance
   without clear functional harmonic progress.

2. "Fantasy 1" (example 33): Melody (mm. 7-8) is chromatically changed.

3. "Fantasy 2": Descending scale prevailing in this piece is strongly related to the
   descending scale in the original chorale tune, which is repeated in various keys.
   Varied chorale melody begins in m. 35.

4. "Fantasy 3": Perfect fourth leap in the beginning alludes to the descending scale
   of four notes in the chorale, which is regarded as reduction of the scale. This
   interval is abundant in this piece.

5. "Fantasy 4" (example 34): From the pick-up to m. 49 the chorale melody begins.
   There are several bass ostinatos.

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[107]Grove Online, s.v. "Dello Joio" [on-line]; accessed 17 January 2011; available from
http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/07496?q=Dello+Joio
&search=quick&pos=1&_start=1#firsthit; Internet.

Example 32[108]

Dello Joio, "Introduction and Chorale," mm. 10-18

Example 33[109]

Dello Joio, "Fantasy I," mm. 7-9

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[108]Norman Dello Joio, *Introduction and Fantasies on Chorale Tune* (New York: Associated Music Publishers, 1986), 5.

[109]Ibid., 7.

Example 34[110]

Dello Joio, "Fantasy IV," mm. 46-52

Chorale Prelude "Now Thank We All Our God" by William B. Goldberg (1917-)

American composer William B. Goldberg wrote *Chorale Prelude "Now Thank"* (example 35) in both tonal and contemporary styles. Adhering to tonality in general, in m. 69 he used "omnibus," a kind of sequence procedure with a nonfunctional chromatic bass line.[111] The form is a traditional chorale prelude with a short prelude, interlude, and coda, where the "Now Thank We All Our God" melody is repeated twice. Regarding the texture, Hinson says: "The chorale tune unfolds under a patter of sixteenth notes."[112]

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[110]Ibid., 21.

[111] Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Instruction to Twentieth-Century Music* (New York: McGraw-Hill, 2004), 455.

[112]Hinson, *Guide to the Pianist's Repertoire*, 342.

Example 35[113]

Goldberg, *Chorale Prelude "Now Thank We All Our God,"* mm. 1-12

Piano Variations on the Theme of
Calvin's Genevan Psalter (2009)
by Sung-Hee Joo (1953-)

    1. 7 Variations on the Theme of 'Psalm 1'
    2. 6 Variations on the Theme of 'Psalm 23'
    3. 7 Variations on the Theme of 'Psalm 107'
    4. 8 Variations on the Theme of 'Psalm 121'
    5. 10 Variations on the Theme of 'Psalm 134'
    6. 8 Variations on the Theme of 'Psalm 150'

       In order to celebrate the quincentenary of John Calvin's birth and to acquaint

people with his *Genevan Psalter*, the Korean Christian composer Sung-Hee Joo

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[113]William Goldberg, *Chorale Prelude: Now Thank We all Our God* (Hallowell, ME: Chronos Music, 1989), 2.

published "*Korean Genevan Psalter*" in July 2009,[114] and composed six classical piano variations on themes of the *Genevan Psalter*. Joo says that she mainly composed formal variations rather than characteristic variations for the purpose of publicizing the Genevan melodies.[115] Before each variation, the original melodies are introduced, using harmonization by Claude Goudimel and revised a little by Joo for use with Korean texts. Throughout the six variations she generally maintains tonality and uses some characteristics of Korean traditional music in each piece. The theme of the fifth variation is the well-known OLD 100TH psalm tune ("Praise God, from Whom All Blessings Flow").

In "6 Variations on the Theme of 'Psalm 23,'" Joo borrows the original Hypodorian melody composed in 1543 (example 36), and uses the color of Korean traditional music in the first variation in a melodic and rhythmic manner (example 37). Then she evokes two contrasting atmospheres according to the text: while the third and fourth variations express the pastoral mood of "green pastures" and "beside quiet waters" with parallel fourths, the fifth and sixth variations express the confidence of joy with the texts "Surely goodness and loving kindness will follow me all the days of my life" and "I will dwell in the house of the LORD forever."[116]

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[114]Sunghee Joo, "Study of *Piano Variations on the Theme of Calvin's Genevan Psalter* by Sung-Hee Joo," *Korea Reformed Journal* 15 (2010): 265-328.

[115]Ibid., 279.

[116]Joo, "Study of *Piano Variations*," 287.

Example 36[117]

Joo, "6 Variations on 'Psalm 23,'" Theme, mm. 1-4

Example 37[118]

Joo, "6 Variations on 'Psalm 23,'" Var. I, mm. 1-3

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[117]Sung-Hee Joo, *Piano Variations on the Theme of Calvin's Genevan Psalter* (Seoul: Yesol, 2010), 22.

[118]Ibid., 23.

24 Variations on a Bach Chorale *(2002)*
by Fred Hersch (1955-)

American composer Fred Hersch has "collaborated with an extraordinary range of major artists in both the jazz and classical worlds."[119] The borrowed chorale in this piece is "O Sacred Head, Now Wounded," as in Bach's *St. Matthew Passion*. However, in the composer's note he says that his actual intended text for this tune is "Because All Men Are Brothers" by Tom Glanzer, and explains the occasion of this work: "After the terrible events of September 11th, 2001, the powerful, timeless melody and these hopeful words inspired these variations."[120] The following statement from Hersch also shows his religion and intention in this piece:

> I was raised Jewish and am now a Buddhist, so Christianity had nothing to do
> with this at all. The secular "Peace Chorale" that was sung as a folk song
> with English lyrics, plus my knowledge of the St. Matthew Passion led me to
> the chorale. But I used it mainly because it's a great tune and a perfect
> fit for a variation set. Each variation has a musical/technical/stylistic
> focus much as I do when I am improvising on choruses of a tune as a jazz
> pianist.[121]

Although Hersch did not intend to write this as praise to God, his use of the famous chorale tune has the potential to convey the message of the related Christian hymn.

The following various words that Hersch writes at each variation show the diversity of this work: (1) delicately, (2) gracefully (example 38), (3) flowing, (4) intimately, (5) wavelike, (6) jubilant, with a Brazilian rhythm, (7) mysteriously, (8) playfully, (9) tango, (10) rippling, (11) veiled and dreamlike (example 39), (12) joyfully, (13) lyrically, (14) festively, (15) mechanically, (16) sweetly, (17) moving,

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[119]Fred Hersch, *24 Variations on a Bach Chorale* (Glendale, NY: C. F. Peters Corporation, 2002), n.p.

[120]Ibid., composer's note.

[121]Fred Hersch, e-mail message to author, February 8, 2012.

(18) passionately, (19) bittersweet (example 40), (20) humorously, (21) tenderly, (22) energetically, (24) ecstatically, and (coda) majestically. In Var. 23 he does not use any designation, employing D octave in the bass with sostenuto pedal throughout the whole piece. The total duration is about 24 minutes.

Example 38[122]

Hersch, *24 Variations on a Bach Chorale*, Var. 2, mm. 1-2

Example 39[123]

Hersch, *24 Variations on a Bach Chorale*, Var. 11, mm. 1-2

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[122]Hersch, *24 Variations on a Bach Chorale*, 4.

[123]Ibid., 22.

Example 40[124]

Hersch, *24 Variations on a Bach Chorale*, Var. 19, mm. 1-2

O Come, O Come, Emmanuel Suite
***for Piano*, Op. 90 (2011)**
by Myung Whan Kim (1959-)

> Prelude: *Andante molto espressivo*
> Allemande
> Courante: *Danse grotesque*
> Sarabande: Inversion
> Gigue: Canon
> Postlude: *Andante molto espressivo*

Myung Whan (Johann) Kim's theology of praise is contained in his book, *Temple of Praise*. He asserts that praise is the temple of God, where God eternally dwells, citing Psalm 22, and he emphasizes the significance of praising God with new songs.[125] Kim also argues that two kinds of musical praise must be carried out for God's glory, namely, congregational praise music and the musical expert's praise.[126] Thus, thinking of the balance of both types, Kim to date composed more than seventy-five hymn variations for solo piano in the series of piano hymn variations books (Op. 39, 45, 48, 50, and 89).

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[124]Ibid., 40.

[125]Myung Whan Kim, *Temple of Praise* (Seoul: NPSE, 1999), 104-26.

[126]Kim mentions "praise experts" in the period of King David. Ibid., 164-65.

Their levels span from easy to difficult, and many of them are meant to be played in concert.

Meanwhile, *O Come, O Come, Emmanuel Suite for Piano* is a piece more suitable for concert. The borrowed melody, which was adapted from the twelfth-century Latin plain song, was arranged by Thomas Helmore in 1854. Like Buxtehude's *Auf meinen lieben Gott* (In My Beloved God), this piece is a chorale variation in suite form. Using varied binary forms and the rhythms of the traditional suite, Kim describes the diverse moods of Advent, which are wrapped in an expressive waiting mood by prelude and postlude. Throughout the piece, bell harmonies[127] appear in varied forms, which push tonal appreciation to the extreme, creating a mystical ambience. The first verse of the associated text, translated by John M. Neale is:

> O come, O come, Emmanuel, And ransom captive Israel,
> That mourns in lonely exile here, Until the Son of God appear.
> Rejoice! Rejoice! Emmanuel, Shall come to thee, O Israel![128]

The prelude is a transformed chorale prelude, in which the original melody is divided into six parts, mixed with Kim's original composition, and it appears in various voices. It has an introduction and a coda section. The allemande is also a chorale prelude in an etude style with thirty-second notes revolving around the chorale tune. Kim says, "This piece describes the agony not only of the Israelites but also of Jesus."[129] At first, the complete melody appears and then is varied in the dominant key, which eventually changes to the original key at the end. The courante (example 41) is a kind of character

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[127]See chap. 8, n. 210 and example 53.

[128]John Mason Neale, trans., "O Come, O Come, Emmanuel," in *The Baptist Hymnal*, 76.

[129]Myung Whan Kim, interview by author, Louisville, KY, December 26, 2011. All of these quotes are from the interview.

piece in a dance form. It describes "the discrepancy between the grotesqueness of the sinful world and God's grace revealed through His Son" with many tense intervals and satirical transitions. In the coda, some bell chords are to be found.

Example 41[130]

Kim, *O Come, O Come*, Courante, mm. 1-10

The sarabande, "anticipating the peace of the Lord," is a contrapuntal piece. It begins with the inverted melody, which is juxtaposed with the original melody from m. 20 (example 42). In the gigue, in which "the urgency of our need for the Messiah" is described in the form of a canon, the complete melody is repeated twice. In this gigue, the key relationship of the traditional binary form used in the Baroque suite (‖: I–V :‖‖: V–I :‖) is finally restored. While in the first canon (example 43, mm. 1-7) two parts (left hand and right hand) of the melody have the same key, E minor (I) – B minor (V), in the second canon (example 43, mm. 20-26), the left hand's melody is in B minor and the right hand's melody is in D major, which is the relative major of B minor, and in the

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[130]Myung Whan Kim, *O Come, O Come, Emmanuel Suite for Piano* (Yong In, Korea: NPSE, 2011), 10.

chorus part both hands return to the original key (E minor). There is a brilliant coda

expressing "the ultimate victory and glory," followed by a meditative postlude, a kind of

recollection of the prelude, which alludes to "the hope of the eternity."

Example 42[131]

Kim, *O Come, O Come*, Sarabande, mm. 19-27

Example 43[132]

Kim, *O Come, O Come*, Gigue, mm. 1-7 and mm. 20-26

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[131]Ibid., 15.

[132]Ibid., 16, 17.

Example 43—Continued.

CHAPTER 7

PIANO WORKS RELATED TO THE BIBLE

Let my tongue sing of Your word,
For all Your commandments are righteousness.
(Ps 119:172)

The message, situation, and atmosphere of a biblical text can be described through instrumental music. In some ways, composers can more creatively and freely express the biblical message through independent instrumental music without depending on a hymn or chorale melody, in which there might be some bond of sympathy beyond time and space. Sometimes composers also borrow chorale or hymn tunes for the purpose of describing biblical texts or scenes. This category belongs to musical symbolism, together with the third category, but it is distinguished because of its direct connection with the Bible.

Musical Exegesis

The word "exegesis" traditionally means the interpretation of the Bible. Accordingly, the term "musical exegesis" means the musical interpretation of the Bible, the idea of which was found in Augustine and in medieval times and took concrete shape in the meaning and role of music by Martin Luther: "Yet for Luther as a theologian, music was not primarily a matter of mystical or allegorical speculation but a practical art, closely tied to theology and its goal of the praise of the Creator and the proclamation of

the Word."[1] Dietrich Bartel explains how Lutherans in particular have developed the association between music and rhetoric:

> Thriving in the historical association between music and rhetoric in the context of the *Lateinschulen*, Lutheran musical exegesis led to the text- and affection-portraying *musica poetica*, combining the disciplines of music and rhetoric more explicitly and systematically than any other European music tradition.[2]

Günther Stiller observed Luther's idea of a musical sermon:

> "It is not surprising that the Sermon and the musical exegesis of Scripture on the evangelical scene come together in the 'sermon music' [*Predigtmusik*]." . . . Luther already wanted to see music employed exclusively "in the service of exegesis and of the enlivening of the Word," that he had in mind "a musical exegesis that might intensify the Biblical text through melodic, rhythmic, harmonic, and contrapuntal means and might thus let it strike the hearer in full force," indeed that Luther himself . . . used the expression *klingende Predigt* (musical sermon).[3]

Thus, Luther's intention for musical exegesis was practically accomplished in much Christian vocal music, where the role of instruments was also significant, eventually leading to independent instrumental musical exegesis on biblical themes. Instrumental musical exegesis can be subdivided into two major sections: (1) imitation or description of biblical scenes including emotion and (2) imitation of spoken language in the Bible. For example, Johann Kuhnau tried to describe various scenes and stories of the Bible through instrumental expression in his *Biblical Sonatas*, and Haydn described Jesus' words on the cross in a song-like manner through the themes of his instrumental work *The Seven Last Words*. The musical foundations of instrumental musical exegesis are

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[1]Carl F. Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia Publishing House, 1988), 19.

[2]Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 62-63.

[3]Günther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig* (St. Louis: Concordia Publishing House, 1984), 150. Brackets are Stiller's.

related to *Affektenlehre* (doctrine of affections),[4] melodrama,[5] musical symbolism,[6] and

Impressionism.[7]

Selected Repertoire

Musicalische Vorstellung einiger biblischer Historien in 6 Sonaten (*Musical Presentations of Some Biblical Stories in 6 Sonatas*) (**1700**) by Johann Kuhnau (1660-1722)

1. The Fight between David and Goliath
2. Saul Cured through Music by David.
3. Jacob's Wedding
4. The Mortally Ill and Then Restored Hezekiah
5. The Savior of Israel: Gideon
6. Jacob's Death and Burial

It is amazing that there was a composer in the Baroque period who wrote

biblical programmatic instrumental music apart from a worship service. He is Johann

Kuhnau. According to one of his contemporaries, Kuhnau was "very learned in theology,

jurisprudence, rhetoric, poetry, mathematics, foreign languages, and music."[8] As one of

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[4]"The theorist-musicians of the late 17th and early 18th centuries argued that the 'affection' of a text should be reflected in its musical setting through an appropriate choice of key and judiciously crafted qualities of melody, thus arousing the appropriate affection in the listener." Grove Online, s.v. "Affektenlehre" [on-line]; accessed 7 September 2011; available from http://www.oxfordmusiconline.com. ezproxy.sbts.edu/subscriber/article/opr/t114/e94; Internet. Grove Online is a subscriber-only service.

[5]"Dramatic composition, or part of play or opera, in which words are recited to a musical commentary." Ibid., s.v. "Melodrama" [on-line]; accessed 7 September 2011; available from http://www. oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/opr/t237/e6698?q=melodrama&search=quick& pos=3&_start=1#firsthit; Internet.

[6]See chap. 8, pp. 227 ff.

[7]"The term was applied to early 20th-century French music that was similarly concerned with the representation of landscape or natural phenomena, particularly the water and light imagery dear to Impressionists, through subtle textures suffused with instrumental colour." Ibid., s.v. "Impressionism" [on-line]; accessed 12 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/ subscriber/article/opr/t114/e3397?q=impressionism&search=quick&pos=2&_start=1#firsthit; Internet.

[8]Howard D. McKinney and W. R. Anderson, *Music in History: The Evolution of an Art*, 2nd ed. (New York: American Book Company, 1957), 340.

the last of the Renaissance men, Kuhnau is known as Bach's immediate predecessor as organist at the Thomaskirche (Thomas Church), and cantor at the Thomasschule (Thomas school), where he taught singing and religion.[9]

Regarding this work as an example of musical exegesis, Max Stern concludes that instrumental program music was born in this work:

> In *The Battle between David and Goliath* and his other Biblical Sonatas, Kuhnau clairvoyantly demonstrates how keyboard music, without a poetic text, can capture the emotional state of an action and depict character. . . . My hunch is that Kuhnau was influenced by the Italian madrigal and its technique of tone painting words.
> In his attempt to tone paint the Bible, Kuhnau linked the language arts and music. The Bible played a significant, but overlooked, role in this process as a sturdy point of reference . . . motivating a late Baroque master to infuse its message with life.[10]

On each piece of this work, Kuhnau as a preacher wrote messages from the Old Testament in order that they could be applied to one's personal life. Although he borrowed chorale melodies in some movements in this work, as a complete work these sonatas belong to this second category. Shadinger regards these not as sonatas but as multi-movement suite-type works which involve various dance genres, contrapuntal forms, and chorale treatment,[11] but Kirby describes this work as a program sonata:

> More attention has been aroused by the six Biblical Sonatas. They are virtual program sonatas in the nineteenth-century sense. They take their subjects from stories of the Old Testament. Kuhnau regarded them as similar to the oratorio. In each case the sonata as a whole embodies the story, each movement portraying an episode or situation, thus representing a single affect, as was traditional in Baroque music.[12]

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[9]Max Stern, *Bible and Music: Influence of the Old Testament on Western Music* (Jersey City, NJ: KTAV Publishing House, 2011), 218.

[10]Ibid., 225-26.

[11]Richard Cole Shadinger, "The Sacred Element in Piano Literature: A Historical Background and an Annotated Listing" (D.M.A. diss., The Southern Baptist Theological Seminary, 1974), 19.

[12]F. E. Kirby, *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 1995), 35.

Alexander Silbiger also discusses Kuhnau's verbal programs:

> These sonatas are the first keyboard works to present a detailed narrative verbal program (with the exception of one sonata by Poglietti) and, as such, are virtually unparalleled before the nineteenth century. . . . His verbal programs are thus indispensable in elucidating the symbolic and allegorical content of the music; only when they have been assimilated will the music have its full effect on the listener.[13]

Kuhnau may have chosen the stories most able to express musical contrast while also wanting to encourage people in their sufferings through his music, for throughout the six stories a common structure is found, regardless of their number of movements, which is "crisis – confronted with prayer – victory, rejoicing, and comfort from God."

No. 1, "The Fight between David and Goliath." This piece deals with the familiar story in 1 Samuel 17:1-18:7. The description of each movement by Kuhnau is as follows:

(1) Goliath's stamping and ranting.
(2) The trembling of the Israelites, and their prayer to God at the sight of this horrid enemy.
(3) The steadfastness of David, his urge to crush the giant's boastful defiance, and his childlike trust in God's help.
(4) The challenging words exchanged between David and Goliath, and the fight itself, in which the stone is slung into Goliath's forehead, by which he is felled and even killed.
(5) The flight of the Philistines, as well as how the Israelites chase them and slay them by the sword.
(6) The rejoicing of the Israelites at this victory.
(7) The concert to the glory of David, performed by the women in choirs.
(8) And finally the general happiness which shows itself in an abundance of dancing and frolicking.[14]

This sonata uses not only "musical borrowing" but also a "musical picture" technique. For example, in the second movement, the chorale "Out of the Depths I Cry to

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[13]Alexander Silbiger, *Keyboard Music before 1700* (New York: Routledge, 2004), 216.

[14]Johann Kuhnau, *Six Biblical Sonatas for Keyboard*, trans. and annotated Kurt Stone (New York: Broude Brothers, 1953), 3.

Thee"[15] is borrowed to represent the prayer of the Israelites. Kuhnau described the trembling of the Israelites through the accompaniment of a chromatic progression of continuous eighth notes (example 1). In the fourth movement, Kuhnau added the text "*casca Goliath*" (Goliath falls) in the place of a series of short descending chromatic figures (example 2), which could be an example of musical symbolism under the pictorialism category. However, the last movement of the sonata uses "familiar dance forms of the time," which is quite different from musical borrowing or pictorialism.[16]

Example 1[17]

Kuhnau, *Biblical Sonata*, No. 1, 2nd mov., mm. 1-9

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[15]The chorale was composed by Martin Luther and its text is from Psalm 130: "Out of the depths I cry to Thee; Lord, hear me, I implore Thee! Bend down Thy gracious ear to me; Let my prayer come before Thee! If Thou remember each misdeed, If each should have its rightful meed, Who may abide Thy presence?" James F. Lambert, *Luther's Hymns* (Philadelphia: General Council Publication House, 1917), 29.

[16]McKinney, *Music in History*, 341.

[17]Kuhnau, *Six Biblical Sonatas for Keyboard*, 6.

Example 2[18]

Kuhnau, *Biblical Sonata*, No. 1, 4th mov., mm. 10-12

No. 2, "Saul Cured through Music by David." The contents of this sonata

come from 1 Samuel 16:14-23. The subtitles are:

(1) Saul's melancholy and madness,
(2) David's refreshing harp-playing, and
(3) The king's restored peace of mind.[19]

The significance of this sonata is that Kuhnau describes one's mentality

through his musical language. His following statement explains the example:

> Now, I can certainly imagine that many movements in the sonatas would seem
> questionable to some people if the words were not there to guide them toward my
> intentions — as for example when in the second sonata the violent paroxysm of
> King Saul's madness is represented by fifths running along consecutively, or,
> similarly, his deep melancholy and heavy spirits by the seeming transgressions
> beyond the bounds of the modes in the theme . . . and by other departures from
> normal usage, which, however, can all be defended and which were not written
> without reason.[20]

The first movement can be categorized as a fantasy with a three-voice fugue.

Alexander Silbiger regards this as the most outstanding movement in the entire Biblical

Sonatas. He describes this movement as follows:

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[18]Ibid., 8.

[19]Ibid., 14.

[20]Ibid., viii.

Here we find a tantalizing blend of recitative and snatches of regular figuration; there is perhaps no finer precedent for the *Empfindsamkeit* [cf. *Empfindsamer Stil* literally means sensitive style, emphasizing emotions.] of many of C. P. E. Bach's keyboard works written more than half a century later. The ensuing fugue is even more impressive, since "madness" is somehow communicated within the structure of a relatively strict fugue, complete with countersubject. . . . In other words, the steady dislocation of the fugue gives us a particularly vivid impression of Saul's madness, now perhaps even more disturbing than the "stream of consciousness" of the opening movement.[21]

The composer describes Saul's melancholy with both minor harmonies at the beginning and the diminished seventh interval of the theme in the fugue (example 3). The mix of the sudden appearance of thirty-second note broken harmonies and slow repeated melancholy sections (example 3, mm. 112 ff.) shows Saul's unstable mental state.

Example 3[22]

Kuhnau, *Biblical Sonata*, No. 2, 1st mov., mm. 1-5, mm. 48-52, and mm. 112-18

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[21]Silbiger, *Keyboard Music before 1700*, 217.

[22]Kuhnau, *Six Biblical Sonatas for Keyboard*, 15, 16, 19.

Example 3—Continued.

In the second movement the harp-playing through the keyboard can be heard. It consists of chordal passages and stepwise descending figures (example 4), which might imitate David's "praising God" and "comforting Saul" respectively. For the imitations of harp-playing performers can play chords with arpeggiation. This movement is composed of seven small sections, which might be inspired from number symbolism. The dotted rhythms of the last part remind listeners of Saul's contentment and dancing.

Example 4[23]

Kuhnau, *Biblical Sonata*, No. 2, 2nd mov., mm. 1-21

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[23]Ibid., 20.

No. 3, "Jacob's Wedding." This story is written in Genesis 29:1-30. The story

structure is a little different from the other sonatas, for this begins with a happy mood,

which could actually be the prelude of the crisis:

(1) The joy in Laban's entire household at the arrival of the dear cousin, Jacob.
(2) Jacob's servitude, eased by loving banter.
(3) His wedding, the congratulations, and the bridal-song sung by Rachel's playmates.
(4) Laban's deception when he places Leah instead of Rachel by the side of the honest cousin and bridegroom.
(5) The happy bridegroom during his wedding night, in the course of which his heart tells him that something is wrong which he, however, forgets again immediately, [whereupon] he falls asleep.
(6) Jacob's annoyance at the deception.
(7) Jacob's new wedding joy, or the *reprise* of the former.[24]

About this sonata Kuhnau explains his intention of unexpected progressions as follows:

The bridegroom's love and contentment mingled with the apprehension of misfortune, by a graceful melody interspersed with many somewhat strange tones and cadences; likewise Laban's deceit by deceiving the [listener's] hearing and by unexpected progressions from one mode to another.[25]

Under the title of "Idiosyncratic Symbolism," Melinda Lee Hickman observes this sonata:

This music has an improvisatory character, is much more chromatic than any of the other movements in this sonata, and contains several deceptive cadences. . . . "Deceptive" is simply a modern term applied to cadences in which the tonic is delayed. It may, however, induce a mild surprise that the expected chord did not sound. Kuhnau's idea was to use this harmonic surprise as a symbol for deception.[26]

The sixth movement (example 5) also contains these unexpected progressions, similar to

a chain of deceptive cadences, such as G major (V) – A major instead of A minor (vi) –

B-flat major – C-sharp major – D major, etc.

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[24]Ibid., 26. Brackets are Stone's.

[25]Ibid., xiii. Brackets are Stone's.

[26]Melinda Lee Hickman, "Meaning in Piano Music with a Religious Theme: A Philosophical and Historical Approach" (D.M.A. diss., University of Cincinnati, 2001), 55.

Example 5[27]

Kuhnau, *Biblical Sonata*, No. 3, 6th mov., mm. 1-8

Il dispiacer di Giacobo nel vedersi ingannato.

No. 4, "The Mortally Ill and then Restored Hezekiah." This is the shortest

sonata of the six and deals with the story in 2 Kings 20:1-7.

(1) The saddened heart of King Hezekiah at the message of [his impending] death,
and the longing prayer for his recovery in a *Lament*, with the verse: Hear Thou
me, dearest Master, from the chorale: O Lord, this wretched sinner (Ach Herr
mich armen Sünder).

(2) His confidence that God has heard his prayer and that He surely will restore his
health and give him peace from his enemies, in the verse: Out! All ye evil-doers,
for I have been restored, from the aforementioned chorale.

(3) His joy at his recovery, in the course of which he at times thinks of his previous
misery, but soon forgets it again.[28]

The chorale melody Kuhnau borrowed here is the passion chorale "O Sacred Head, Now

Wounded" composed by Hans Leo Hassler (1564-1612), and the texts which Kuhnau

quoted are from "Ach Herr, mich armen Sünder" (Ah Lord, Poor Sinner That I Am),

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[27]Ibid., 37.

[28]Kuhnau, *Six Biblical Sonatas for Keyboard*, 39. Brackets are Stone's.

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which was paraphrased from Psalm 6 by Cyriakus Scheegass (1546-1597) in 1597.[29] The

following second and fifth verses are applied to King Hezekiah's story as a lament and

confidence:

(2) Heal me, dear Lord,	(5) Now give way, you evildoers,
for I am sick and weak,	help has now come to me.
my heart, seriously wounded,	The Lord is my deliverer,
suffers great trouble,	he accepts my entreaty,
my bones are vexed,	he hears the voice of my weeping,
I feel anxious and afraid,	quickly there must fall away
my soul is also vexed.	all those who are his enemies
Ah Lord, why do you take so long!	and my enemies and meet a shameful end.[30]

Hinson explains the form of the first and second movements as "freely

composed around a chorale prelude," and the third one as binary.[31] If this sonata is

considered alone, it belongs to both the first and second category. It is interesting that

Kuhnau contrasts two movements with the same chorale tune with different texts and

mood: the slow sorrowful first movement (example 6) vs. the joyful dancelike second

movement (example 7). The dance of the second movement is like a passepied or Italian

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[29]"This wonderful melody fully deserved such attention. It was known first in 1601, as a secular love-song by Hans Leo Hassler, *Mein G'müt ist mir verwirret son einer Jungfrau zart* (My spirit is distracted all through a maiden fair). . . . In 1613 Christoph Knoll had already made a hymn out of the love-song, beginning '*Herzlich thut mich verlangen nach einem seel'gen End*' ('My longing is most hearty toward a blessed end'). In 1620 a poet named Schneegass changed the words to '*Ach Herr, wir armen Sünder*' ('O Lord, all we poor sinners'), and in 1656, . . . Paul Gerhardt established the song as a Lenten chorale, with the words that now appear in the Lutheran hymn-books and in the St. Matthew Passion." Sigmund Sapaeth, "The Private Life of Johann Sebastian Bach," in *Stories behind the World's Great Music* (New York: Garden City Publishing Co., 1940), 21. (Schneegass' German title by Sapaeth is incorrect. The matching of Schneegass' poem written in 1597 with the tune was made after Schneegass' death. The record of matching year is different in Westermeyer's writing.)

"In 1613, after Hassler's death, the funeral hymn 'Herzlich tut mich verlangen' joined the melody and named it. Then, in 1625 it was matched to 'Ach, Herr, mich armen Sünder,' another deeply serious text, this one based on a penitential psalm, Psalm 6." Paul Westermeyer, *Let the People Sing: Hymn Tunes in Perspective* (Chicago: GIA Publications, 2005), 70.

[30]English translation by Francis Browne, from Bach Cantatas Website [on-line]; accessed 11 March 2012; available from http://www.bach-cantatas.com/Texts/Chorale069-Eng3.htm; Internet.

[31]Maurice Hinson, ed. *Anthology of Baroque Keyboard Music* (Van Nuys, CA: Alfred Music Publishing, 1998), 18.

type of gigue, where the original composer's melody and borrowed chorale are put together. Discussing this contrast, Hickman argues that Kuhnau uses structuralism in this sonata and describes the positive effect of the function of structure:

> Even if a listener was not familiar with this chorale and had not read the program, hearing the radical way in which this theme is changed from the first to the second movement would indicate a positive change in the person's outlook. This general meaning is present in the very structure of the music.[32]

Example 6[33]

Kuhnau, *Biblical Sonata*, No. 4, 1st mov., mm. 1-14

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[32]Hickman, "Meaning in Piano Music with a Religious Theme," 60.

[33]Kuhnau, *Six Biblical Sonatas for Keyboard*, 40.

Example 7[34]

Kuhnau, *Biblical Sonata*, No. 4, 2nd mov., mm. 1-10

La di lui confidenza in Iddio.

No. 5, "The Savior of Israel: Gideon." This story is from Judges 7.

(1) Gideon's misgivings about God's promise of victory to him.
(2) His apprehension at the sight of the enemy's great army.
(3) His growing courage at hearing the foe's dream and its interpretation.
(4) The blaring of the trombones and trumpets; likewise the smashing of the pitchers, and war-cries.
(5) The flight of the enemy and the pursuit by the Israelites.
(6) The joy at the remarkable victory of the Israelites.[35]

The fourth movement describes "The blaring of the trombones and trumpets; likewise the smashing of the pitchers, and war-cries." The imitation of the sound of trombones and trumpets is shown in example 8. The 115 fast repeated notes might describe the general noise of the battlefield or how many pitchers were smashed (example 8, mm. 11 ff.).

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[34]Ibid., 41.

[35]Ibid., 45.

Example 8[36]

Kuhnau, *Biblical Sonata*, No. 5, 4th mov., mm. 1-3 and mm. 11-12

Il suono delle trombe, overo dei tromboni, e della rottura delle broche, ed il grido dei combattenti.

11

No. 6, "Jacob's Death and Burial." This story is contained in Genesis 48:1-50:21.

(1) The troubled minds of the children of Israel at their beloved father's deathbed.
(2) Their grief at his death; likewise their thoughts about what might happen later.
(3) The journey from Egypt to the land of Canaan.
(4) The burial of Israel and the bitter lamentations which took place thereat.
(5) The comforted spirits of the survivors.[37]

In the third movement Kuhnau depicts the journey as repeated eighth notes in the left hand during sixty-five measures, that is, throughout this movement, which might depict a long journey on foot. The fourth movement (example 9) is like a funeral, in which a sort of "sighing motif" is used, imitating hard breathing or weeping.

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[36]Ibid., 50.

[37]Ibid., 53.

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Example 9[38]

Kuhnau, *Biblical Sonata*, No. 6, 4th mov., mm. 13-18

Die Sieben letzten Worte unseres Erlösers
am Kreuze* (*The Seven Last Words of Our
***Saviour on the Cross*) (1787)**
by Joseph Haydn (1732-1809)

1. Introduction
2. Sonata No. 1: "Father, forgive them, for they do not know what they are doing."
          (Luke 23:34)
3. Sonata No. 2: "I tell you the truth, today you will be with me in paradise."
          (Luke 23:43)
4. Sonata No. 3: "Dear woman, here is your son." (John 19:26)
5. Sonata No. 4: "My God, my God, why have you forsaken me?" (Mark 15:34)
6. Sonata No. 5: "I am thirsty." (John 19:28)
7. Sonata No. 6: "It is finished." (John 19:30)
8. Sonata No. 7: "Father, into your hands I commit my spirit." (Luke 23:46)
9. The Earthquake

This work is well known as an oratorio composed in 1796, but it was originally

composed for orchestra in 1786, then transcribed for string quartet and piano and

published in 1787. Although this is not originally piano music, it is significant as a

unique type of piano music with a Bible text in the Classical period. The following story

describes its background, contents, and evaluation:

The other commission was a highly unusual one from Cádiz, for a series of
orchestral pieces on the last words of Christ, to be performed in a darkened church
as a kind of Passion during Holy Week, presumably on Good Friday.
Haydn described them to Forster as: "purely instrumental music divided into
seven Sonatas, each Sonata lasting seven or eight minutes, together with an opening

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[38]Ibid., 59.

Introduction and concluding with a *Terremoto* or Earthquake. These Sonatas are composed on, and appropriate to, the Words that Christ our Savior spoke on the Cross. . . . Each Sonata, or rather each setting of the text, is expressed only by instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener."

Griesinger commented: 'Haydn often stated that this work was one of his most successful.' It was widely performed and favorably received, not least owing to its avoidance of what were taken to be the chief dangers of tone-painting, excessive literalness and triviality. Haydn also sold the *Seven Last Words* in arrangements, one for string quartet and one for keyboard.[39]

While the quartet version was written by Haydn, the piano version was transcribed by an unidentified musician. However, this arrangement is included here as Haydn's own works, for Haydn's satisfaction with this piano version is seen from a letter of 23 June 1787 to Artaria: "I am delighted with the piano score, which is very good and has been prepared with special care. [Joseph Haydn, *Gesammelte Briefe und Aufzeichnungen*, ed. by Dénes Bartha, Kassel etc., 1965, p. 171]"[40]

This work begins with the introduction in *maestoso ed adagio* (example 10).

Example 10[41]

Haydn, *The Seven Last Words*, Introduction, mm. 1-3

[39]Grove Online, s.v. "Haydn" [on-line]; accessed 8 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/44593pg3?q=%22seven+last+words%22&search=quick&pos=4&_start=1#firsthit; Internet.

[40]Joseph Haydn, *The Seven Last Words of Our Saviour on the Cross*, ed. Ullich Scheideler (Munich: G. Henle Verlag, 2010), v.

[41]Ibid., 1.

Haydn's seven themes for this work imitate Jesus' words on the cross in Latin translation. Thus, the figures of each theme seem to be composed for the singing of spoken language (examples 11-17). The dynamics of each theme are generally in reference to biblical statements. For example, in the fourth and seventh sonatas Haydn chose *forte* based on the phrase "in a loud voice." The only exception is the *forte* of the sixth sonata. Haydn wrote a Latin Bible text above the notes like a song text in all of the orchestral, string quartet, and piano versions. The following themes demonstrate the examples of Haydn's musical imitation of speaking. Hickman also argues the existence of key symbolism in each piece: "Since almost all of Haydn's other instrumental works begin and end in the same key, we can assume that this one does not because Haydn wanted specific keys to represent specific affections or events in the story."[42]

Example 11[43]

Haydn, *The Seven Last Words*, Sonata No. 1, mm. 1-10
"Father, forgive them, for they do not know what they are doing." (Luke 23:34)

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[42]Hickman, "Meaning in Piano Music with a Religious Theme," 82-84.

[43]Haydn, *The Seven Last Words*, 4.

Example 12[44]

Haydn, *The Seven Last Words*, Sonata No. 2, mm. 1-9
"I tell you the truth, today you will be with me in paradise." (Luke 23:43)

Example 13[45]

Haydn, *The Seven Last Words*, Sonata No. 3, mm. 1-11
"Dear woman, here is your son." (John 19:26)

[44]Ibid., 8.

[45]Ibid., 12.

Example 14[46]

Haydn, *The Seven Last Words*, Sonata No. 4, mm. 1-10
"My God, my God, why have you forsaken me?" (Mark 15:34)

Example 15[47]

Haydn, *The Seven Last Words*, Sonata No. 5, mm. 1-7
"I am thirsty." (John 19:28)

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[46]Ibid., 16.

[47]Ibid., 20.

Example 16[48]

Haydn, *The Seven Last Words*, Sonata No. 6, mm. 1-8
"It is finished." (John 19:30)

Example 17[49]

Haydn, *The Seven Last Words*, Sonata No. 7, mm. 1-7
"Father, into your hands I commit my spirit." (Luke 23:46)

[48]Ibid., 26.

[49]Ibid., 30.

The last movement of this work describes the earthquake written in Matthew 28:51 (example 18). While the previous eight movements are in slow tempos (such as *largo, grave, adagio, lento*), this finale's tempo is *presto*. Hickman says of this movement, "Haydn used many devices to imitate in music the tremendous power, devastation, and shaking of this natural disaster."[50]

Example 18[51]

Haydn, *The Seven Last Words*, "The Earthquake," mm. 1-8

"Les jeux d'eaux à la villa d'Este"
(The Fountains of the Villa d'Este)
from *Années de pèlerinage III*
(*Years of Pilgrimage III*)
by Franz Liszt (1811-1886)

The third set of *Années de pèlerinage* consists of seven pieces, including "Angelus," "Les jeux d'eaux," and "Sursum corda," composed between 1867 and 1877, and published posthumously. While James M. Baker describes this third set as the

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[50]Hickman, "Meaning in Piano Music with a Religious Theme," 81.

[51]Haydn, *The Seven Last Words*, 34.

"journey of Liszt's life, from earthly passions through the transports of art to his anticipation of death and the glories of the life to come," Hinson explains the difference between the first two volumes and the third one: "The third volume is different in content and style from the first and second volumes, for the pieces no longer cover travel impressions but serve as a means of expressing a religious pilgrimage."[52]

James M. Baker regards "The Fountains of the Villa d'Este" as a symbol of God's healing grace rather than the mere description of the fountains of the villa:

> It is clear from Liszt's citation of John 4:14 midway through the piece (bar 144) that his composition is no mere depiction of sparkling water effects; he found in the fountains of the Villa a symbol of God's healing grace: 'But whoever drinks the water I give him will never thirst. Indeed, the water I give him will become in him a spring of water welling up to eternal life.'[53]

Describing the fountains, Liszt conveys the message of the Bible, "a spring of water welling up to eternal life." Although the title does not quote any Bible verse, this composition is included in works related to the Bible, for an explicit intention of the composer is seen in the original score.

The form of this piece is very different from Liszt's forms in general:

> It consists of a series of variations without the sharp contrast of key areas normally found in his compositions. Harmony is rich yet vague, and continually changes without a strong sense of modulating away from the tonal centre. The piece is in the key of F-sharp major, which lends itself to effects of light sparkling through jets of water, and from a spiritual standpoint is associated in Liszt's music with heavenly realms.[54]

Meanwhile, Gillespie says, "*Les Jeux d'eaux à la Villa d'Este . . .* is known as an

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[52]Hinson, *Guide to the Pianist's Repertoire*, 486-87.

[53]James M. Baker, "Liszt's Late Piano Works: Larger Forms," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press: 2005), 140.

[54]Ibid.

important forerunner to Maurice Ravel's *Jeux d'eau* (1901), and as such it is a precursor

of the Impressionist school."[55] Throughout the piece various figures of fountain are

described in an Impressionistic way (example 19).

Example 19[56]

Liszt, "The Fountains," mm. 1-3 and mm. 41-47

Via Crucis* (1878-1879) (*The Way of Cross:
***14 Stations of the Way of Cross*)**
by Franz Liszt (1811-1886)

Vexilla Regis (The King's banners)
Station I: Jésus est condamné à mort (Jesus is condemned to death) (John 19:16)
Station II: Jésus est chargé de sa croix (Jesus takes up the cross) (John 19:17)
Station III: Jésus tombe pour la première fois (Jesus falls for the first time)
Station IV: Jésus rencontre sa très sainte mère (Jesus meets his mother) (John 19:25)
Station V: Simon le Cyrénéen aide Jésus à porter sa croix
         (Simon the Cyrenian helps Jesus carry his cross) (Luke 23:26)
Station VI: Sancta Veronica (Saint Veronica)
Station VII: Jésus tombe pour la seconde fois (Jesus falls for the second time)
Station VIII: Les femmes de Jérusalem (The women of Jerusalem) (Luke 23:27-28)

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[55]John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965), 242.

[56]F. Liszt, *Liszt Klavier Werke*, vol. 2 (Tokyo: Shunjūsha Edition, 1974), 180, 182.

Station IX: Jésus tombe une troisième fois (Jesus falls the third time)
Station X: Jésus ist dépouillé de ses vêtements (Jesus is stripped of his vestments)
Station XI: Jésus est attaché à la croix (Jesus is nailed to the cross) (Luke 23:33)
Station XII: Jésus meurt sur la croix (Jesus dies on the cross) (Luke 23:46)
Station XIII: Jésus est déposé de la croix (Jesus is taken down from the cross)
      (Luke 23: 53)
Station XIV: Jésus est mis dans le sépulcre (Jesus is placed in the sepulcher)
      (John 19:41-42)

In spite of some differences, this work is a piano version of Liszt's *Via Crucis* originally for solo voices, mixed choir, and organ (harmonium) or piano. Baker compares this piece with Mussorgsky's *Pictures at an Exhibition* (1874) in light of their "depicting the onlooker's responses to a series of (processional) images hanging on the walls of church or gallery."[57] The beginning hymn, 'Vexilla Regis' "creates an air of pageantry: 'The royal banners forward go, the Cross shines forth in mystic glow.'"[58] The first Station depicts Jesus' death with the clashing minor seventh chord (example 20, m. 3) and the B-F tritone (the 'devil in music').[59] Although this is a piano piece, Liszt gave the vocal melody a separate line when it was necessary (example 21), for example, there are three occurrences of men's voices announcing Jesus' falling (as a cyclical structure) and shouting "crucify him." Thus, this is a very effective solo piano piece with voices—piano is not just accompaniment for voice, but rather, the voice is explanation for the piano part. Liszt used descending lines (often chromatic) and low registers for describing Jesus' falling, sorrow, or agony (example 22). The chorale setting after Jesus' death is a lament. Baker argues that this piece proves Liszt's Christian faith:

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[57]Baker, "Liszt's Late Piano Works: Larger Forms," 121.

[58]Ibid., 122.

[59]Ibid.

This strange and profound work should silence those who cast doubt on the sincerity of Liszt's religious beliefs. It is the product of deep, anguished contemplation of the passion of Jesus, a process during which one can well imagine Liszt came to identify strongly with the suffering Christ. *Via Crucis* conveys not only the horror and sorrow of the crucifixion, but also the wonder of God's redeeming love for humankind.[60]

Example 20[61]

Liszt, *Via Crucis*, "Station I," mm. 1-6

Example 21[62]

Liszt, *Via Crucis*, "Station III," mm. 1-7

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[60]Ibid., 126.

[61]Franz Liszt, *Franz Liszt Various Cyclical Works*, vol. 2, ed. Imre Sulyok (Budapest: Editio Musica Budapest, 1980), 127, 130.

[62]Ibid., 130.

Example 22[63]

Liszt, *Via Crucis*, "Station X," mm. 1-3

***In festo transfigurationis Domini nostri
Jesu Christi (For the Festival of the
Transfiguration of Our Lord Jesus Christ)*
(1880) by Franz Liszt (1811-1886)**

Although this piece is not considered to be among Liszt's best works, it describes the biblical scene in Matthew 17:1-13 (Mark 9:2-13; Luke 9:28-36). It was composed on the feast of the transfiguration, 6 August 1880. Baker says this piece seems more like an episode from a larger work than a composition unto itself, such as the first of the Cypress pieces from *Années*, Book III.[64]

The structure is AA′BC (or Coda). While section "A" uses C major (example 23) and D-flat major, section "A′" uses E major and F minor. The harmonies in section "B" have a median relationship, which helps create the mystical atmosphere of "transfiguration." Section "C" is written in F-sharp major with soft arpeggios and ends with *ppp*. With such a gradual shift in register, rising from the depths to heavenly heights

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[63]Ibid., 139.

[64]James M. Baker, "Liszt's Late Piano Works: A Survey," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press: 2005), 111.

at the end, it creates a sense of floating off into space.[65] Thus, this small piece can be

categorized as impressionistically inspired, depicting the mysterious scene.

Example 23[66]

Liszt, *For the Festival of the Transfiguration*, mm. 1-7

Out of the Depths: Psalm 130, Op. 130
(1932) by Amy Cheney Beach (1867-1944)

In the introduction of a recent edition of Amy Beach's *The Canticle of the Sun*,

her Christian faith is discussed:

> Another common ground for these two persons was a strong Christian faith.
> Amy Beach and her husband came from two different religious worlds. She grew up
> in the Congregational Church with its Calvinist theology, and Dr. Beach was a
> parishioner of Boston's Episcopal Church of the Advent. After their marriage, Amy
> embraced the Anglican community. She began to write music in 1891 for an
> Anglican Church.
> Beach's deep interest in theology and philosophy is evident from the books she
> read, as noted in her diaries and correspondence. . . .
> It is significant that, for her first major work, Beach chose to write a sacred
> choral piece.[67]

Out of the Depths begins with loud, descending, crying-like figures and depth-

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[65]Ibid.

[66]Liszt, *For the Festival of the Transfiguration* (Leipzig: Breitkopf & Härtel, 1927), (161) 1.

[67]Amy Beach, *The Canticle of the Sun*, ed. Betty Buchanan (Middletown, WI: A-R Editions, 2006), viii-ix.

like low-register harmonies (example 24). Then the crying decreases from *ff* to *pp*, and is connected to a *ppp* dolce part with the same melody, which might be the description of the calmed soul waiting for the Lord. Although this is a three-page piece, it is worth the effort in trying to describe the story of the Psalm.

Example 24[68]

Beach, *Out of the Depths*, mm. 1-5

In addition, there is one more Psalm-like piece by Beach. It is *By the Still Waters*, Op. 114 (1925), which suggests Psalm 23 (example 25). Although the composer says that she refrained from using the biblical title "Beside the Still Waters" from Psalm 23 in order to divorce it from its biblical context,[69] this piece describes enough of the very scene of the Psalm. There is use of the pentatonic scale, and longer pedal indication helps to create a shimmering quality. This is also a short two-page piece. Both pieces would work well as a set.

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[68]Amy Beach, *Out of the Depths* (n.p.: The Arthur P Schmidt Co., 1932), 3.

[69]Amy Beach, *By the Still Waters* (St. Louis: Art Publication Society, 1925), n.p.

Example 25[70]

Beach, *By the Still Waters*, mm. 1-5

Eight Bible Vignettes for the Piano (**1943**)
by Robert Nathaniel Dett (1882-1943)

1. Father Abraham (1941)
2. Desert Interlude (1942)
3. As His Own Soul (1942)
4. Barcarolle of Tears (1943)
5. I Am the True Vine (1943)
6. Martha Complained (1942)
7. Other Sheep (1943)
8. Madrigal Divine (1943)

Robert Nathaniel Dett is a "black Canadian/American pianist, composer,

arranger, and choral director."[71] Anne Key Simpson identifies Dett as a Christian:

"Though in several documents Dett has given Presbyterian as his religious preference, as

a boy he and his family attended the British Methodist Episcopal Church in Niagara Falls,

Ontario."[72]

Shortly before his death, Dett expressed his faith through piano music, via in

the collection *Eight Bible Vignettes for the Piano*. Vivian Flagg McBrier describes this

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[70]Ibid.,1.

[71]Anne Key Simpson, *Follow Me: The Life and Music of R. Nathaniel Dett* (Metuchen, NJ: The Scarecrow Press, 1993), 1.

[72]Ibid., 4.

work as follows: "In these eight separate pieces he experiments with structural changes, harmonic devices, and philosophic ideas. As always his melodic lines are distinctive. . . . Dett uses consecutive fourths and sevenths, augmented, diminished and altered sevenths, and ground bass."[73]

Regarding Dett as a unique composer who wrote piano music with a biblical program on "this side of the Atlantic," Edwin M. Good assumes that Dett may have known of the biblical sonatas of Johann Kuhnau (1660-1722).[74] Good explains the characteristics of *Eight Bible Vignettes* as follows:

> For most of the movements, Dett has provided a written program. . . . With several movements, the main melodies are clearly conceived as vocal settings of particular biblical words, though I know of no evidence that Dett had first thought of these works as potentially vocal. . . . But with no. 4, "Barcarolle of Tears," and no. 8, "Madrigal Divine," we have no clue to the biblical source of the musical conception. The work as a whole is of uneven quality, but it is worth including on piano programs, especially if there is value (and in my opinion there is) in deliberately performing works of earlier and contemporary black composers.[75]

It looks as though the first four pieces are from the Old Testament and the last four are from the New Testament. Although there is no comment on the fourth and the last pieces, the fourth could possibly represent the tears of Jonathan or David, or tears of people waiting for the Messiah, and the last one could be a postlude of praise.

1. "Father Abraham." In this first piece, Dett quotes Genesis 23:16-18 and picks two tunes, one from the fourteenth-century Hebrew melodies and the other from Negro Spirituals. Dett explained the reason for using these two melodies in the same

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[73]Vivian Flagg McBrier, "The Piano Music," in *The Collected Piano Works of R. Nathaniel Dett* (Evanston, IL: Wummy-Birchard Company, 1973), x.

[74]Edwin M. Good , "The Bible and American Music," in *The Bible and American Arts and Letters*, ed. Giles Gunn (Philadelphia: Fortress Press, 1983), 151.

[75]Ibid., 152.

piece: "because of their similarity of mood and melody, it is hoped that their association will appear to be logical and natural."[76] Dett used the first four measures of the Hebrew tune and eight measures of the spiritual, which are divided into several parts and changed in rhythm.

Father Abraham can be understood as an arch form or chiastic arrangement,[77] ABCB′A′ – Coda, which is often used in the Bible. While in the "A" section the segments of the spiritual appear without particular order in a majestic mood (example 27), in the "B" section similar melodies of the Hebrew tune lead to the real melody treated in a soft contrapuntal manner. In the "C" section the two melodies are intertwined, producing a climax similar to the chiastic arrangement. Short repetition of sections "B′" and "A′" is followed by a brilliant eleven-measure coda. This piece is unique in that it uses the technique of quodlibet[78] with two melodies having similar texts (example 26), which requires technical virtuosity. There are uses of the pentatonic scale, whole tone scale, and mediant relationships. Although the two hymn melodies serve as themes, this piece was included in the second category, since this piece is a part of the larger complete work with biblical themes.

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[76]Robert Nathaniel Dett, *The Collected Piano Works of R. Nathaniel Dett* (Evanston, IL: Summy-Bitchard Company: 1973), 150.
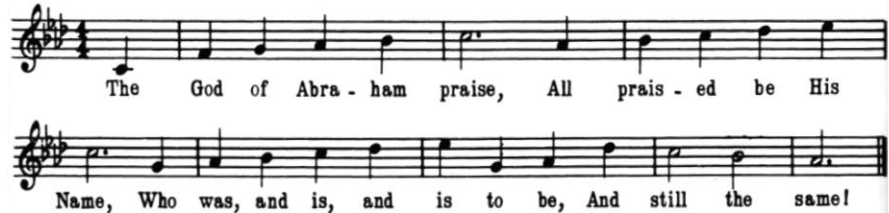
[77]"Chiastic structure is a literary structure used most notably in the Torah in those passages attributed to the priestly source. The structure is comprised of concepts or ideas in an order ABC…CBA so that the first concept that comes up is also the last, the second is the second to last, and so on." Websters-Online-Dictionary, s.v. "chiastic" [on-line]; accessed 10 October 2010; available from http://www. websters-online-dictionary.org/definitions/chiastic; Internet.

[78]"(Lat.: 'what you please'). A composition in which well-known melodies and texts appear in successive or simultaneous combinations. Generally the quodlibet serves no higher purpose than that of humour or technical virtuosity, and may thus be distinguished from more serious works in which pre-existing material has a constructive or symbolic function." Grove Online, s.v. "quodlibet" [on-line]; accessed 10 October 2010; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/ subscriber/article/grove/music/22748?q=quodlibet&search=quick&pos=1&_start=1#firsthit; Internet.
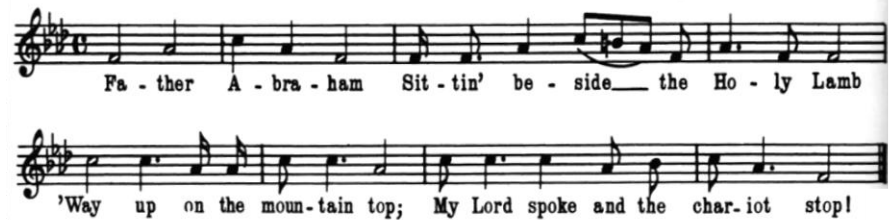
Example 26[79]

Dett, Two themes in "Father Abraham"

Example 27[80]

Dett, "Father Abraham," mm. 1-3

[79]Dett, *The Collected Piano Works of R. Nathaniel Dett*, 150.

[80]Ibid., 151.

2. "Desert Interlude." This piece describes the scene of Genesis 21:14, where Hagar wandered in the wilderness of Beer-sheba. Dett's question, "What should she do? Was there no hope? Had God, even as Abraham, forsaken her?" emphasizes the grace of God to everyone. The melodic line and harmonies of this piece are very touching, using major seventh chords and an unexpected cadence (example 28). This piece sounds like film music and can belong to the category of songs without words. Simpson praises the work, saying, "Dett's lovely piece seems a departure from his former program music, its French flavor reminding one of Ravel or Poulenc's less pretentious works."[81]

Example 28[82]

Dett, "Desert Interlude," mm. 1-4

3. "As His Own Soul." This title is cited from Samuel 18:1, which deals with the everlasting friendship between David and Jonathan. This is a song of love without words in G flat minor. The beginning is like a duet of David and Jonathan (example 29). The structure is A (1-17) – B (18-33) – A′ (34-46) – Coda (47-55). Simpson compares the "B" section to some of Rachmaninoff's preludes:

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[81]Simpson, *Follow Me*, 398-99.

[82]Dett, *The Collected Piano Works of R. Nathaniel Dett*, 158.

It picks up in interest with variations on the two themes, especially in the B section whose theme is embellished in the left hand accompaniment with sixteenth notes in fragmented chromatic passages, not unlike the treatment Rachmaninoff used in some of his Preludes.[83]

Example 29[84]

Dett, "As His Own Soul," mm. 1-3

4. "Barcarolle of Tears." There is no specific biblical connotation in this piece. It is a song of lament without words. Its structure is A (1-35) – B (36-50) – A′ (51-73). While the "A (A′)" section uses the rhythm of a barcarolle and *cantabile* (6/4) (example 30), the "B" section is 4/4 *con decisione e devozione* (with decision and devotion).

Example 30[85]

Dett, "Barcarolle of Tears," mm. 5-8

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[83]Simpson, *Follow Me*, 399.

[84]Dett, *The Collected Piano Works of R. Nathaniel Dett*, 162.

[85]Ibid., 166.

5. "I Am the True Vine." This is a three-voice fugue. Dett gave the theme the
text of John 15:1 and 15:5 (example 31). Dett explained his reason for choosing the fugue
form: "Because of the triune conception of the Divinity, this fugue is assigned to three
voices."[86] After three occurrences of conversational presentations of subject and answer,
the subjects follow in varied forms in various keys without apparent episode.

Example 31[87]

Dett, The text on the theme and "I Am the True Vine," mm. 1-7

6. "Martha Complained." This piece describes the scene of Luke 10:38-42.
Dett explained that the ground bass (C: mm. 1-14, F: mm. 15-20, C: mm. 40-43)
represents the monotonous drudgery of work, and the high-pitched melody is Martha's
dissatisfaction with it (example 32). The arpeggiated dissonant chord in m. 44 proves to
be the last straw. After this chord there are series of recitatives, which represent the
conversation between Jesus and Martha. This section (mm. 44-78) can be conceived as a
piano reduction of an opera, since it can be performed with singers. Dett explained the

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[86]Ibid., 170.

[87]Ibid. 170, 171.

story by giving texts to the melodies. It is interesting that Dett made the ending happy

with his imagination. According to the change of Martha's feelings, the music changes

from minor (mm. 79-87) to major (mm. 88-98). Through this piece Dett tried to describe

the contrasting feelings and spoken language as music.

Example 32[88]

The example of recitatives with texts and "Martha Complained," mm. 1-3

7. "Other Sheep." This is the longest among the eight pieces. It begins with a

recitative-like introduction. Dett wrote the text to the recitative (example 33), which is

from John 10:16. He described the structure of this piece as "a large two-part form, of

which the first section is a set of variations, and the second section, a sonata-allegro with

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[88]Ibid., 174, 175.

coda"[89] (AB – Coda). In section "A" Dett used broken tenths, duplets against triplets,

repeated octaves, augmented chords, etc.; the "B" section is a complete contrast in mood

in 2/4 meter, which suggests a dance.[90] Dett explained that he borrowed the melody for

the variations from his pupil, Dahklama Simango, a native African, as a symbol of "other

sheep."[91]

Example 33[92]

Dett, "Other Sheep," mm. 1-19

[89]Ibid., 180.

[90]Simpson, *Follow Me*, 403.

[91]Dett, *The Collected Piano Works of R. Nathaniel Dett*, 180.

[92]Ibid., 181.

8. "Madrigal Divine." There is no biblical comment on this piece. For the last piece, Dett chose the madrigal genre, which is typically regarded as secular music. Maybe therefore, he added the word "divine" to the title. The structure is A (1-14) – B (15-27) – Transition (28-37) – A′ (38-56). This piece suggests the madrigal with smooth combination of homophonic (section "A," example 34) and polyphonic (section "B") textures.

Example 34[93]

Dett, "Madrigal Divine," mm. 1-4

***Evangélion*: *The Story of Jesus, Narrated to the Children in 28 Little Piano Pieces*, Op. 141 (com. 1949, pub. 1959) by Mario Castelnuovo-Tedesco (1895-1968)**

Part I. The Infancy
      1. The Annunciation
      2. The Nativity
      3. The Three Kings
      4. The Massacre of the Innocents
      5. The Flight into Egypt
      6. Child Jesus and the Doctors
Part II. The Life
      7. The Baptism on the Jordan
      8. The Dance of Salome
      9. By the Sea of Galilee
      10. Jesus Walking on the Waves

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[93] Ibid., 193.

11. The Woman of Samaria at the Well
12. The Resurrection of Lazarus
13. Mary Magdalene
14. Jesus and the Money-Changers

Part III. The Words
15. The Sermon on the Mount
16. Pater Noster (Our Father Who Art in Heaven)
17. Jesus and the Little Children
18. Invective (Woe unto You, Scribes and Pharisees, Hypocrites!)
19. The Wise Virgins and the Foolish Virgins (A Parable)
20. The Lost Sheep (A Parable)
21. The Return of the Prodigal Son (A Parable)

Part IV. The Passion
22. Hosanna (The Entrance into Jerusalem)
23. The Last Supper
24. Gethsemane (The Prayer in the Garden)
25. Crucify! (Before Pontius Pilate)
26. Golgotha (On the Way to the Calvary)
27. The Last Words
28. The Resurrection

For Jewish-Italian composer Mario Castelnuovo-Tedesco, "music was above all a means of expression, going as far as to claim that everything could be translated into musical terms," of which three central themes were "his place of birth (Florence and Tuscany), the Bible and Shakespeare."[94] While "Castelnuovo's Jewish heritage is evident in such works as the rhapsody *Le danze del re David* (The Dances of King David) of 1925, and *Tre corali su melodie ebraiche* (Three Chorales on Jewish Melodies) of the next year,"[95] his *Evangélion* of 1949 deals with the New Testament. Kirby explains that his music is "mostly under the influence of the French The Six, with the contemporary galant aesthetic prominent, along with elements of impressionism and neoclassicism."[96]

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[94]Grove Online, s.v. "Mario Castelnuovo-Tedesco" [on-line]; accessed 30 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/05128?q=Mario+Castelnuovo-Tedesco&search=quick&pos=1&_start=1#firsthit; Internet.

[95]Karin Maria DiBella, "Piano Music in Italy during the Fascist Era" (D.M.A. thesis, University of British Columbia, 2002), 215.

[96]Kirby, *Music for Piano*, 337.

Evangélion consists of twenty-eight character pieces which are grouped into four sets. Each piece quotes some Bible verses. The composer might have had in mind that after narration of the Bible each piece would be performed. In some recitative places there are texts, which seem to be written for performers. In his program note, saying that Castelnuovo-Tedesco often used speech rhythms to suggest rhythmic motives, Shadinger argues "The obvious symbolism and vivid tone painting are easily understood if one thinks of this music in terms of the story of the life of Christ told to children."[97]

"The Annunciation" is about the story of Luke 1:26-38, in which the announcement of the Archangel Gabriel and the reaction of Mary are portrayed with speech-like phrases (example 35) and repeated eighth notes.

Example 35[98]

Tedesco, *Evangélion*, "The Annunciation," mm. 1-9

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[97]Shadinger, "The Sacred Element in Piano Literature," 164-65.

[98]Mario Castelnuovo Tedesco, *Evangélion: The Story of Jesus, Narrated to the Children*, (Florence: A Forlivesi & C., 1959), Part I, 1.

"Jesus and the Money-Changers" (example 36) describes the anger of Jesus (Matt 21:12-13), in which the composer uses staccatos and extreme contrasts of dynamics such as *subito piano*, accents, and *sforzando*. In "The Return of the Prodigal Son," (Luke 15:11-32) a dance rhythm is used in order to describe the joy of the father (example 37). At the beginning of "The Resurrection" the mysterious scene of resurrection is described in the change of tempo, rhythm, and figurations of descending and ascending sequences (example 38). In this piece many trills, high registers, and extreme soft dynamic such as *pppp* are used.

Example 36[99]

Tedesco, *Evangélion*, "Jesus and the Money-Changers," mm. 1-6

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[99]Ibid., Part II, 22.

Example 37[100]

Tedesco, *Evangélion*, "The Return of the Prodigal Son," mm. 1-10

Example 38[101]

Tedesco, *Evangélion*, "The Resurrection," mm. 1-7

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[100]Ibid., Part III, 17.

[101]Ibid., Part IV, 17.

***Die Passion in 9 Inventionen aus den
biblischen Szenen,* Op. 25 (*The Passion
in 9 Inventions from the Biblical Scenes*)
(*c.* 1927) by Hermann Reutter (1900-1985)**

1. Abendmahl (The Lord's Supper)
2. Christus in Gethsemane (Christ in Gethsemane)
3. Die Gefangennahme (The Arrest)
4. Die Geisselung (The Flagellation)
5. Die Dornenkrönung (The Crown of Thorns)
6. Gang nach Golgatha (To Golgotha)
7. Die Kreuzigung (The Crucifixion)
8. Die Grablegung (The Entombment)
9. Am Oster Morgen (Easter Morning)

These short descriptive pieces on biblical scenes are written by German composer Hermann Reutter. Although there are no references to specific Bible passages, this work is written according to the order of the Passion of Jesus Christ in the four Gospels. Reutter portrays the scenes from the Lord's Supper to Easter morning. Hinson says, "No key signatures but all are tonal. Interpretative sensitivity required."[102] Shadinger explains about the term "invention": it is used because of the exploitation of harmonic or stylistic elements.[103]

The structure of the first piece is ABA′ – Coda, which is like an imitation of a conversation between Jesus and his disciples. The second piece (example 39) expresses a lonely and agonizing scene with major seventh and various ninth chords. In the third piece the repetition of highly dissonant chords describes an utmost tense situation, which is intensified by increasing fast triplets. The fourth piece consists of three different motifs occurring without clear order, which further intensifies tension and terror.

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[102]Hinson, *Guide to the Pianist's Repertoire*, 642.

[103]Shadinger, "The Sacred Element in Piano Literature," 137.

Example 39[104]

Reutter, *Die Passion*, "Christ in Gethsemane," mm. 1-7

While there are tensions through dissonances and dotted rhythms in the

previous pieces, the fifth piece, "The Crown of Thorns," is similar to a chorale prelude.

After the first section containing a varied chorale melody, the second section uses the

original chorale melody of "O Sacred Head, Now Wounded." The sixth and seventh

pieces are connected (example 40).

Example 40[105]

Reutter, *Die Passion* "To Golgotha" and "The Crucifixion," mm. 1-4 and mm. 12-17

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[104]Hermann Reutter, *Die Passion in 9 Inventionen aus den biblischen Szenen* (Mainz: B. Schott's Söhne, 1930), 4.

[105]Ibid., 8.

Here are some figures that function like a leitmotif for the cross or agony.

Using a cycling technique, "The Crucifixion" is composed of two elements, melody parts

from the second piece and leitmotif parts, which remind listeners both of Jesus' prayer in

Gethsemane and of his agony in Golgotha. In the eighth piece there appear some

melodies from the first piece, which also utilizes the cycling technique and might

symbolize the fulfillment of Jesus' promise in the Last Supper. The open fifths in this

piece might describe the emptiness of the grave. In contrast to the previous pieces with

extremely low registers, Reutter chose the high register for describing Easter morning.

This last piece is a good example of the centonization: it is composed of five motives

combined in a polyphonic way. Above all, Reutter's most prominent devices in this

complete work might be the cycling technique and the centonization in a polyphonic way.

The three scores above (examples 39 and example 40, mm. 1-4 and mm. 12-17) show his

cycling techniques, and the table below (Figure 13) shows the structure of the last piece

using the centonization technique.

Right hand:

a	c	b	d	e	a	c	a + coda

Left hand:

b	d	a	c	e	a	b	a + coda

Figure 13. The polyphonic structure of Reutter's centonization
in "Easter Morning"

**"The First Prophecy" and
"The Second Prophecy" from *Tangents*
(1950) by William Bergsma (1921-1994)**

William Bergsma described two contrasting prophecies in *Tangents*.[106] "The

First Prophecy" (example 41) describes God's curse in Zephaniah 1:10-13:

> And it shall come to pass in that day, saith the Lord, that there shall be the noise of a
> cry from the fish gate, and a howling form the second, and a great crashing from the
> hills . . . Their goods shall become a booty, and their houses a desolation; they shall
> also build houses but not inhabit them; and they shall plant vineyards, but not drink
> the wine thereof . . .[107]

His use of repeated minor second sharp dissonances alludes to the impending judgment.

The structure is A (1-9) – B (10-43) – A′ (44-53). The slower second part still maintains

the mood of curse with dissonant intervals.

Example 41[108]

Bergsma, "The First Prophecy," mm. 1-2

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[106]"Tangents is like an old-time vaudeville show, . . . The work can be played as a whole, or
separate groups or pieces may be taken from it." It consists of six sets in two volumes, in which there are
twelve pieces: Fanfare; Prophecies; The Animal World; Masques; Pieces for Nickie; Fanfare. William
Bergsma, *Tangents* (Boston: Carl Fischer, 1956), the title page.

[107]Bergsma, *Tangents*, 4.

[108]Ibid.

"The Second Prophecy" (example 42) describes God's blessing in Micah 4:3b-4a:

> And they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up a sword against nation, neither shall they learn war any more. But they shall sit every man under his vine and under his fig tree; and none shall make them afraid.[109]

At the beginning, clear harmonic intervals like the major third, minor sixth and perfect fifth describe the blessings of God. Though filled with mild dissonance and a fast varied tonal center, this piece still contains the warmth of tonal music.

Example 42[110]

Bergsma, "The Second Prophecy," mm. 1-2

Triptych (1969)
by Louis Weingarden (1943-1989)

Weingarden described three scenes of the Bible through his music. In each

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[109]Ibid., 9

[110]Ibid.

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piece he explained the biblical stories with his words and imagination, citing Bible verses. Hinson refers to this work as a "Large-scale virtuoso work, freely atonal, ample romantic structures, serious in intent, of imposing dimensions. Well worth exploring, for mature pianists."[111]

The first piece (example 43) depicts the feeling of Abraham when he heard the terrible commandment from God: "Take your son, your only son, Isaac, whom you love; and sacrifice him as a burnt offering upon the mountain I shall show you" (Gen 22:2).

Example 43[112]

Weingarden, *Triptych*, I, mm. 1-9

The second piece (example 44) is David's spiritual etude for harp: "If the Lord be my shepherd, then I lack nothing" (Ps 23:1).

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[111]Hinson, *Guide to the Pianist's Repertoire*, 809.

[112]Louis Weingarden, *Triptych* (New York: Boosey & Hawkes, 1974), 1.

Example 44[113]

Weingarden, *Triptych*, II, mm. 1-5 and mm. 96-100

The third piece (example 45) describes the story of three women who heard the singing

of angels at Jesus' resurrection: "He is not here, for He has gone up" (Matt 28:6).

Weingarden interpreted angels' saying as angels' singing. This whole work was

performed by Garrik Ohlsson in New York in 1969.[114]

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[113]Ibid., 12, 15.

[114]*New York Times* reports Garrik Ohlsson's performance of this piece: When he made his New York debut at the Metropolitan Museum, shortly before winning the Chopin Competition in 1970, he opened his program with Louis Weingarden's "Triptych," against the advice of his manager and teachers. "I said, 'Nonsense,' and played this difficult 20-minute piece," Mr. Ohlsson said. "Nobody knew who I was, and nobody wanted to hear it, and it laid a bomb in the auditorium." Allan Kozin, "Specializing in Spreading His Wings," *New York Times* [on-line]; accessed 7 March 2012; available from http://www.nytimes.com/2012/01/15/arts/music/garrik-ohlsson-chopin-expert-sets-his-sights-on-liszt;html?pagewanted=all; Internet.

Example 45[115]

Weingarden, *Triptych*, III, mm. 1-7

***Magnificat alla campana*, Op. 26
(1999-2000) by Myung Whan Kim (1959-)**

   1. Prelude / I Am the Lord's Handmaid
   2. My Soul Praises the Lord
   3. My Spirit Rejoices in God My Savior
   4. For He Has Been Mindful of the Humble State of His Servant
   5. From Now on All Generations Will Call Me Blessed
   6. For the Mighty One Has Done Great Things for Me
   7. Holy Is His Name
   8. His Mercy Extends to Those Who Fear Him, from Generation to Generation
   9. He Has Performed Mighty Deeds with His Arm;
     He Has Scattered Those Who Are Proud in Their Inmost Thoughts
   10. He Has Filled the Hungry with Good Things but Has Sent the Rich Away Empty
   11. He Has Helped His Servant Israel, Remembering to Be Merciful
   12. Forever, Even As He Said to Our Fathers

As one of Myung Whan (Johann) Kim's most difficult pieces, this work was

commissioned and premiered by Joong Won Koh. While *12 Holy Bellsounds* by Kim

shows various scenes of faith with the foundational bell harmony technique (see p. 302),

Magnificat alla campana describes twelve biblical scenes from Mary's praise in Luke

with more advanced and freer bell harmony technique. Kim interprets each Bible verse in

various musical styles, using cyclical motive, pictorial technique, dance rhythm, fugue,

Korean traditional art song (*gagog*) style, etc.

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[115]Weingarden, *Triptych*, 21.

Explaining *Magnificat* as one of the great canticles, Kim analyzes each piece at the end of the score.[116] Kim says that he named the first movement "Prelude," because the text (Luke 1:38) is traditionally not included in the *Magnificat* (Luke 1:46-55). In the "Prelude," the theme with a downward conjunctive melodic line describes "the respectful bow of Mary toward God everyday" in the form of a chaconne (example 46), and the tonal possibility in the bell harmony is emphasized rather than the original bell harmony.

Example 46[117]

Kim, *Magnificat*, "Prelude," mm. 1-11

The second piece describes Mary's praise, that is, individual praise with more freely used bell harmony. In the fifth piece Kim employs a waltz of Chopin's style as a symbol of Mary's great joy. In the sixth piece F major (or minor) and B major[118] are juxtaposed in the "theme of glory," which repeats three times as the symbol of the Trinity.

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[116]Myung Whan Kim, *Magnificat alla campana for piano* (Seoul: NPSE, 2000), 63-77.

[117]Ibid., 4.

[118]The interval between F and B, tritone, is the fundamental relationship between upper chord (e.g., B major) and lower one (e.g., F minor), which build the bell harmony.

The seventh describes God's holiness by constructing notes of bell harmony in a narrow range at a fast speed, in which no correct melody and no remarkable process of harmony is found (example 47), for God's holiness is far from man's understanding.

Example 47[119]

Kim, *Magnificat*, "Holy Is His Name," mm. 1-8

The "motive of fear" appears at the beginning of the ninth piece, which consists of three notes spanning the interval of a diminished fifth (tritone) in bell harmony. The pictorial figure of scattering repeatedly appears from m. 38 (example 48). In the eleventh piece Kim chooses fugue form with a Gregorian chant-like theme as the symbol of "remembrance" in the title. In the last movement Kim describes the title by combining bell harmony with Korean traditional music (example 49, mm. 1-6). The final appearance of the servant theme (example 49, mm. 48-50) embraces twelve movements as one—in this work a cyclical motive, the "motive of servant" (example 46, mm. 1-3)

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[119]Kim, *Magnificat alla campana*, 34.

appears in the first, fourth, fifth, sixth, and twelfth movements in varied figures. Though

all twelve movements are supposed to be performed at once, any movement or free

combination of them can also be performed.

Example 48[120]

Kim, *Magnificat*, "He Has Performed Mighty Deeds," mm. 42-45

Example 49[121]

Kim, *Magnificat*, "Forever," mm. 1-6 and mm. 47-53

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[120]Ibid., 45.

[121]Ibid., 58, 62.

Example 49—Continued.

Comfort, Comfort My People:
Chorale Fantasy for Piano **(2007-2008)**
by Shinuh Lee (1969-)

      Sinfonia: Isaiah 61:1-2
      I. Sin: Romans 1:21-25
      II. Chorale: 'Lord Have Mercy'
      III. Sin: Romans 1:26-31
      IV. Sin: Romans 3:10-18
      V. Chorale: 'Lord Have Mercy'
      VI. The Cross of Christ: John 1:29
      VII. Chorale: 'Christ Have Mercy'
           from J. S. Bach chorale 'Christ lag in Todesbanden'
      VIII. Comfort, Comfort My People: Isaiah 40:1-9

      Shinuh Lee describes her central idea on music related to her faith: "My music,

rather than limited in only Christian classical music, has the purpose to contain the spirit

of the Bible on the basis of musical possibilities of expression, which can be

experimented both in all general classical music and in modern music."[122] In the

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      [122]Shinuh Lee, e-mail message to author, on September 29, 2011. Partially translated by the author of this dissertation.

composer's note, Lee compares her heart in composing biblical musical pieces with Jeremiah's, citing Jeremiah 20:9—"But if I say, 'I will not remember Him or speak anymore in His name,' then in my heart it becomes like a burning fire shut up in my bones."[123] As Lee's confession, the structure of this work is like her musical preaching, which describes the process of evangelizing, that is, the message of salvation and recovery. Therefore, although this piece is a chorale fantasy on her newly composed chorale melody and Bach's chorale, it is also a good example of musical exegesis. Except for the seventh movement, Lee wrote Bible verses on each piece.

According to Lee, "Sinfonia" is the prelude with the message of recovery proclaimed in Isaiah. Beginning with the comforting mood probably derived from Bach's chorale, her original chorale of bright and deep sound on a pedal point (A-flat) (example 50, mm. 35 ff.) is introduced, which is the theme of this complete work in addition to Bach's chorale. Lee explains that from the first to fifth movements she describes human sin through the maximized and modernized demonic character of Liszt's pianism.[124]

Example 50[125]

Lee, *Comfort*, "Sinfonia," mm. 1-4 and mm. 33-42

[123]Shinuh Lee, *Comfort, Comfort My People* (Seoul: Umakchunchusa, 2008), composer's note.

[124]Ibid.

[125]Ibid*.,* 1, 3.

Example 50—Continued.

At the end of the first movement, the extremely low register seems to be used primarily

for demonic tone color rather than harmonic structure (example 51).

Example 51[126]

Lee, *Comfort*, "I. Sin," mm. 120-26

[126]Ibid., 15.

Three short chorale movements ("II. Lord Have Mercy," "V. Lord Have Mercy," "VII. Christ Have Mercy") suggest the tripartite formula of the Kyrie in the liturgical Mass ("Kyrie eleison, Christe eleison, Kyrie eleison"). The repeated descending chromatic chordal passages in the second movement (example 52) have a pictorial characteristic, which might describe the earnest and humble prayer of sinners. The second and fifth movements share the same motive, which is similar to the comforting passage at the beginning of the "Sinfonia."

Example 52[127]

Lee, *Comfort*, "II. Chorale," mm. 1-4

In the sixth movement, sharp dissonances and extremely low registers seem to express the agony and death of Christ vividly (example 53), which leads to the monophony chorale tune, "Christ lag in Todebanden" (Christ Lay in Death's Bonds)[128] in the seventh

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[127]Ibid., 16.

[128]English translation: "Christ lay in death's bonds handed over for our sins, he is risen again and has brought us life. For this we should be joyful, praise God and be thankful to him and sing alleluia, Alleluia" [on-line]; accessed 29 September 2011; available from http://www.bach-cantatas.com/Texts/Chorale012-Eng3.htm; Internet.

movement (example 54). According to Lee, the chorale tune in E minor begins with monophony in *pp* (mm. 1-4), "the symbol of a very minute ray of light and hope, groans with sin," adds an alto part (mm. 5-8), expressing "Christ's death and grief in the concrete harmony," then repeats in *mf* (mm. 19 ff.), and ends in *f* "with confidence in E major."[129] In this musical way Lee tried to express Christ's death and resurrection on the borrowed chorale. In the last movement her original chorale is presented in various styles. It is notable that beginning in C, she chose F-sharp major at the end of the last movement, which might allude to the "heavenly realm" like Liszt or "the cross"—the German word "Kreuz" (sharp) also means the cross.

Example 53[130]

Lee, *Comfort*, "VI. The Cross of Christ," mm. 69-75

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[129]Shinuh Lee, e-mail message to author, on September 29, 2011. Partially translated by the author of this dissertation.

[130]Lee, *Comfort,* 45.

Example 54[131]

Lee, *Comfort*, "VII. Chorale," mm. 1-8 and mm. 33-36

This work was also arranged for a joint work with installation artist Jungwan Bae, in the name of *The Screwtape Letters* in 2009, which contains ten pieces. Each title came from *The Screwtape Letters* by C. S. Lewis or the Bible. Jungeun Suh describes this work as an attempt to approach the subjects of "deep anguish and salvation, desperation and life of the human mind and spirit" not through language but through music and light.[132]

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[131]Ibid., 46, 47.

[132]Jungeun Suh, "About Another Interpretation of Sublimity, *The Screwtape Letters,*" from program note of "Music in Light: The Screwtape Letters" on September 9-30, 2009, at Seoul National University in Seoul, Korea. Partially translated by the author of this dissertation.

Triptych after the Gospel **(2002)**
by Nikita Mndoyants (1989-)

    1. Christ's Apparition to the People
    2. The Parable of the Unwise Rich Man
    3. The Last Supper

Mndoyants is a young Russian pianist and composer. His six-page *Triptych after the Gospel* was written at the age of thirteen and published in 2005 with his variations and sonata. Mndoyants did not refer to specific Bible verses, but the titles are from stories of the New Testament. "Christ's Apparition to the People" (example 55) is from the story of Mark 6:49-50 (or Matt 14:26-27)—"But when they saw Him walking on the sea, they supposed that it was a ghost, and cried out; for they all saw Him and were terrified. But immediately He spoke with them and said to them, 'Take courage; it is I, do not be afraid.'" The unclear or difficult chord structure between tonality and atonality depicts the mysterious atmosphere. Intervals with great tension seem to depict the tension and fear of the disciples. The scene is changed at the end (mm. 16 ff.), which suggests Jesus' relieving their anxiety. "The Parable of the Unwise Rich Man" (example 56) is either from Luke 12:16-21 or the story of the rich man and Lazarus (Luke 16:19-31). This piece can also be divided into two parts because of its rhythmic patterns, which shows the contrast of the stupidity of the rich man (mm. 1-24) and God's Word (mm. 25-28). "The Last Supper" (example 57) is written in relatively tonal manner. The thematic motive appears three times in F-sharp major (m. 3, m. 22, and m. 63), and the chord at the end is also F-sharp major with an added sixth. This piece depicts Jesus' speaking at the Last Supper.

Example 55[133]

Mndoyants, *Triptych*, "Christ's Apparition," mm. 1-4

Example 56[134]

Mndoyants, *Triptych*, "The Parable of the Unwise," mm. 1-4

[133]Nikita Mndoyants, *Variations, Triptych after the Gospel, Sonata for Piano* (Moscow: Muzyka, 2005), 14.

[134]Ibid., 15.

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Example 57[135]

Mndoyants, *Triptych*, "The Last Supper," mm. 1-5

[135]Ibid., 17.

CHAPTER 8

PIANO WORKS EXPRESSING CHRISTIAN
FAITH SYMBOLICALLY

But thanks be to God, who always leads us in triumph in Christ,
and manifests through us the sweet aroma
of the knowledge of Him in every place.
(2 Cor 2:14)

In the Bible God often explains or reveals Himself symbolically through

various stories or analogies, and authors of the Bible likewise frequently describe God or

His truth symbolically. Composers also symbolically express various things through

music. Thus, some Christian composers often express or describe the Christian faith by

giving pieces for piano titles related to Christianity, including words like "invocation,"

"prayer," "psalm," "chorale," "hymn," or various biblical or confessional titles, which

can be examples of "the sweet aroma of the knowledge of God." In this category, the

word "chorale" or "hymn" is regarded as a musical style characterized by a simple

rhythm and homophonic texture. Pieces related to the literary interpretation of the Bible

are included here.

Musical Symbolism

Although the word "symbolism" is often associated with a late nineteenth and

early twentieth century literary movement, Richard Langham Smith says that musical

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symbolism is connected to extra-musical expression that has been used since the Middle Ages.[1] Thus, in a broad sense, all program music, including all the pieces that composers create to describe their faith through music, fall under the concept of musical symbolism, regardless of "epoch identification or category of group or personal style."[2]

   According to Smith, the representative examples of musical symbolism (in a narrow sense) include "eye music"[3] and "word-painting"[4] before the Baroque period, "number symbolism"[5] and "key association"[6] in the Baroque, and in the nineteenth

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[1]Grove Online, s.v. "Symbolism" [on-line]; accessed 9 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/opr/t114/e6586?q=symbolism&search=quick&pos=2&_start=1#firsthit; Internet. Grove Online is a subscriber-only service.

[2]*Die Musik in Geschichte und Gegenwart*, s.v. "Symbolismus."

[3]"Musical notation with a symbolic meaning that is apparent to the eye but not to the ear. . . . Most note shapes existed in two forms, black and white, the duration of a white symbol usually differing from that of a black. Thus the blackness or whiteness of a note had primarily a musical significance, but it could also have a symbolic one if words such as 'black', 'shade', 'death', 'blind', 'color', 'night' and 'darkness' were associated with black notes, and words such as 'white', 'day', 'light', 'pale' and 'open' with white notes." Grove Online, s.v. "Eye music" [on-line]; accessed 11 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/09152?q=eye+music&search=quick&pos=1&_start=1#firsthit; Internet.

[4]It is difficult to establish a precise dividing-line between word-painting and eye music, but the former is usually audible as well as visible (as in musical depictions of words such as 'rise', 'fall', 'step', 'pace', 'crooked', 'slope', 'scatter', 'wave', 'hover' and so on). Ibid. "Word-painting is often distinguished from mood- or tone-painting (the German *Tonmalerei*), which is concerned with the musical representation of a work's broader emotional or other worlds, although the categories are not always clear." Ibid., s.v. "Word-painting" [on-line]; accessed 11 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/30568?q=word+painting&search=quick&pos=1&_start=1#firsthit; Internet.

[5]"The attribution of special meaning to various numbers is inherited from antiquity and has played a role in the fine arts and literature as well as in music. . . . Bach made use of certain figures connected with the Bible: '3' for the Trinity; '6' for the working days of the Creation; '7' for the Creator and Creation in general and also for the Holy Spirit . . . ; '10' for the Ten Commandments; and '12' for the Church, Apostles, and Congregation." Erwin Bodsky, *The Interpretation of Bach's Keyboard Works* (Cambridge, MA: Harvard University Press, 1960), 255.

[6]The idea that certain keys have certain expressive qualities. "The question of whether or not individual keys actually have expressive qualities of their own has been debated for centuries. . . . The most detailed description of them is to be found in Matteson's first major publication, Das Neu-eröffnete Orchester." Ibid., 226-27.

century "scene-painting"[7] and "leitmotif."[8] Although Smith classifies several kinds of musical symbolism according to the period, almost all kinds of musical symbolism developed since the Middle Ages are still used. While eye music and key association are rarely used today, word-painting, number symbolism, scene-painting, and leitmotif are still useful methods of creating program music.

Some of these examples of musical symbolism have already been discussed in the previous chapter. The division of the second and third classifications of repertoire in this dissertation is not by musical technique (such as musical symbolism) but by the subject matter. Thus, these two classifications are mainly related to musical symbolism. In the fourth classification, musical symbolism can be found through the use of number symbolism. The following repertoire will exhibit various methods for symbolizing Christian faith through music.

Selected Repertoire

Sonata No. 28, "*The Invocation*" (1812)
by Jan Ladislav Dussek (1760-1812)

> *Allegro moderato ma energico*
> *Tempo di minuetto con moto*
> *Adagio non troppo ma solemne*
> *Rondo*

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[7]"The programme music of the later 19th century uses the instruments of the orchestra to represent the natural world: Mendelssohn's *Hebrides* overture, for example, evokes the sea in Fingal's Cave, and Wagner portrays the flowing Rhine at the beginning of *Das Rheingold*. Here, representationalism borders on musical Impressionism." Grove Online, s.v. "Symbolism" [on-line]; accessed 12 September 2011.

[8]"In its primary sense, a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work." Ibid., s.v. "Leitmotif" [on-line]; accessed 11 September 2011; available from http://www.oxfordmusiconline.com. ezproxy.sbts.edu/subscriber/article/grove/music/16360?q=leitmotiv&search=quick&pos=2&_start=1#firsth it; Internet.

Howard Allen Craw says of the Czech composer Jan Ladislav Dussek, "Dussek is an unjustly neglected composer. . . . There is a body of piano sonatas, piano concertos and chamber works that are of sufficient musical worth to be performed and enjoyed today."[9] His Op.77 has a subtitle "The Invocation," which is said to have represented a premonition of Dussek's own death.[10] This sonata is described in several ways: "melodramatic but displays some highly effective writing,"[11] "a brilliant valedictory work, weighty and noble,"[12] "dramatic, spacious in concept, and communicates in a surprising way a profound and dramatic message from a composer,"[13] etc. It is remarkable that Dussek expresses his last invocation through sonata form, which is normally rather strict in form and a model of abstract music. Shadinger purports the title of this sonata influenced Liszt's "Invocation" in his *Harmonies poétiques et réligieuses*.[14]

Example 1 shows the energetic beginning of this sonata. The structure of the beautiful third movement (*Adagio*) is ABA′ – Coda. Section "A" is written in major and can be associated with the organ (example 2, mm. 1-6), while section "B" is minor and is

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[9]Ibid., s.v. "Jan Ladislav Dussek" [on-line]; accessed 9 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/44229pg2?q=Jan+Ladislav+Dussek&search=quick&pos=1&_start=1#firsthit; Internet.

[10]David Yeomans, *Piano Music of the Czech Romantics: A Performer's Guide* (Bloomington: Indiana University Press, 2006), 28.

[11]Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 277.

[12]Chris Woodstra, *All Music Guide to Classical Music: The Definitive Guide to Classical Music* (San Francisco: Backbeat Books, 2005), 395.

[13]Yeomans, *Piano Music of the Czech Romantics*, 28.

[14]Richard Cole Shadinger, "The Sacred Element in Piano Literature: A Historical Background and an Annotated Listing" (D.M.A. diss., The Southern Baptist Theological Seminary, 1974), 26.

more pianistic (example 2, mm. 33-36). The influence of organ in the third movement has drawn special interest:

> It is worth remark that Dussek's last engagement as church organist was at Berg-op-Zoom; and at the same time . . . his early acquaintance with the organ[15] had much to do with the peculiar style of not a few of the slow movements to be met with in his finest sonatas—among which may especially be cited the *adagio* of the 'Invocation' (Op.77), his last great composition for the pianoforte.[16]

David Yeomans interprets the opening of this third movement as French overture style. Discussing Dussek's fondness for Bohemian musical heritage in the prominence of the third and sixth paralleling the melodies, Yeomans says the middle section as the style of an Italian aria, and he relates ornaments and coloratura effects to the poetic embroidery of Chopin.[17]

Example 1[18]

Dussek, *Invocation*, 1st mov., mm. 1-3

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[15]"As a teenager [Dussek] would substitute for his father as church organist in Bohemia and elsewhere." Yeomans, *Piano Music of the Czech Romantics*, 27.

[16]James W. Davison, "Dussek" in *A Dictionary of Music and Musicians (AD 1450-1889),* ed. George Grove (London: Macmillan and Co., 1880), 473.

[17]Yeomans, *Piano Music of the Czech Romantics*, 29.

[18]Jan Ladislav Dussek, *Musica Antiqua Bohemia*, vol. 4 (Praha: Edition Supraphon, 1963), 117.

Example 2[19]

Dussek, *Invocation*, 3rd mov., mm. 1-6 and mm. 33-36

Hymne pour l'élévation
(*Hymn for the Elevation*) (1844)
by Hector Berlioz (1803-1869)

This work does not represent the best of Hector Berlioz. It may have been

written for the elevation[20] in the Mass for harmonium. Maurice Hinson describes this

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[19]Ibid., 132, 133.

[20]"Elevation: The music played during the Elevation of the Host (the lifting up of the consecrated bread and wine) in the Roman Mass." Grove Online, s.v. "elevation" [on-line]; accessed 9 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/opr/t114/e2230?q=elevation&search=quick&pos=2&_start=1#firsthit; Internet.

piece: "Its flowing linear theme is worked out in a most efficient contrapuntal manner."[21]

It is a four-voice fugato (example 3). Its structure is Exposition 1 (1-29) – Episode (29-34)

– Intro to Exposition 2 (34-38) – Exposition 2 (39-65) – Episode (65-70) – Intro to

Exposition 3 (70-74) – Exposition 3 in dominant key (75-84) – Coda (84-98).

Example 3[22]

Berlioz, *Hymn for the Elevation*, mm. 13-24

Academic Dictionary of Philosophy says of Berlioz' faith: "Although he

composed Catholic church-music . . . Berlioz often admits in his letters that he was an

atheist. In G. K. Boult's *Life of Berlioz* there is a letter written shortly before he died, in

which he says: 'I believe nothing.'"[23] Although no one truly knows the relationship

between this piece and his faith, it was certainly written for the Lord's Supper. God

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[21]Hinson, *Guide to the Pianist's Repertoire*, 113-14.

[22]Hector Berlioz, *Hymne*, in *Piano Works of Hector Berlioz*, ed. Maurice Hinson (Chapel Hill, NC: Hinshaw Music, 1984), 7.

[23]Ramesh Chopra ed., *Academic Dictionary of Philosophy* (New Delhi: Isha Books, 2005), 46-47.

sometimes can be glorified by an unbeliever's talent, which He gave. This piece was selected as an example of a piece for commemorating the Lord's Supper.

"Prayer: 'My Thoughts Are Heavy'"
(1847) from *A Greeting to My Native Land*
by Mikhail Ivanovich Glinka (1804-1857)

Mikhail Ivanovich Glinka, who is widely regarded as the father of Russian Classical music, wrote *A Greeting to My Native Land* for piano, which consists of four pieces: "Souvenir d'une mazurka," "Barcarolle," "Prayer ('My Thoughts Are Heavy')," and "Variations on a Scottish Theme." "Prayer" is a mildly programmatic and emotional piece, which was also arranged for solo voice, mixed chorus, and orchestra after the poem by Mikhail Lermontov in 1855.[24] Dmitry Feofanov says, "Glinka had a special emotional attachment to this piece," citing from Glinka's letter to his friend: "This prayer departed with a scream from my soul in 1847 in Smolensk during a terrible nervous suffering."[25] Glinka is an example of Russian composers who were influenced by the liturgy of the Russian Orthodox Church and the Russian folk tradition.[26]

Its structure is Introduction (*Allegro moderato ma risoluto assai*) – A (*Andante con molto espressione. Con abbandone*) – B (*Maestoso ma l'istesso movimento*) – $A_1B_1A_2$, a form that can be called "short rondo." The descending whole tone scale in the bass line and the trill and tremolo in the right hand in the introduction describe the heavy

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[24]Grove Online, s.v. "Mikhail Lermontov" [on-line]; accessed 29 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/16458?q= Mikhail+Lermontov&search=quick&pos=1&_start=1#firsthit; Internet.

[25]Dmitry Feofanov, ed., *Rare Masterpieces of Russian Piano Music: Eleven Pieces by Glinka, Balakirev, Glazunov and Others* (Mineola, NY: Dover Publication, 1984), viii.

[26]Harlow Robinson, "Music," in *The Cambridge Companion to Modern Russian Culture,* ed. Nicholas Rzhevsky (Cambridge: Cambridge University Press, 1988), 236.

heart (example 4, mm. 1-2). While section "A" (example 4, mm. 11 ff.) is like a lyrical

song, section "B" resembles a chorale.

Example 4[27]

Glinka, *A Greeting*, "Prayer," mm. 1-2 and mm. 9-14

"März" (March) and "December"
from *Das Jahr* (*The Year*) (1841) by
Fanny Hensel-Mendelssohn (1805-1847)

Fanny Hensel, sister of Felix Mendelssohn, was a Christian. Hinson describes

The Year as "twelve character pieces (kind of 12-part suite with a postlude), one for each

month of the year."[28] Three pieces in *The Year*, "March," "December," and "Postlude"

(Nachspiel), use chorale melodies "Christus ist erstanden" (Christ Is Risen), "Vom

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[27]Feofanov, ed., *Rare Masterpieces of Russian Piano Music*, 24, 25.

[28]Hinson, *Guide to the Pianist's Repertoire*, 397.

Himmel hoch" (From Heaven above), and "Das alte Jahr vergangen ist" (The Old Year

Now Hath Passed Away) respectively. These three pieces belong to the first category,

works using chorale tunes, but they are classified in the third group, because the

borrowed chorale tunes are used for symbolizing March (Easter), December (Christmas),

and the end of the year (or a new year). *The Year* has been regarded as being prompted by

her Italian journey in 1841, but Marian Wilson Kimber says that "it was actually not a

product of the Italian journey." Kimber rather relates Hensel's use of chorale melodies in

these pieces to her Christian background:

> Fanny's incorporation of chorale melodies . . . has suggested to several writers,
> including Toews, the composer's identification with her German, Protestant, and
> Bach-ian roots, made clear to her through an encounter with Roman Catholicism
> and Papal music, a reaffirmation of her cultural roots.[29]

"March" (example 5) describes the resurrection of Christ in the following ways.

The key structure and tempo of its three sections show the dramatic change, from minor

to major and from slow to fast, imitating the transition from death to life:

> Dark opening section in F-sharp minor, *Agitato*
> Four part chorale and Var. 1 in C-sharp minor, *Andante*
> Var. 2 and freely composed coda in C-sharp major, *Allegro moderato ma non fuoco*

The chorale in the middle section can be compared with "the old chorale melody" of

"Christus ist erstanden" (Christ Is Risen) from Passau 1090.[30] It is noteworthy that

Hensel wrote the short text under the chorale tune. By doing so, she tried to indicate her

intention even to those who do not know the chorale melody and text. The text of the

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[29]Marian Wilson Kimber, "Fanny in Italy: The Female Composer as Travel Writer," in *Musical Biography towards New Paradigms*, ed. Jolanta T. Pekacz (Burlington, VT: Ashgate Publishing Company, 2006), 131.

[30]Fanny Hensel-Mendelssohn, *Das Jahr,* ed. by Liana Gavrila Serbescu and Barbara Heller (Kassel: Furore Edition, 1989), preface. Here "old chorale melody (alten Choralmelodie)" must be understood as chant melody because of its unreasonably early date (1090).

chorale is: "Christ is risen from all the martyrdom; of which we all should be glad, Christ will be our consolation."[31]

Example 5[32]

Hensel, *The Year*, "March," mm. 1-3 and mm. 29-32

The structure of "December" (example 7) is $A_1A_2A_3$ – Transition – B_1B_2 – Coda. In section "A," Hensel may have borrowed two measures from two of Chopin's etudes, Op. 25/6 and Op.10/4, respectively (example 6) and used them as her themes in section "A." In section "B," the chorale "Vom Himmel hoch" is heard twice: in soft tones and *più mosso*. This piece can be regarded as the form of prelude and chorale. The melody and lyrics of "Vom Himmel hoch" were written by Martin Luther in 1535:

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[31]Ibid. Partially translated by the author of this dissertation.

[32]Ibid., 12, 14.

From heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Wheref I now will say and sing:[33]

Example 6[34]

Chopin, Étude Op. 25-6, mm. 1 and Étude Op. 10-4, mm. 2

Example 7[35]

Hensel, *The Year*, "December," mm. 1-2 and mm. 71-79

[33]Translated by: Catherine Winkworth, 1855, alt. Lutheran Hymnal [on-line]; accessed 4 November 2011; available from http://www.lutheran-hymnal.com/lyrics/tlh085.htm; Internet.

[34]F. Chopin, *Studies for Piano*, vol. 2 of *Fryderyk Chopin Complete Works* (Warsaw: Instytut Fryderyka Chopina, 1949), 87, 21.

[35]Hensel-Mendelssohn, *Das Jahr*, 90, 94.

Example 7—Continued.

Prelude and Fugue No. 1 (1837)
by Felix Mendelssohn (1809-1847)

Felix Mendelssohn was reared in the Christian faith. In accessing

Mendelssohn's sincere beliefs, Clive Brown referred to Mendelssohn's long

"confirmation confession" written at the age of sixteen, which was for his religious

instructor, Pastor Wilmsen, in September 1825 and in which Mendelssohn deals not only

with the gospel and salvation but also with Christian virtues, the meaning of baptism and

communion, etc.[36] When he matured, Mendelssohn joined the Lutheran church because

of his love for the music of J. S. Bach, although he attended worship services of various

denominations.[37]

In 1837, Mendelssohn published *Six Preludes and Fugues*, Opus 35, among

which the first one is the most frequently played. Its fugue concludes on the chorale "Ein

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[36]Clive Brown, *A Portrait of Mendelssohn* (New Haven, CT: Yale University Press, 2003), 92.

[37]Patrick Kavanaugh, *Spiritual Lives of the Great Composers* (Grand Rapids: Zondervan Publishing House, 1992), 76-77.

feste Burg"[38] (A Mighty Fortress Is Our God). This piece is regarded as one of Mendelssohn's most effective works.[39] The composition dates of the preludes and fugues reveal that the first piece was probably the last composed. This *Prelude and Fugue* No. 1 is the only piece that includes a chorale part.

The structure of the prelude is A (1-12) – Transition (12-15) – A_1 (15-24) – Transition (24-25) – A_2 (25-33) – Coda (33-45). This piece can be called a "song without words." The melody is located in the continuous flowing arpeggios (example 8).

Example 8[40]

Mendelssohn, *Prelude and Fugue* No. 1, Prelude, mm. 1-3

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[38]Hinson, *Guide to the Pianist's Repertoire*, 531-32.

[39]Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996), 243.

[40]Felix Mendelssohn, *Mendelssohn Klavier Werke*, vol. 1, ed. Motonari Iguchi (Tokyo: Shunjūsha Edition, 1962), 102.

The four-voice fugue of Mendelssohn shows his reverence of Bach. The theme is very similar to Bach's theme for the fugue in his Violin Sonata No. 3 (BWV 1005). This fugue begins with the traditional relationship between subject and answer up to the second answer. Then the repetition of the subject in various keys marks this fugue as different from the conventional Baroque fugue. There are four expositions. At the third exposition Mendelssohn uses an inversion, similar to the Bach fugue discussed above. The fourth exposition contains both original and inverted subjects, which leads to the climax and is connected to the chorale part (example 9).

Example 9[41]

Mendelssohn, Chorale part in the Fugue, mm. 111-24

[41]Ibid., 113.

Mendelssohn quotes only a segment of the chorale, but he creates a great effect by using it in the context of his own chorale. From the famous chorale of Martin Luther, Mendelssohn borrows at first only its rhythm during eight measures, and then the real four-measure melody. Although the chorale melody comes at the end of the piece, it seems that the prelude and all the themes in the fugue exist to carry listeners to the moment of the last chorale. Stewart Gordon describes this moment: "At the height of the composition, a glorious chorale, accompanied by running octaves, breaks forth."[42] Using the chorale at this place in the fugue might be understood as depicting the progress of the Christian's life, such as present struggle and eternal triumph. It suggests his *Reformation* symphony, which ends with the very same chorale. After the chorale there is a short reference to the fugue as a coda.

"Bénédiction de Dieu dans la solitude"
(Blessing of God in Solitude)
from *Harmonies poétiques et religieuses*
by Franz Liszt (1811-1886)

In 1834 Liszt composed *Harmonies poétiques et religieuses* (*Poetic and Religious Harmonies*), inspired by the title of a volume of poetry by Alphonse de Lamartine (1790-1869), which was published in 1835. During 1840-48 a series of pieces based on Lamartine's work were composed as the first version of *Harmonies poétiques et religieuses.* The final version was written in 1852 and published in 1853. "Several commentators have felt that Liszt went too far in taming the experimental radicalism of

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[42]Gordon, *A History of Keyboard Literature*, 243.

the first *Harmonies poétiques*, but the re-composition does indeed seem emotionally richer and better balanced."[43]

"Bénédiction de Dieu dans la solitude" is usually regarded as the best among the ten pieces of *Harmonies,* which Liszt extremely liked and performed for visitors in Weimar**.**[44] At the beginning of this piece is written the first stanza from the poem of the same title by Lamartine:

> Whence comes, O God, this peace which floods over me?
> Whence comes this faith with which my heart overflows?
> To me who, not long ago, uncertain, restless,
> And tossed on waves of doubt by every wind,
> Sought the good, the true, in the dreams of worldly sages,
> And peace in hearts resounding with tempests?
> Scarcely have a few days brushed past my brow,
> And it seems that a century and a world have passed away,
> And that, separated from them by an immense abyss,
> A new man is reborn and begins again in me.[45]

The structure is A (aba_1cd) – B (ef, 179-252) – A_1 ($a_2c_1d_1$) – Coda (330-62). Coda is a kind of recapitulation of section "B" with a new melodic idea (mm. 340-48). The main key is F-sharp major. Tim Parry compares the effect of the coda with the closing section of Liszt's B minor sonata:

> The work unfolds a straightforward tertiary structure, with an added coda whose sublime simplicity and overwhelming power remind us of the closing section of Liszt's B minor Sonata. Here Liszt shows that, like Beethoven, he was capable of achieving the most elevated effect with the greatest simplicity of utterance. Confounding popular and banal stereotypes, this work reveals Liszt at his most intimately confidential. 'Go tell your sins to the piano,' the Pope once exclaimed to

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[43]Kenneth Hamilton, "Liszt's Early and Weimar Piano Works," in Kenneth Hamilton, ed. *The Cambridge Companion to Liszt* (Cambridge: Cambridge University Press: 2005), 71.

[44]Ibid.

[45]Franz Liszt, *Sonata in B Minor and Other Works for Piano*, ed. José Vianna da Motta (Mineola, NY: Dover Publications, 1990), 50.

the composer; we are perpetually grateful that Liszt's soul was so generously and movingly confessional.[46]

Example 10 shows the beginning of section "A" and section "B."

<div align="center">

Example 10[47]

Liszt, *Harmonies poétiques*, "Bénédiction," mm. 1-4 and mm. 179-86

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Gordon regards this piece as unique: "The contemplative, elevated mood of the 'Bénédiction de Dieu dans la solitude' is sustained throughout the work, giving it a transcendental intensity that one would be hard pressed to find in any other of Liszt's keyboard works."[48]

"Sursum corda (Lift up Your Hearts)"
by Franz Liszt (1811-1886)

This is the last piece from the third set of *Années de pèlerinage* (*Years of*

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[46]Tim Parry, Copyright, 2004, Hyperion Records [on-line]; accessed 28 October 2011; available from http://www.hyperion-records.co.uk/al.asp?al=CDA67445; Internet.

[47]Franz Liszt, *Franz Liszt Various Cyclical Works*, vol. 1, ed. Imre Sulyok (Budapest: Editio Musica Budapest, 1981), 43, 49.

[48]Gordon, *A History of Keyboard Literature*, 315.

Pilgrimage). Baker describes the role of "Sursum corda" in the third set of *Années* as follows:

> The threnodies 'Sunt lacrymae' and the 'Marche funèbre' are more grim and bitter, perhaps, but these two end heroically, anticipating the glory of 'Sursum corda.' The cycle opens with a piece that projects the innocence of the soul, prior to suffering life's hardships. 'Jeux d'eau' provides aural and spiritual refreshment along the way, and 'Sursum corda' concludes the journey with a cataclysmic affirmation of faith.[49]

Liszt describes the action of "Lift up" through a distinctive theme using the minor seventh, which is similar to the Baroque period's ascending or descending scale as pictorial technique (example 11).

Example 11[50]

Liszt, *Années*, "Sursum corda," mm. 1-15

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[49]James M. Baker, "Liszt's Late Piano Works: Larger Forms," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press: 2005), 150.

[50]Franz Liszt, Franz Liszt: Musikalische Werke Serie no. 2, vol. 6 (Leipzig: Breitkopf & Härtel, 1916), 192.

The structure is A (1-36) – B (37-70) – A′ (71-92) – Coda (93-104). In section "A," the theme is repeated three times in the same key, and in section "B," the interval of the theme is changed, and there is a four-measure whole tone scale. Section "A‴" uses extremely wide registers. The whole progression of dynamics is *p – f – ff – fff*. Except for the introduction and the use of the whole tone scale, the complete piece is based on an "E" pedal point. Hinson describes how the ringing pedal point supports tremendous sonorities to bring the set to a mighty climax.[51]

Preludium, Choral und Fuge (1884)
by César Franck (1822-1890)

Franck has been often compared to Bach. John Gillespie explains their common points: "Both spent their lives in rather lowly positions, both preferred contrapuntal forms, and both conceived music as a means to an end—the glorification of God."[52] Patrick Kavanaugh discusses several statements related to Franck's faith in his music:

> D'Indy found that Franck's "untiring force and inexhaustible kindness were drawn from the wellspring of his faith; for Franck was an ardent believer. With him . . . faith in his art was blended with faith in God, the source of all art." . . . Another musician who knew Franck well was Charles Bordes . . . "Franck was indeed a *Christian artist*, but more Evangelical than really Catholic. . . . And the musicologist Alfred Einstein stated that his works do not rest in faith; they effect a "deliverance into faith."[53]

While Franck composed many works for the organ as a church organist, he wrote only two masterpieces for solo piano. One of them is this large-scale work,

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[51]Hinson, *Guide to the Pianist's Repertoire*, 487.

[52]John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965), 298.

[53]Kavanaugh, *Spiritual Lives of the Great Composers*, 124-25.

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Preludium, Choral und Fuge (*Prelude, Chorale and Fugue*). Both his architectural characteristics and his devotional faith are revealed in this piece. The most remarkable characteristic of this work is the unity from the cyclic structure through contrapuntal technique.

The prelude (B minor) consists of two different characteristic parts, which are the flowing broken-chord part (example 12) and the *rubato* and *molto espressivo capriccioso* part. The structure is $ABA_1B_1A_2$. The restless, questioning mood of the prelude's initial theme runs throughout the work, and the *capriccioso* part contains seeds of the fugue theme.[54] Although there is a series of flowing arpeggios recalling the prelude,[55] there is no return of the principal theme of the prelude in the fugue.[56]

Example 12[57]

Franck, *Prelude, Chorale and Fugue*, Prelude, mm. 1

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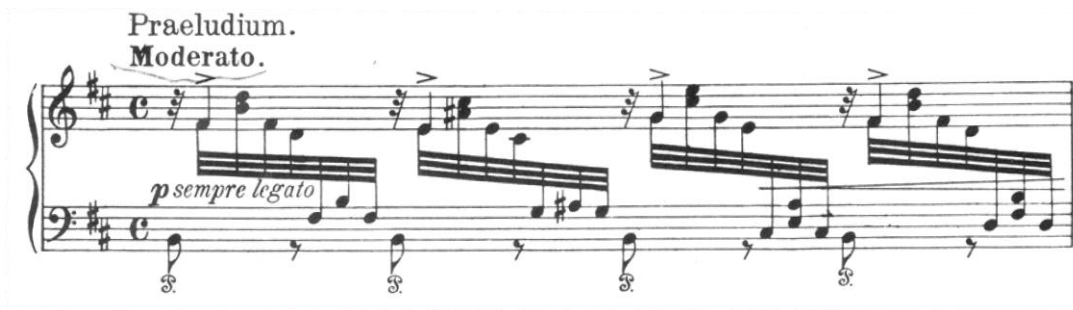
[54]Gillespie, *Five Centuries of Keyboard Music*, 299.

[55]Ibid., 300.

[56]Therefore, Gordon's statement regarding the cyclic unity of this piece is a little incorrect: "The three sections indicated in the title are all connected with thematic material, and a dramatic return of both the principal themes of the prelude and the chorale at the climax of the fugue gives the work strong cyclic unity." Gordon, *A History of Keyboard Literature*, 351.

[57]César Franck, *Franck: Praeludium, Choral und Fuge*, ed. Emil von Sauer (Frankfurt, London, New York: C. F. Peters, n.d.), 2.

The chorale (example 13) also has two moods, the chorale and arpeggio parts, which could be interpreted as the prayer or praise from earth and the answer or blessing from heaven. The structure is $ABA_1B_1A_2B_2$, which also suggests a kind of antiphon. Gillespie describes this chorale as "a chain of questions and answers."[58] The melody of the harp-like arpeggios reappears in the fugue of m. 154 and repeats again and again to the end. Thus, the strongest message in this complete work seems to be this chorale melody, 'answers from heaven.'

Example 13[59]

Franck, *Prelude, Chorale and Fugue*, Chorale, mm. 1-4 and mm. 24-29

After the chorale there is an introduction or transitional passage to the fugue (*poco allegro*) including the fugue theme, and here the tonality is obscured by varied

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[58]Gillespie, *Five Centuries of Keyboard Music*, 300.

[59]Franck, *Praeludium, Choral und Fuge*, 8.

cadences. The fugue theme is similar to Bach's weeping motif in his cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12. There are three expositions including an inversion of the theme (m. 60). The distinctive cyclic character of this fugue begins with the *Come una cadenza* section (m. 129), where the chromatic bass line contains the character of the theme with the mood of the prelude. From m. 154 the melody of the chorale appears with the same figure as the initial theme of the prelude. In the climax (mm. 174-88) the chorale theme is heard in both the right and left hand like a canon, and the fugue theme (pick-up to mm. 178 ff.) appears in the middle part (example 14). After various transformations of the fugue theme, the theme of the chorale is heard again at *fff* in the coda (mm. 212-22). Gillespie describes the conclusion of this work well: "The work closes in a carillon-like burst of jubilation."[60]

Example 14[61]

Franck, *Prelude, Chorale and Fugue*, Fugue, mm. 175-78

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[60]Gillespie, *Five Centuries of Keyboard Music*, 300.

[61]Franck, *Praeludium, Choral und Fuge*, 20.

The Last Hope: Religious Meditation,
Op. 16 (1854)
by Louis Moreau Gottschalk (1829-1869)

While Gillespie regards Gottschalk's Op. 16 as a sugary salon piece,[62] Richard

Crawford commits three pages to its analysis. Giving the background of this music,[63]

Crawford says, "*The Last Hope* is clearly a more effective piece with its program than

without."[64] He describes that while the sixteen-bar melody becomes "an avenue for

spiritual consolation," the high-treble gesture symbolizes the music "visiting the heavenly

plane of spirituality."[65]

The structure of this piece (example 15) is Intro – Melody (47-62) – Transition

– Repeated melody (68-83) – Postlude (reminiscent of intro). Thus, this piece is

constructed with the sixteen-bar melody as the center. The melody was so touching that

an ordained Congregational church minister, Edwin Pond Parker (1836-1925), arranged

this melody as a hymn tune, "MERCY" in 1854.[66] The text, "Holy Ghost, with Light

Divine" was written by Andrew Reed (1787-1862) and was re-written by Thomas T.

Lynch:

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[62]Ibid, 312.

[63]*The Last Hope* was published with an attached anecdote by Gustave Chouquet. He explains why Gottschalk called this piece his "Evening Prayer," saying that this piece was composed from the plea by a charming older woman in illness: "'In pity, my dear Moreau, one little melody, the last hope!' And Gottschalk commenced to improvise an air at one plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended." Louis Moreau Gottschalk, *The Last Hope: Religious Meditation* (Boston: Oliver Ditson & Co, n.d.), 2.

[64]Richard Crawford, *America's Musical Life: A History* (New York: Norton Company, 2001), 341.

[65]Ibid.

[66]Kenneth W. Osbeck, *101 More Hymn Stories: Inspiring True Stories behind 101 Favorite Hymns* (Grand Rapids: Kregel Publications, 1985), 124.

Holy Spirit, dwell with me; I myself would holy be;
Separate from sin, I would
Choose and cherish all things good;
And whatever I can be, Give to Him who gave me Thee![67]

Thus, for the people familiar with this hymn, this piece can be heard as a chorale prelude

with introduction and postlude.

Example 15[68]

Gottschalk, *The Last Hope*, mm. 1-6 and mm. 46-51

[67]Ibid., 126.

[68]Louis Moreau Gottschalk, *The Last Hope: Religious Meditation* (New York: William & Son, n.d.), 3, 5.

Intermezzo Op. 118, No. 6 (1893)
by Johannes Brahms (1833-1897)

The theme of this mournful piece is often regarded as a paraphrase of the beginning of the famous "Dies irae" (Day of Wrath, the sequence for the Latin Requiem Mass), but Constantin Floros says that it has remained unnoticed until now.[69] Thus, this piece may be considered as belonging to the third category, not to the first. Regardless of whether Brahms intended to imply Christian truth through this hidden melody, it may be regarded as Christian music according to the perspective of listeners or performers. Actually, whether Brahms was a true Christian lacks confirmation. Citing Reinthaler's statement regarding *A German Requiem*, Jan Swafford doubts Brahms' Christian faith: "Even if the words come from the Bible, this was *his* response to death as a secular, skeptical, modern man."[70] Daniel Beller-McKenna discusses the cultural background of Brahms and his German contemporaries:

> As a result, Brahms and his German contemporaries inherited a culture in which it was possible to be "religious" in a broad, nondogmatic sense, without holding to the particular tenets of Christianity. For German artists and intellectuals, Lutheranism became as much a cultural tradition as a system of faith. Whatever his beliefs in a deity, Brahms strongly identified with this secularized and cultural brand of Lutheranism.[71]

Considering the poetic contents of Brahms' middle and late piano music (such as this piece), Floros raises a question whether Brahms can be the archetype of the

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[69]Constantin Floros, *Johannes Brahms, Free but Alone: A Life for a Poetic Music*, trans. Ernest Bernhardt-Kabisch (Frankfurt am Main: Peter Lang GmBH, Internationaler Verlag der Wissenschaften, 2010), 121.

[70]Jan Swafford, *Johannes Brahms: A Biography* (New York: Vintage Books, 1999), 317.

[71]Daniel Beller-McKenna, *Brahms and the German Spirit* (Cambridge, MA: Harvard University Press, 2004), 32.

"absolute musician."[72] This piece has four sections: A (1-20) – A$_1$ (21-40) – B (41-62) –
A$_2$ (63-86). The powerful section "B" provides a strong contrast with the melancholy
section "A" (example 16).

Example 16[73]

Brahms, Intermezzo Op. 118, No. 6, mm. 1-6

Compare Brahms' melody with the original melody of "Dies irae" (example 17).

Example 17[74]

The beginning of "Dies irae"

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[72]Floros, *Johannes Brahms, Free but Alone*, 124.

[73]Johannes Brahms, *Klavierwerke*, vol. 2, ed. Emil von Sauer (Leipzig: Edition Peters, n.d.), 100.

[74]Craig Wright and Bryan Simms, *Music in Western Civilization* (Boston: Schirmer, 2006), 37.

Its first verse in English is:

Day of wrath, that day	What dread there will be
Will dissolve the earth in ashes	When the Judge shall come
As David and the Sibyl bear witness.	To strictly judge all things.[75]

"On the Holy Mountain"
from *Poetic Tone Pictures*, Op. 85 (1889)
by Antonín Dvořák (1841-1904)

Czech composer Antonín Dvořák is known as a man of faith, whose

manuscripts regularly began with the marking "With God" and ended with the

benediction, "God be thanked."[76] He proved himself a musical poet in the nature of

Schumann in the set *Poetic Tone*, which has thirteen pieces. Their pictorial nature is

expressed through musical idioms and typical mood-setting. John C. Tibbetts describes

these sections as follows: "they concentrate on mood and color. Color is very important.

They are on the border of Impressionism."[77] Considering the composer's Christian faith,

the last piece, "On the Holy Mountain" seems to be related to Psalm 48:1 or 2 Peter 1:18,

which describes 'praise and holiness' and 'Jesus' transfiguration' respectively.

The structure of this piece is AB form. The "A" section is composed of two

character parts: one is like an original chorale by the composer and the other part utilizes

a *decrescendo*, with descending broken harmonies which together might describe the

holiness from above (example 18). These two characters appear in turn. The dynamic of

the "B" section is quiet with repeated dominant sixteenth notes.

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[75]Ibid.

[76]Patrick Kavanaugh and Babara Kavanaugh, *Devotions from the World of Music* (Colorado Springs, CO: Cook Communications, 2000), n.p. (April 22).

[77]John C. Tibbetts, "Dvořák's Piano Works," in *Dvořák in America*, ed. John C. Tibbetts, (Portland, OR: Amadeus Press, 1993), 276.

Example 18[78]

Dvořák, *Poetic*, "On the Holy Mountain," mm. 1-4

Fantasia contrappuntistica, K.256 (1910)
by Ferruccio Busoni (1866-1924)

Italian-German composer Ferruccio Busoni is best known as a piano transcriber of J. S. Bach's organ music. His *Fantasia contrappuntistica* is also based on Bach's music, one chorale and *The Art of Fugue*, especially, its unfinished "Contrapunctus XIX." Gillespie says, "Busoni considered the *Fantasia contrappuntistica* the most important of his piano works,"[79] discussing the value of this piece in a weighty collection of contrapuntal techniques rather than in its beauty. However, its value is also related to the large architectural structure and use of the chorale engulfing the entire work. Larry Sitsky identifies three elements from Bach in *Fantasia contrappuntistica*:

(1) The melody of the chorale prelude *Allein Gott in der Höh' sei Ehr'*
(2) The main theme of *Contrapunctus I* of *The Art of Fugue* (BWV 1080)

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[78]Antonín Dvořák, *Poetische Stimmungsbilder* (Berlin: N. Simrock, 1889), 21.

[79]Gillespie, *Five Centuries of Keyboard Music*, 347.

(3) Extended fugal materials from the unfinished *Contrapunctus XIX* (BWV 1080/19)[80]

There are five published Busoni works related to the *Fantasia contrappuntistica*, and their chronological order shows the progression of this composition:

(1) "Meine Seele Bangt und Hofft zu Dir" Choralvorspiel No. 3 of *Elegien* (1907)
→ Chorale-prelude (The melody is same as "Ehre sei Gott in der Höhe")

(2) Grosse Fuge Kontrapunktische Fantasie über J. S. Bach's Letztes unvollenetes Werk für Klavier ausgeführt (1910)
→ Fugue I, II, III, Intermezzo, Variation I, II, III, Cadenza, Fugue IV, Coda

(3) Fantasia Contrappuntistica Preludio al Corale "Gloria al Signore nei cieli" e Fuga a quattro obbligati sopra un frammento di Bach compilata per il pianoforte (1910)
→ (1) + (2) but shortened Fugue IV, as Coda, Chorale and Stretta

(4) Choral-vorspiel und Fuge über ein Bachsches Fragment (der "Fantasia contrappuntistica" kleine Ausgabe) (1912)
→ mini version

(5) Fantasia Contrappuntistica Choral-variationen über "Ehre sei Gott in der Höhe" gefolgt von einer Quadruple-fuge über ein Bachsches Fragment für zwei Klaviere (1922)
→ for two piano version[81]

In order to understand the structure of *Fantasia contrappuntistica*, certain knowledge of Bach's *The Art of Fugue* is required. It is the last and unfinished work by Bach, which contains nineteen Fugues, and the last one, "Fugue on three subjects"—the third subject is B. A. C. H.—is unfinished. Busoni borrows the three themes of the last Fugue and the main theme of *The Art of Fugue*. Thus, the completed *Fantasia contrappuntistica* has the following structure and contents:

1. Chorale-Variations (Introduction, Chorale and Variations, Transition)[82]
2. Fuga I: a transcription from Bach's first theme of Contrapunctus XIX with some changes
3. Fuga II: from Bach's second theme of Contrapunctus XIX with chorale theme

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[80]Larry Sitsky, *Busoni and the Piano: The Works, the Writings, and the Recordings* (Westport, CT: Greenwood Press, Inc., 1986), 141.

[81]Ibid., 142-52.

[82]Gillespie, *Five Centuries of Keyboard Music*, 347.

4. Fuga III: from Bach's third theme (B. A. C. H. theme) of Contrapunctus XIX, only 47 bars from Bach, the most difficult part, and Busoni's own counterpoint
5. Intermezzo: based on the B. A. C. H. theme
6. Variatio I: all three themes in three fugues, but the first theme predominantly used
7. Variatio II: mostly on the B. A. C. H. theme
8. Variatio III: mostly on the second theme
9. Cadenza: the main theme of *The Art of Fugue* against the B. A. C. H. theme
10. Fuga IV: combining the three fugue subjects with *The Art of Fugue* theme[83] (Busoni cuts 42 bars and inserts them into an addendum.)
11. Chorale: a memorable return of chorale, an 'elevating excitement of the soul'[84]
12. Stretta: pianistic amplication[85]

Example 19 shows the introduction and chorale part of "Chorale variations."

Example 19[86]

Busoni, *Fantasia,* mm. 1 (intro) and mm. 23-27 (chorale)

[83]The following Kirby's description of Fugue IV is a little incorrect, for the B.A.C.H. theme is one of three themes in Contrapunctus XIX already used in the previous parts: "and a concluding section in which Busoni brings together all the themes used in the work and combines them with the B-A-C-H theme—all in all an ambitious composition." Kirby, *Music for Piano: A Short History*, 336.

[84]Sitsky, *Busoni and the Piano*, 148.

[85]Summarized from Sitsky, *Busoni and the Piano*, 142-50.

[86]Ferruccio Busoni, *Fantasia contrappuntistica* (Wiesbaden: Breitkopf and Härtel, 1983), 2, 4.

The mini version was titled "*Chorale-Prelude and Fugue on a Bach's Fragment*" (example 20), in which Busoni devised this piece to be played either as chorale prelude alone or as chorale prelude followed by the fugue. (There is additional music included as the conclusion of the chorale prelude when played without the fugue.) While *Fantasia Contrappuntistica* used to be regarded as unplayable or unhearable because of its length and complexity, this mini version can be played more comfortably. It has a new set of chorale variations with four fugues and *stretta*. Fugue I and II are original Bach fugues, Fugue III clearly separates Bach's from Busoni's, and Fugue IV is much thinner than the original Fugue IV of *Fantasia contrappuntistica*.[87]

Example 20[88]

Busoni, *Chorale-Prelude and Fugue on a Bach's Fragment*, mm. 1-7

Edward J. Dent describes Busoni's belief through his background and letter:

Busoni had been brought up in an atmosphere of Catholic piety, but he had already reacted against the doctrine of the Church when he was a young man, and although he never altogether lost a certain affection for the picturesque aspect of Catholicism, he never again returned to the Christian faith. Writing to the Swiss poet Hans Reinhart—a keen enthusiast for Wagner—in 1917, he says:

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[87]Sitsky, *Busoni and the Piano*, 158-59.

[88]Ferruccio Busoni, *Chorale-Prelude and Fugue on a Bach's Fragment* (Leipzig: Breitkopf & Härtel, 1912), 3.

'Wagnerism and Christianity as well are nothing to me, and my feeling is that it is time to sweep away these two beliefs altogether, or at least to leave them in peace and not to poke about in them any more.'[89]

"1ᵉʳ Prélude du Nazaréen" (First Nazarene Prelude) and "2ᵉ Prélude du Nazaréen" (Second Nazarene Prelude) (1892) from *4 Préludes* by Erik Satie (1866-1925)

Erik Satie was baptized in the Anglican Church, in Honfleur in 1866 and also re-baptized into the Catholic Church in 1872.[90] Debussy described Satie as "a gentle medieval musician lost in this century."[91] Although his life seems to be somewhat eccentric, Satie appeared to pursue a sincere life in God. Such endeavor can be found in his participation in Rose+Croix,[92] "preoccupation with ecclesiastical things,"[93] such as the founding of a Church named "*L' Eglise Métropolitaine d'Art de Jésus Conducteur,*"[94] and fondness for plainsong.[95] Thus, in several of his works the pursuit of praise is found.

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[89]Edward J. Dent, *Ferruccio Busoni: A Biography* (London: Oxford University Press, 1933), 310.

[90]Rollo H. Myers, *Erik Satie* (London: Dennis Dobson Limited, 1948), 14.

[91]Grove Online, s.v. "Erik Satie" [on-line]; accessed 20 January 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/40105?q=Erik+Satie&search=quick&pos=1&_start=1#firsthit; Internet.

[92]The movement ('Rosicrucianism') seems to have originated in Germany having an anti-Roman Catholic bias in the seventeenth century by moral and religious reformers, teaching a flavor of occultism and creating the impression of certain mysteries. Satie became an official composer to the Rose+Croix organization by meeting Joseph Péladan during his Montmartre period. Summarized from Myers, *Erik Satie*, 21-22.

[93]Myers, *Erik Satie*, 28.

[94]"The aim of this organization was 'to fight against those who have neither convictions nor beliefs, no thoughts in their souls nor principles in their hearts.'" Ibid., 25.

[95]Ibid., 22.

These Nazarene preludes, "written in the spirit of medieval plainsong like Satie's earliest important composition, the four barless *Ogives* of 1886,"[96] are from *4 Préludes* published in 1929 and belong to "Rose-Croix" pieces. Robert Orledge discusses the Rose-Croix pieces including the *Prélude de la porte héroïque du ciel* (*Prelude of the Heroic Heavenly Gate*)[97] (1894):

> In the 1890s Satie's experiments were mostly with harmony and form. . . . Satie invented what Patrick Gowers has christened 'punctuation form' (1965-6, 18). To bring order to his assembly of motifs, Satie took the ingenious step of turning to literature for a solution.[98]

Analyzing the structure of the "First Nazarene Prelude" (example 21) into four sections and a brief coda, Orledge describes it as follows:

> The result can be seen in the first Nazarene prelude, where the musical 'prose' is constructed from four motifs, which are articulated at irregular intervals by a distinctive 'punctuation' phrase at three different pitches. The phrase and its two transpositions recur four times in strict rotation like commas, with a double statement of punctuation phrase (as a sort of full stop) to end the piece.[99]

According to the appearance of the single line melody, this piece can also be divided into three sections (ABA′ form). The punctuation phrases end with dominant ninth chords, and the melody suggests the Dorian mode.

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[96]Grove Online, s.v. "Erik Satie."

[97]In this piece, "he uses parallel chords and quasi-plainsong sounds in referring to the afterlife." Shadinger, "The Sacred Element in Piano Literature," 138.

[98]Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 146.

[99]Ibid.

Example 21[100]

Satie, The beginning of the "First Nazarene Prelude"

Regarding the "Second Nazarene Prelude" (example 22) as the most
extraordinary and enigmatic creation of Satie's Rose-Croix period, Orledge describes it
as follows: "Using four strict cycles of three punctuation phrases, the punctuation phrases
are distinguished from the surrounding musical prose by their cadential nature, their
triplet rhythms and their five-part harmonies, for example, a dominant ninth."[101] When
this piece is regarded as a sort of responsory, like Psalm 136, there are twelve
punctuation phrases used as refrains. Though they are not exact repetitions, they have the
same rhythmic pattern. This piece uses a Phrygian cadence at the end.

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[100]Erik Satie, *4 Préludes* (Paris: Éditions Salabert, 1929), 5.

[101]Orledge, *Satie the Composer*, 150.

Example 22[102]

Satie, The end of "The Second Nazarene Prelude"

Douze petits chorals (1906-1909)
by Erik Satie (1866-1925)

       This is a collection of twelve little chorales by Satie (example 23), made up of

"a series of scraps from Satie's notebooks edited by Caby and published by Salabert in

1968. . . . Not one of the chorales is entirely free of strange voice-leading or peculiar

cadences or odd modulations."[103] Orledge says, "Choral No. 12 is the introduction to the

Petite Sonate of 1908-09. The others are exercises from the Schola Cantorum[104]

period."[105] These twelve pieces can be played in succession with contrasting dynamics,

which makes them similar to a beautiful patchwork quilt.

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       [102]Satie, *4 Préludes*, 9.

       [103]Alan M. Gillmor, *Erik Satie* (Boston: Twayne Publishers, 1988), 140.

       [104]"The Schola Cantorum represents a culmination of nineteenth-century efforts to improve church music and interest the public in historical styles." *Organists and Organ Playing in Nineteenth-Century France and Belgium* by Orpha Ochse (Bloomington: Indiana University Press, 2000), 219.

       [105]Orledge, *Satie the Composer*, 334.

Example 23[106]

Satie, *Douze petits chorals*, No. 1, mm. 1-8 and No. 11, mm. 1

First Piano Sonata (1901-1915)
by Charles E. Ives (1874-1954)

A unique use of hymn tunes is shown in many of Charles Ives' works. These hymn tunes are only a sample of various melodies and seem to have nothing to do with the purpose of expressing faith. Accordingly, there are several interpretations regarding Ives' quotation of hymn tunes. While Christopher Ballantine sees "a generalized

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[106]Eric Satie, *Douze Petits Chorals pour Piano* (Paris: Éditions Salabert, 1968), 2, 7.

American experience" or "the American social unconscious"[107] in Ives' use of hymn tunes, Richard Crawford regards hymn tunes in Ives' work as "music in the popular or traditional spheres."[108] Meanwhile, J. Peter Burkholder considered Ives' ideas to be like Transcendentalism,[109] which can be understood as a belief and as a tradition. He says, "Most recent scholarship accepts this view, tending to place most or all of Ives' music within the context of Transcendentalism."[110] In reference to two articles relating Ives to Transcendentalism by Henry Bellamann and Elliott Carter, two close friends of Ives, Burkholder argues that Ives also raised no objection toward the interpretation of his music in this way. Thus, the use of hymn tunes in Ives' work looks as if it has nothing to do with his Christian faith.

However, Patrick Kavanaugh argues for the relationship between Ives' faith and his music, quoting John Kirkpatrick:

> Ives' faith and his musical genius are inseparable. . . . He set to music numerous psalms, and he borrowed extensively from gospel hymn tunes, often highlighting them in the most unusual musical circumstances. . . . His complete works contain dozens of religious titles and references.[111]

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[107]Christopher Ballantine, "Charles Ives and the Meaning of Quotation in Music," in *Music and its social Meanings* (New York: Gordon and Breach Science Publishers, 1984), 83.

[108]Crawford, *America's Musical Life*, 513.

[109]"Transcendentalism was a group of new ideas in literature, religion, culture, and philosophy that emerged in New England in the early to middle 19th century. . . . Transcendentalism began as a protest against the general state of culture and society at the time, and in particular, the state of intellectualism at Harvard and the doctrine of the Unitarian church taught at Harvard Divinity School. Among Transcendentalists' core beliefs was an ideal spiritual state that 'transcends' the physical and empirical and is only realized through the individual's intuition, rather than through the doctrines of established religions. Webster's-Online-Dictionary, s.v. "Transcendentalism" [on-line]; accessed 10 October 2010; available from http://www.websters-online-dictionary.org/definitions/transcendentalism; Internet.

[110]J. Peter Burkholder, *Charles Ives: The Idea behind the Music* (New Haven, CT: Yale University Press, 1985), 20.

[111]Kavanaugh, *Spiritual Lives of the Great Composers*, 181.

Many present-day devotees of Ives' music tend to emphasize the transcendental influence present in his life and work. . . . But his principal biographer, John Kirkpatrick, who knew Ives better than anyone living today, wrote: "His church-going self was conservative to the point of fundamentalism."[112]

How did Ives really think of his music? In the prologue of his *Essays before a Sonata*, where he stated three kinds of inspiration that a composer experiences, Ives discussed the possibility of subconscious influence in the objective description of a certain scene: "by a vague remembrance of certain thoughts and feelings, perhaps of a deep religious or spiritual nature, which suddenly came to him [a composer] upon realizing the beauty of the scene."[113] So it might be natural that Ives as a Christian often used hymn tunes whenever he composed, just as hymn singing accompanies the Christian life.

Among his approximately forty works for piano, the *First Sonata for Piano* has the most frequent use of hymn tunes. The following quotation describes five scenes or stories of the *First Sonata for Piano*, which is contained in Miss Florence Martin's first set of typed pages from her shorthand of Ives' dictating:

"What is it all about?—Dan S. asks. Mostly about the outdoor life in Conn. Villages in the '80s & '90s—impressions, remembrances, & reflections of country farmers in Conn. Farmland.

"On page 14 back, Fred's daddy got so excited that he shouted when Fred hit a home run & the school won the baseball game. But Aunt Sarah was always humming *Where Is My Wandering Boy*, after Fred an' John left for a job in Bridgeport. There was usually a sadness—but not at the Barn Dances, with their jigs, foot jumping, & reels, mostly on winter nights.

"In the summer times, the hymns were sung outdoors. Folks sang (as *Old Black Joe*)— & the Bethel Band (quickstep street marches)—& the people like[d to say] things as they wanted to say, and to do things as they wanted to, in their own way—and many old times . . . there were feelings, and of spiritual fervency!"[114]

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[112]Ibid., 183.

[113]Charles Ives, *Essays before a Sonata: The Majority, and Other Writings by Charles Ives*, ed. Howard Boatwright (New York: W. W. Norton & Company, 1961, 1962), 5.

[114]Charles E. Ives, *Memos*, ed. John Kirkpatrick (New York: W. W. Norton & Company, 1972), 75. Brackets are Kirkpatrick's.

Lou Harrison describes five movements of this *First Sonata for Piano* as "two scherzi (and quite properly they are ragtimes), a slow rhapsodic section in terms of high romance, a brilliant hymn-tune section in full pianistic manner, and a finale of heroic quality."[115] Several hymn tunes explicitly quoted in this work are:

> I: "I Was a Wandering Sheep" and "Where's My Wandering Boy Tonight"
> IIa, IIb: "Bringing in the Sheaves" with an occasional reference to "O Happy Day," and at the end "I Hear Thy Welcome Voice" (example 24)
> III: "What a Friend We Have in Jesus" as a theme (example 25)
> IVb: "Bringing in the Sheaves" and at the end quodlibet of "I Hear Thy Welcome Voice" and "Bringing in the Sheaves"

Example 24[116]

Ives, Sonata No. 1, IIb mov., mm. 122-28

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[115]Charles E. Ives, *Charles E. Ives Sonata No. 1 for Piano*, ed. Lou Harrison, (New York: Peer International Corporation, 1954), ii.

[116]Ibid., 19.

Example 25[117]

Ives, Sonata No. 1, III mov., mm. 1a and 2b

In this way Ives describes scenes of Christian daily life, which can be compared with some "Reformation-inspired artwork" describing ordinary life "infused with spiritual dignity and significance."[118] Thus, although Ives did not intend to express his faith in this piece and made a "totally unexpected musical landscape"[119] using hymn tunes, performers or listeners can feel a Christian spirituality through the segments of hymn tunes steeped in his music.

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[117]Ibid., 20.

[118]Nancy Pearcey, *Saving Leonardo: A Call to Resist the Secular Assault on Mind, Morals, & Meaning* (Nashville: B&H Publishing Group, 2010), 83.

[119]Robert P. Morgan, "Ives and Mahler: Mutual Responses at the End of an Era," in *Charles Ives and the Classical Tradition*, ed. Geoffrey Block and J. Peter Burkholder (New Haven, CT: Yale University Press, 1996), 80.

Gordon describes the musical character of this piece as using poly-rhythms and poly-tonal harmonies: "The five movements of the first piano sonata present a symmetrical structure, filled with difficult poly-rhythms and poly-tonal harmonies, as well as ragtime and quotations from hymns and songs."[120] In light of the concept of borrowing, Burkholder says that "cumulative setting" is used in the first and second piano sonatas among fourteen kinds of borrowing technique used in the works of Ives.[121]

Visions and Prophecies (1936) by Ernest Bloch (1880-1959)

Stating, "Bloch's Jewish identity had always been somewhat exaggerated," Walter Simmons reports how Bloch was a true Christian. The following statement of Bloch shows how his Christian faith was related to his keeping a life-size sculpture of Christ on the cross:

> Yes it is true that I am a Jew. But I should be equally proud to call myself a Christian—a true Christian. For He [a crucifix] is to me only the symbol of that Christianity which both Jew and Gentile strive to attain. Who indeed, will have the temerity to call himself Christian?[122]

Ernest Bloch transcribed for piano solo five of his orchestral episodes from *Voice in the Wilderness* (an orchestral work with obbligato cello, 1936), under the title *Visions and Prophecies*. For the piano transcription cello's obbligato was omitted.[123] While *Voice in the Wilderness* is a title from an Old Testament verse, Isaiah 40:3, the title

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[120]Gordon, *A History of Keyboard Literature*, 504.

[121]J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes* 50 (1994), 855.

[122]Walter Simmons, "Ernest Bloch," in *Voices in the Wilderness: Six American Neo-romantic Composers* (Lanham, MD: Scarecrow Press, 2004), 38.

[123]Ibid., 82.

Visions and Prophecies is not related to any specific Bible verse but describes moods of God's special revelation. Simmons describes the result of these transcriptions: "a concise and effective group of highly perfumed mood-pieces, alternately truculent and reflective, exemplifying Bloch's personal adaption of Impressionist devices into his own distinctive brand of Neo-Romanticism."[124] While Gordon says, "Representing his Jewish style most clearly is the set of pieces entitled *Visions and Prophecies*,"[125] David Burge refers to "The rhapsodic, intense melancholy of this kind of music, with its improvisatory cantilena, oriental inflections, and endless iterations of quasi-programmatic chords and rhetorical figurations"[126] (examples 26-30).

Example 26[127]

Bloch, *Visions and Prophecies*, I, mm. 1-8

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[124]Ibid.

[125]Gordon, *A History of Keyboard Literature*, 465.

[126]David Burge, *Twentieth-century Piano Music* (Oxford: Scarecrow, 2004), 114.

[127]Ernest Bloch, *Visions and Prophecies for the Piano* (New York / London: G. Schirmer, 1936), 3.

Example 27[128]

Bloch, *Visions and Prophecies*, II, mm. 1-3

Example 28[129]

Bloch, *Visions and Prophecies*, III, mm. 1-4

Example 29[130]

Bloch, *Visions and Prophecies*, IV, mm. 1-4

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[128]Ibid., 4.

[129]Ibid., 6.

[130]Ibid., 8.

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Example 30[131]

Bloch, *Visions and Prophecies*, V, mm. 1-6

"Bloch regarded composing as an act of faith, a means of making man more human," claims Robert Strassburg, who describes Bloch's music as music of ethos and spirituality, expressing his "unshakable faith in an eternal God" and "humanistic concerns with mankind's problems,"[132] which is essentially love toward God and neighbors.

In addition, the author's personal impression of this piece may provide some help for performers. Each movement seems to describe the coming of the word of the LORD, vision, the command of the LORD, confession of sin and love toward Him, and the promise of the LORD, respectively. The following Table 6 shows the example of the author's programmatic interpretation.

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[131]Ibid., 11.

[132]Robert Strassburg, *Ernest Bloch: Voice in the Wilderness* (Los Angeles: California State University, 1977), 98.

Table 6. Programmatic interpretation of the first movement
of Bloch's *Visions and Prophecies*

Measures	Bible verse(s)	Words
1-2a	Jeremiah 1:4	The word of the LORD came to me saying,
2b-6	Jeremiah 1:5	"I have appointed you a prophet to the nations."
7-9a	Jeremiah 1:6	"Alas, Lord God! Behold, I do not know how to speak."
9b-16	Jeremiah 1:7-10	"I am with you . . . I have put My words in your mouth."

The second movement seems to be a mysterious scene of vision, such as that found in Jeremiah 1:11 ff.: "What do you see, Jeremiah?". . . "I see a rod of an almond tree." This movement begins with repeated minor-major seventh chords with an added fourth note and ends with a diminished seventh chord with unresolved suspension (or diminished-major seventh chord), which suggests something unresolved, or dire anticipation, or something transcendent. The dotted rhythm of the third movement seems to describe God's commandment, and the fourth movement might be the answer to the previous one, which describes the reconciliation between God and sinners with the mood of love (*piacevole* and *dolce espressivo*). The beginning of the last movement is similar to the first one, which reminds listeners of the coming of the Word of the LORD and His promise, and the meditative postlude leads them to the presence of God.

Hymne de Glorification (1954), Op. 331
by Darius Milhaud (1892-1974)

Milhaud is a French composer associated with the avant-garde of the 1920s, and "though he was not a strict orthodox Jew, he always had deeply held religious

belief."[133] *Hymne de Glorification* (*Hymn of Glorification*) is an example of the

expression of his belief. Kirby discusses his general style of piano music:

> In any case, there is little of impressionism here. The forms are for the most part small, sharp, and clear; the texture simple; the melodies clearly phrased; the harmonies extremely dissonant, often polytonal; and the rhythmic element strong. In short, Milhaud's style can be regarded as a twentieth-century counterpart to the gallant style of the eighteenth century.[134]

About *Hymn of Glorification* (example 31), Shadinger says, "Milhaud has written a

pretentious piece in the style of a triumphant hymn. Steady rhythm and a bright polytonal

style characterize the music."[135]

Example 31[136]

Milhaud, *Hymn of Glorification*, mm. 1-5

[133]Grove Online, s.v. "Milhaud" [on-line]; accessed 6 November 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/18674?q=Milhaud&search=quick&pos=1&_start=1#firsthit; Internet.

[134]Kirby, *Music for Piano*, 291.

[135]Shadinger, "The Sacred Element in Piano Literature," 126.

[136]Aurius Milhaud, *Hymne de Glorification* (Paris: Editions Max Eschig, 1954), 1.

As for its structure, there are no clear formal divisions in this piece. It could be termed a fantasy or free variation with development. Measure 17 shows the reappearance of the beginning motive, which can be regarded as a kind of variation. From m. 85 there are repeated motives similar to the beginning one, which might be a kind of recollection, not a recapitulation. As Kirby described, there are several strong rhythmic elements, which brings a unity to this piece. The beginning and ending harmonies are based on E-major chords with added notes. However, because of the mix of tonal and atonal harmonies or unexpected harmonies this piece maintains a vague tonality. Neither the character of the structure nor the harmonies can be clearly analyzed, resulting in a mysterious piece that attempts to describe the glory of God.

La Création du monde: Sept danses **(1944)**
(***The Creation of the World: Seven Dances***)
by Georges Dandelot (1895-1975)

1. Le chaos (The Chaos)
2. La Création (The Creation)
3. La lumière (The Light)
4. La nuit (The Night)
5. La terre (The Earth)
6. L'homme (The Man)
7. Psaume (Psalm)

French composer Dandelot wrote seven dances based on the poem of Guillaume de Salluste Du Bartas, *First Week* or *The Creation of the World* (1578), an epic poem recounting the Genesis creation story that helped inspire John Milton's *Paradise Lost*.[137] Jacques Tchamkerten describes his music: "The musical language of

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[137]Dora E. Polachek, "Du Bartas, Guillaume De Salluste, Seigneur," in *Renaissance and Reformation 1500-1620: A Biographical Dictionary*, ed. Jo Eldridge Carney (Westport, CT: Greenwood Press, 2001), 117-18.

Georges Dandelot gives priority to formal and textural clarity. Faithful to tonality, he nonetheless frequently made use of polytonal elements."[138]

"The Night" (example 32) is a kind of nocturne with ABA′ form. While section "A" is written in tonality with the same arpeggios in the left hand, section "B" (mm. 24-66) includes some dissonance in scherzo-like style.

Example 32[139]

Dandelot, *La Création*, "The Night," mm. 1-7 and mm. 24-27

[138]Grove Online, s.v. "Georges Dandelot" [on-line]; accessed 30 January 2012; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/48877?q=Georges+Dandelot&search=quick&pos=1&_start=1#firsthit; Internet.

[139]Georges Dandelot, *La Création du monde: Sept danses* (Paris: Editions Costallat, 1948), 1, 2.

"Wayfaring Stranger"
from *American Ballads* (1942)
by Roy Harris (1898-1979)

This short two-page piece is based on the early-American spiritual melody,

"Wayfaring Stranger," which belongs to the first category. However, as a part of

American Ballads, the borrowed melody also represents the spirit of America. According

to Paul Griffiths, "Harris' style is evaluated as strong and assertive, imbued with an

American melos of hymn tunes and folksongs."[140] Explaining the characteristics of

American Ballads, Kirby compares Harris' works with Bartók's:

> The smaller form is represented by the *Little Suite* (1939) and the highly
> characteristic set *American Ballads* (5, 1942), which are American equivalents of
> Bartók's folk song arrangements. Harris emphasized modal scales and their related
> harmonies, linear texture, long and continuously flowing lines in constantly
> changing meters, and dissonant, often quartal, harmonies. At the same time, like the
> neoclassicists, he rejected nineteenth-century forms.[141]

Describing the second movement of *American Ballads*, "Wayfaring Stranger" (example

33), Shadinger says: "The improvisatory treatment of the melody with a random

accompaniment fits the sober mood of the spiritual. An effective piece."[142] The text of the

borrowed spiritual is as follows:

> I'm just a poor wayfaring stranger / Traveling through, this world of woe.
> There's no sickness, toil nor danger / That bright land, to which I go.
> (Chorus): I'm going there to see my father (mother, sister, brother etc.). . . .
> I'm only going over home. . . . I'm going there to meet my Savior
> To sing His praises forevermore / I'm only going over Jordan /
> I'm only going over home.[143]

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[140]Grove Online, s.v. "Roy Harris" [on-line]; accessed 15 January 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/opr/t114/e3152?q=Roy+Harris&search=quick&pos=4&_start=1#firsthit; Internet.

[141]Kirby, *Music for Piano*, 352-54.

[142]Shadinger, "The Sacred Element in Piano Literature," 103.

[143]Richard Matteson, Jr. ed. *Bluegrass Picker's Tune Book* (Pacific, MO: Mel Bay Publications, 2006), 185.

Example 33[144]

Harris, *American Ballads*, "Wayfaring Stranger," mm. 8-15

"Hymne" from *Trois Pièces* (1928)
by Francis Poulenc (1899-1963)

Roger Nichols compares Francis Poulenc with Olivier Messiaen in the ways he

expresses faith through music: "In the field of French religious music, he disputes

supremacy with Messiaen."[145] Carl B. Schmidt says that Poulenc rediscovered faith

through his friend's death in 1936:

> In 1936 [he told Claude Rostand], a significant date in my life and my
> career . . . I had just learned, several days before, of the tragic death [on 17 August]
> of my colleague, Pierre-Octave Ferroud. The tragic decapitation of this musician so
> full of vitality had stupefied me. Thinking about the frailty of the human condition, I

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[144]Roy Harris, *American Ballads for Piano* (New York: Carl Fischer, 1947), 6.

[145]Grove Online, s.v. "Francis Poulenc" [on-line]; accessed 19 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/22202?q=Francis+Poulenc&search=quick&pos=1&_start=1#firsthit; Internet.

was once again attracted to the spiritual life. Rocamadour served to lead me back to the faith of my youth.[146]

Trois Pièces (1928) consists of "Pastorale," "Toccata," and "Hymne," but the order of the revised *Trois Pièces* (1953) is "Pastorale," "Hymne," and "Toccata." Schmidt writes that "Hymne" (example 34) was newly composed in 1928 and not revised in the 1953 version and reports Poulenc's explanation that "Hymne" is in a style very close to the *Concert champêtre*[147] (pastoral concerto for harpsichord and orchestra, 1927-28[148]).

Example 34[149]

Poulenc, *Trois Pièces*, "Hymne," mm. 1-8

[146]Carl B. Schmidt, *Entrancing Muse: A Documented Biography of Francis Poulenc* (Hillsdale, NY: Pendragon Press, 2001), 231. Brackets are Schmidt's.

[147]Schmidt, *Entrancing* Muse, 47.

[148]Michael Thomas Roeder, *A History of Concerto* (Portland, OR: Amadeus Press, 1994), 362.

[149]Francis Poulenc, *Trois Pièces pour Piano* (Paris: Heugel Editeur, 1931), 2.

What characterizes Poulenc's music is his unique melodic writing and Erik Satie's strong

influence as his mentor.[150] Hinson describes this "Hymne" as "chordal, powerful,

introspective, ornamental melody, quiet close."[151]

Sonata No. 4 (Christmastime, 1945)
by Ross Lee Finney (1906-1997)

Ross Lee Finney's solo piano music is categorized into three compositional

styles: the early tonal works (1933-47), the serial compositions (1952-77), and the

children's pieces.[152] In spite of his use of modality, this piece is tonal. Finney gave the

sonata the subtitle "Christmastime, 1945," and at the beginning and end placed his

original hymn composed for Christmastime. The titles of movements are "Hymn,"

"Invention," "Nocturne," "Toccata," and "Hymn." While the first hymn (example 35) has

only one tempo, at the last hymn Finney wrote gradual *ritardando* tempos. Hinson has

observed, "Varied pianistic treatment in this compact piece: chorale-like writing,

imitation, double-note passage work, octave playing."[153] Analyzing each movement of

this sonata in her dissertation, Linda Apple-Monson describes this as Finney's personal

testimony:

> Finney's Piano Sonata No. 4 in E major is a personal testimony of the
> composer's heartfelt emotions after returning from military service in World War II.
> The Hymn provides a meditative framework for the sonata, and the energetic
> Invention and Toccata provide contrast to the somewhat mysterious quality of the

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[150]Hinson, *Guide to the Pianist's Repertoire*, 608.

[151]Ibid.

[152]Linda Apple-Monson, "The Solo Piano Music of Ross Lee Finney" (D.M.A. diss., The Peabody Conservatory of Music, 1986).

[153]Hinson, *Guide to the Pianist's Repertoire*, 305.

Nocturne. The arch-form principle gives unity and continuity to this sonata which epitomizes the composer's feelings during "Christmastime, 1945."[154]

Finney himself has described the characteristics of Christmas in this piece: "Looking back at the sketch, I find that all of the Christmas sounds are in it: the low bell-like sounds in the Invention and the starry and mysterious quality of the Nocturne."[155]

Example 35[156]

Finney, Sonata No. 4, 1st mov., mm. 1-4

Alleluia in Form of Toccata **(1945)**
by Louise Talma (1906-1996)

Although Talma was born to a Protestant family, she was an atheist until studying with Nadia Boulanger in Paris, who influenced her faith, and after three years'

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[154]Apple-Monson, "The Solo Piano Music of Ross Lee Finney," 85.

[155]Ibid., 65.

[156]Ross Lee Finney, *Piano Sonata No. 4* (New York: Mercury Music Corporation, 1947), 1.

intensive reading about religion, Talma finally was converted to Catholicism when she was twenty-eight.[157] Grove Online reports, "Her strong religious faith is reflected in her many settings of Biblical texts."[158] *Alleluia in Form of Toccata* is her representative piano work expressing her faith.

Alleluia, her first published piano work, is based on classical structures[159] and belongs to her early neo-classical works.[160] Regarding the most pronounced characteristics of her toccata, Teicher observes these two key elements: "a propulsive, perpetual motion coupled with a restrained lyricism."[161] Hinson points to some other qualities: "Lengthy, cheerful, flexible meters, staccato style, fresh melodies. Requires firm rhythmic control, agility, and stamina."[162] Composers like Liszt and Charles Henri Valentin Alkan (1813-1888) also wrote *Alleluia* for piano, but Talma's *Alleluia* seems to be more artistic than their settings.

The structure of this piece is Intro – A (12-66) – B (67-103) – C (104-90) – A′ (191-253). The development ("C") and recapitulation ("A′") are clearly delineated by key signature changes. Regarding the chime-like atmosphere of the declamatory introduction (example 36), Teicher discusses repeated notes, D, F, G, A, and C, which

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[157]Susan Teicher, "Louise Talma: Essentials of Her Style as Seen through the Piano Works," in *The Musical Woman: An International Perspective 1983*, ed. Judith Lang Zaimont (Westport, CT: Greenwood Press, 1984), 130-31.

[158]Grove Online, s.v. "Louise Talma" [on-line]; accessed 20 September 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/27425?q=Louise+Talma&search=quick&pos=1&_start=1#firsthit; Internet.

[159]Eunice Wonderly Stackhouse, "A Survey of the Solo Piano Compositions of Louise Talma, Composed from 1943 to 1984" (D.M.A. diss., The University of Kansas, 1995), 11.

[160]Teicher, "Louise Talma," 133.

[161]Ibid., 136.

[162]Hinson, *Guide to the Pianist's Repertoire*, 769.

might be heard as pentatonic or even bitonal, but the opening section is simply a prolonged mediant area.[163] Meanwhile, Stackhouse sees "block motive" shown in a pentatonic scale and harmony built in perfect fourths.[164] The "A" section, of which motive suggests the word "alleluia,"[165] is *allegro vivace* with *molto staccato* (example 36, mm. 12 ff.), while the "B" section uses a new lyric melody with the rhythmic flow of eighth notes colored with Asian flavor, that is, a four-note motive from the pentatonic scale (example 36, mm. 67 ff.). The "C" section functions as a sort of development, which includes varied minor forms of themes from the "A" and "B" sections.

Example 36[166]

Talma, *Alleluia*, mm. 1-4, mm. 12-15, and mm. 67-71

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[163]Teicher, "Louise Talma," 136.

[164]Stackhouse, "A Survey of the Solo Piano Compositions of Louise Talma," 11-12.

[165]Ibid., 11.

[166]Louise Talma, *Alleluia in Form of Toccata* (New York: Carl Fischer, 1947), 2, 5.

Example 36—Continued.

Vingt regards sur l'Enfant-Jésus (1944)
(**Twenty Looks at the Christ Child**)
by Olivier Messiaen (1908-1992)

Messiaen discusses his ideas on music in the preface of his *The Technique of*

My Musical Language as follows:

> After having asked for "a *true* music, that is to say, spiritual, a music which
> may be an act of faith; a music which may touch upon all subjects without ceasing
> to touch upon God; an original music, in short, whose language may open a few
> doors, take down some yet distant stars," I stated that "there is still a place,
> plainchant itself not having told all." And I conclude; "To express with a lasting
> power our darkness struggling with the Holy Spirit, to raise upon the mountain the
> doors of our prison of flesh, to give to our century the spring water for which it
> thirsts, there shall have to be a great artist who will be both a great artisan and a
> great Christian."[167]

This discussion shows his musical worldview as a Roman Catholic Christian. For him

beautiful music is not absolute music, but Christian music which has great originality and

musicality. In a conversation with Claude Samuel, Messiaen also emphasized the

importance of faith in his music:

> The first idea I wanted to express, the most important, is the existence of the
> truths of the Catholic faith. . . . My music, then, juxtaposes the Catholic faith, the
> myth of Tristan and Iseult (human love), and a highly developed use of bird songs.

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[167]Olivier Messiaen, *The Technique of My Musical Language,* trans. John Saterfield (Paris:
Alphonse Leduc, 1956), 8.

. . . Finally, there is my research into sound-color—the most important characteristic of my musical language.[168]

Messiaen's primary attitude toward composition might be the same as that of J. S. Bach, that is, for the glory of God. However, while Bach wrote his sacred works for performing mainly in the church, Messiaen thought differently: "I've imposed the truths of the Faith on the concert hall, but in a liturgical sense."[169] As a result of his conviction, Messiaen's *Vingt regards sur l'Enfant-Jésus* became the representative example of Christian piano art music which is steadily performed in the concert hall. In the composer's note (*Note de l'auteur*) of *Vingt regards*, Messiaen says, "More than in any of my other works, I have found here a language of mystical love, at various times, powerful, and tender, sometimes brutal, in multicolored dispositions."[170] The titles of this work show that each piece deals with the birth of Jesus in a poetic way, that is, by twenty different personages:

1. Regard[171] du Père (Look of the Father)
2. Regard de l'étoile (Look of the Star)
3. L'échange (The Exchange)
4. Regard de la Vierge (Look of the Virgin)
5. Regard du Fils sur le Fils (Look of the Son on the Son)
6. Par Lui tout a été fait (Through Him All Things Were Made)
7. Regard de la Croix (Look of the Cross)
8. Regard des hauteurs (Look of the Heights)
9. Regard du Temps (Look of Time)
10. Regard de l'Esprit de joie (Look of the Spirit of Joy)
11. Première communion de la Vierge (The Virgin's First Communion)
12. La parole toute puissante (The All Powerful Word)
13. Noël (Christmas)

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[168]Olivier Messiaen and Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel,* trans. E. Thomas Glasow (Portland, OR: Amadeus, 1994), 21.

[169]Ibid., 22.

[170]Olivier Messiaen, *Vingt regards sur l'Enfant Jésus* (Paris: Durand, 1944), I.

[171]The French word "regard" can be translated as look, gaze, contemplation, etc.

14. Regard des Anges (Look of the Angels)
15. Le baiser de l'Enfant-Jésus (The Kiss of the Child-Jesus)
16. Regard des prophètes, des bergers et des Mages (Look of the Prophets, the Shepherds and the Magi)
17. Regard du silence (Look of Silence)
18. Regard de l'Onction terrible (Look of the Terrible Unction)
19. Je dors, mais mon coeur veille (I Am Sleeping but My Heart Is Wakeful)
20. Regard de l'Eglise d'amour (Look of the Church of Love)

Messiaen's musical language or musical symbolism is discussed by both himself and many musicologists. Messiaen created his own modes with several rules of whole tones and half tones, which are called "Modes of Limited Transposition" and make his music distinctive. Some examples of musical symbolism in this piece can be described as *leitmotifs* (three cyclical themes: the theme of God, the theme of the star and the Cross, and the theme of harmonies in example 37), pictorial figures, such as ascending, descending figures, and sighing motif, imitation of birds or bells, the use of a particular key (F-sharp major) or notes (E and A-sharp),[172] number symbolism, etc.

Example 37[173]

Messiaen, *Vingt regards*, Three cyclical themes

[172]Siglind Bruhn, "The Spiritual Layout in Messiaen's Contemplations of the Manger," in *Messiaen's Language of Mystical Love*, ed. Siglind Bruhn (New York and London: Garland, 1998), 249.

[173]Messiaen, *Vingt regards sur l'Enfant Jésus*, I.

The theme of God (Thème de Dieu) appears in the first movement and at least seven times in other movements as a leitmotif. It consists of five chords, of which three are F-sharp major triads. Siglind Bruhn includes this characteristic as one of Messiaen's symbols.[174] Franz Liszt also uses this F-sharp major key in his piano music related to holiness, which is, Baker says, associated with "heavenly realms."[175]

The chant-like theme of the star and the Cross (Thème de l'étoil et la Croix), which occurs in only two movements, "Look of the Star" and "Look of the Cross," has great meaning. Messiaen mentions the reason of their sharing the same theme in his note: "The star and the Cross have the same theme because one opens and the other closes Jesus' period on earth."[176] Although these two movements are the shortest ones among the twenty movements, they must be the core movements theologically. In the composer's note, Messiaen describes these movements in this way:

> 2. Look of the Star. Theme of the star and the Cross. Impact of the grace… the star shines naively, surmounted by a cross…
> 7. Look of the Cross. Theme of the star and the Cross. The Cross says to him: you will be a priest in my arms...[177]

Shane Dewayne Anderson argues that the theme itself can be viewed as a pictorial representation of the cross on a piano keyboard (Figure 14),[178] saying, "A line drawn

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[174]Bruhn, "The Spiritual Layout in Messiaen's Contemplations of the Manger," 249.

[175]James M. Baker, "Liszt's Late Piano Works: Larger Forms," 140.

[176]Messiaen, *Vingt regards sur l'Enfant Jésus*, I.

[177]Ibid., I-II.

[178]Shane Dewayne Anderson, "Vingt regards sur l'Enfant-Jesus by Olivier Messiaen: An Analysis of Its Content, Spiritual Significance, and Performance Practice" (D.M.A. diss., University of Texas, 1999), 42.

connecting adjacent keys A-flat and A is perpendicular to one connecting G and B-flat, forming the shape of the cross."[179]

Theme of the star and the cross
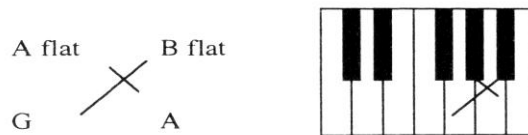
Figure 14. The cross on a keyboard

The theme of harmonies (Thème d'accords) is used most often as a transitional set of chords, providing a small bridge between different sections. The theme has a functional meaning rather than a symbolical meaning.

At the beginning of "Look of the Star" (example 38) there is "shock (impact) of grace"—the flash-like ascent of the star—followed by imitated bell sounds. In the Bible, a bell sound is the sign of life (Exod 28:35). Thinking that sinners can live only through God's grace, Messiaen's use of bell chords at the beginning might connote the birth of Jesus as a sign of God's grace. This movement can be interpreted in light of number symbolism, such as three flash-like ascents of the star (3, Trinity), a twelve-measure long theme in *Modéré un peu lent* (12, a perfect number), and three chords in *ppp* (3, Trinity) at the end.

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[179]Ibid., 41.

Example 38[180]

Messiaen, *Vingt regards*, "Look of the Star," mm. 1-9

"Look of the Cross" (example 39) can be easily associated with the suffering of Christ because of the slow tempo and quarter-note "steps" accompanied by the "agony" of continued chromatic sixteenth-note chords used in the inner voices, allowing people to visualize the scene of Jesus' steps to Golgotha. A "sighing motif," imitating hard breathing or weeping in these sixteenth notes, makes performers and listeners feel his pain. Meanwhile, Messiaen's commentary for one recording explains his use of number symbolism: "Regard de la Croix bears number VII (7, a perfect number) because Christ's sufferings on the Cross re-established the order disturbed by sin."[181]

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[180]Messiaen, *Vingt regards sur l'Enfant Jésus*, 6.

[181]Olivier Messiaen, "Vingt regards sur l'Enfant Jésus," *Vingt regards sur l'Enfant Jésus,* Michel Beroff, EMI CMS 7691612, 1987.

Example 39[182]

Messiaen, *Vingt regards*, "Look of the Cross," mm. 1-3

Jeremy Begbie regards Messiaen as a theological musician and describes his

music as follows: "All his pieces bear some form of explicit Christian intent or

reference. . . . The listener comes to sense something of God's presence in and through

it."[183]

***Prelude and Chorale* (1946)
by Richard Yardumian (1917-1985)**

"Throughout his career Yardumian strove to create his own personal

compositional language, influenced by Appalachian ballads and by the sonorities and

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[182]Messiaen, *Vingt regards sur l'Enfant Jésus*, 46.

[183]Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker Academic, 2007), 164.

techniques of Debussy, as well as by Armenian music," explains Mary Kinder Loiselle.

Regarding his inspiration, she says, "his religion was among the most important

influences on his works."[184] Hinson gives this brief summary of the piece (example 40):

"Prelude: melodic line is embedded in accompaniment of sixteenth notes. Chorale:

chordal; long, sustained sonorities."[185] The structure of this three-page piece is simple: A

(1-24) – A′ (25-44) – B (45-54). The dynamics range from *pppp* to *mp*. The tempo is very

slow. The chorale in section "B" has a text: "Glory be to God Peace on the earth Good

will to men."

Example 40[186]

Yardumian, *Prelude and Chorale*, mm. 1-6 and mm. 42-45

[184]Grove Online, s.v. "Richard Yardumian" [on-line]; accessed 3 October 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/30684?q=Richard+Yardumian&search=quick&pos=1&_start=1#firsthit; Internet.

[185]Hinson, *Guide to the Pianist's Repertoire*, 823.

[186]Richard Yardumian, *Prelude and Chorale* (Philadelphia: Elkan-Vogel Co., 1949), 3, 5.

Genesis (1953)
by David Barlow (1927-1975)

In the front of his score, David Barlow cited the text of Milton's *Paradise Lost*

Book I, lines 19-22:

> '. . . . Thou from the first
> Wast present, and with mighty wings outspread,
> Dove-like sat'st brooding on the vast Abyss,
> And mad'st it pregnant. . . .'

Hinson describes this piece as "a short fantasy in four contrasting sections [*Lento, non troppo*; *poco più mosso*; *poco a poco accel. e cresc.*; Tempo I] built on a basic motif of four ascending notes. Somber contrapuntal writing, neo-Romantic style."[187] Although the beliefs of Barlow are not known, by seeing his other compositions, like the church opera *David and Bathsheba* and the oratorio *Judas*, Barlow was clearly interested in subjects related to the Bible. The beginning of this piece shows tonal fluctuation, for though it begins clearly in F minor, it modulates over E-flat major chord to G minor (m. 4) soon, which seems to describe the chaotic scene at the beginning of Creation (example 41).

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[187]Hinson, *Guide to the Pianist's Repertoire*, 71.

Example 41[188]

Barlow, *Genesis*, mm. 1-4

"Gospel Shout"
from *Four Occasional Pieces* (1978)
by John Harris Harbison (1938-)

The catalogue of John Harris Harbison contains a great deal of sacred music,

the outcome of his long association with Emmanuel Church in Boston.[189] "Gospel Shout"

was composed in memory of a composer John Boros, who died at age thirty.[190] Hinson

calls this piece: "Jazz inspired, freely tonal. Large span required."[191] It begins and ends

with the same chord (example 42), which consists of notes of the "acoustic scale" (C, D,

[188]David Barlow, *Genesis* (London: Novello & Company Limited, 1957), 1.

[189]Ann McCutchan, *The Muse That Sings* (New York & Oxford: Oxford University Press, 1999), 43.

[190]Barbara Bonous-Smit, "John Harbison: His Life and Works with Piano," (Ph.D. diss., New York University, 1996), 93.

[191]Hinson, *Guide to the Pianist's Repertoire*, 375.

E, F-sharp, G, A, B-flat from the upper part of the overtone series). Harbison described

his intention of this piece in the following statement: "My piece gospel shout is a

response to gospel music as a musical genre that attracts me and is not related to my other

work in the sacred music field."[192] Thus, this piece can be better understood if the listener

knows "gospel shout" music.[193] Joseph McLellan's description of Harbison's music

shows some aspects of his music:

> There are simply some people who cannot help testing themselves against the highest and most permanent standards. They accept deprivations and frustrations because their eyes are fixed on the eternal, the transcendent. They do not usually enrich themselves, but they enrich us all.
> John Harbison is one of them: his music is heard fairly often in this city and the city is a better place for that experience. I hope the recognition of this fact is some compensation for what he is doing, because nobody can promise him much more than that—that and his own satisfaction when he knows he has done something that is right and permanently valuable.[194]

Example 42[195]

Harbison, "Gospel Shout," mm. 1-4

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[192]John Harbison, the e-mail message to author, January 25, 2011.

[193]One of the applications of the word, "shout" in jazz is "an energetic piece performed by a stride pianist. . . . By extension a shout pianist is one who plays in this style and manner." Grove Online, s.v. "Shout" [on-line]; accessed 14 September 2011; available from http://www.oxfordmusiconline.com. ezproxy.sbts.edu/subscriber/article/grove/music/J408400?q=shout&search=quick&pos=1&_start=1#firsthit: Internet. Under "gospel shout" or "shout music," there are lots of contemporary church music on http://www.youtube.com.

[194]Bonous-Smit, "John Harbison: His Life and Works with Piano," 79.

[195]John Harbison, "Gospel Shout," in *American Contemporary Masters: Collections of Works for Piano* (New York: G. Schirmer, Inc., 1995), 89.

The Garden of Eden: Four Rags for Piano
(1969) by William Bolcom (1938-)

>Old Adam
>The Eternal Feminine
>The Serpent's Kiss
>Through Eden's Gates

William Bolcom composed four rags based on Genesis.[196] Bolcom describes each movement's rhythm respectively as "Harlem stride," "Scott Joplin style," "straight sixteenth, except perhaps in the Langorous section," and "pure classic rag."[197] He also adds George Gershwin's words for classical performers:

>Most pianists with a classical training fail lamentably in the playing of ragtime or jazz because they use the pedaling of Chopin when interpreting the blues of Handy. . . . The rhythms of American popular music are more or less brittle; they should be made to snap, and at times to crackle. The more sharply the music is played the more effective it sounds.[198]

Analyzing the various rag forms of each movement (examples 43-46),[199] Jane Silvey Andrews discusses the programmatic nature of this piece through the tempos, the character markings given each piece, the non-pitched noises (heel stomps), and the whistle:

>"Old Adam" is to be played "boldly," "The Eternal Feminine" is to be played in a slow march tempo, "semplice," and "Serpent's Kiss" is to be fast and "diabolical." . . . A brief fragment of a theme is to be whistled preceding the codetta. . . . To the hearer it may seem indicative of some attitude of the serpent, jaunty or self-satisfied.[200]

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[196]Hinson, *Guide to the Pianist's Repertoire*, 129.

[197]William Bolcom, *The Garden of Eden: Four Rags for Piano* (New York: Edward B. Marks Music Co., 1974), preface.

[198]Ibid.

[199]"The first rag: A A B A B C C' D D; the second rag: A A B B A Transition C Transition B Codetta; the third rag: a rag fantasy; the fourth: Intro A B A C D Transition A." Jane Silvey Andrews, "The Religious Element in Selected Piano Literature" (D.M.A. diss., Southwestern Baptist Theological Seminary, 1986), 81-85.

[200]Ibid., 92-94.

Example 43[201]

Bolcom, *The Garden*, "Old Adam," mm. 1-3

Example 44[202]

Bolcom, *The Garden*, "Eternal Feminine," mm. 1-4

Example 45[203]

Bolcom, *The Garden*, "The Serpent's Kiss," mm. 1-4 and mm. 205-10

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[201]Bolcom, *The Garden of Eden*, 2.

[202]Ibid., 6.

[203]Ibid., 10, 17.

Example 45—Continued.

Example 46[204]

Bolcom, *The Garden*, "Through Eden's Gate," mm. 1-5

The following statement of Bolcom shows his thoughts on the relationship between his faith and works:

> I don't feel that my faith, or lack of it, has anything to do with the Garden of Eden Suite; I was attracted to using the story, and that is all. Over the years I've done pieces involved with Greek mythology for instance (e.g., a cycle on Medusa), and this doesn't imply that I believe in the ancient gods; it does mean that I'm interested in the human stories these tales tell, and the same is true with the Adam and Eve legend in the Bible.[205]

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[204]Ibid., 18.

[205]William Bolcom, e-mail message to author, January 24, 2011.

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In this way, some composers who have no particular conviction for the Christian faith

can still use biblical themes and convey the truth of the Bible in God's sovereign plan.

This piece especially depicts the story of the human Fall in a realistic manner.

Psalms **(1985)**
by Richard Danielpour (1956-)

Richard Danielpour composed three Psalms for piano, not related to any

specific Psalms. Hinson describes each Psalm:

> I. Morning: lyrical, rubato, expressive, atonal, builds to violent climax, then tenderly
> dies away to a final A with staccatissimo *pp* chords.
> II. Afternoon: strongly rhythmic, marcato, more tonal than opening movement,
> dramatic conclusion.
> III. Evening: misterioso, large span contrasting Agitato mid-section, harmonics,
> sostenuto pedal indicated; large span required.[206]

"Morning" (example 47) is dedicated to Milton Babbitt,[207] a composer who

used twelve-tone techniques. This piece exhibits a similar technique. From m. 39, a

chorale mood appears with parallel fifths, like organum. "Afternoon" is the longest piece

and is dedicated to William Schuman. "Evening" (example 48) begins with a chorale-like

passage, which is from the last part of "Morning." It dissolves gradually into a

contrasting part with a fast rhythm (mm. 22-32). The chorale-like passage returns after a

harmonics-effect transition (mm. 33-38). It is dedicated to Vincent Persichetti.

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[206]Hinson, *Guide to the Pianist's Repertoire*, 241.

[207]"Milton Babbitt (b Philadelphia, PA, 10 May 1916). American composer and theorist. He has contributed extensively to the understanding and extension of 12-note compositional theory and practice and has been one of the most influential composers and teachers in the USA since World War II." Grove Online, s.v. "Milton Babbitt" [on-line]; accessed 12 January 2011; available from http://www.oxfordmusiconline.com.ezproxy.sbts.edu/subscriber/article/grove/music/01645?q=Milton+Babbitt&search=quick&pos=1&_start=1#firsthit; Internet.

Example 47[208]

Danielpour, *Psalms*, I, mm. 1-5

Example 48[209]

Danielpour, *Psalms*, III, mm. 1-4

[208]Richard Danielpour, *Psalms* (New York: C. F. Peters, 1989), 1.

[209]Ibid., 12.

***12 Holy Bellsounds for Piano* (1999)**
by Myung Whan Kim (1959-)

    1. In the Beginning
    2. Meeting
    3. Transformation
    4. Blessing
    5. Joy
    6. Temptation
    7. Peace of the Lord
    8. Love
    9. Beauty
    10. Bellsound in the Silent Night
    11. Dies irae
    12. Heart and Mouth and Deed and Life

This work was commissioned and premiered by Soo-Ryeon Kim. Myung Whan (Johann) Kim says that this work is based on the bell harmony system[210] (example 53) and shows various scenes of faith.[211] According to Kim, the first piece (example 49) describes the scene of Genesis 1:1 and John 1:1 through the "three different bell sounds" (Triune God) that come into being from the first "12-tone harmony" (archetype of the Triune God) as the symbol of everything. The third piece, "Transformation" (example 50)—Kim recently renamed it "Transfiguration," as in Matthew 17—shows melodic (horizontal) use of the bell harmony in a three-voice fugue, which describes the process of the transformation of the vertical bell harmony.[212]

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[210]Although many composers have imitated the sound of bell in their works, it was by Kurt Anton Hueber (1928-2008), the professor of Musikhochschule in Vienna that the bell harmony was physically investigated. As a physicist and composer, Hueber found the overtones of various bells. As one of his students, Myung Whan Kim further developed the rule of bell harmony and adapted it to his works. In 2001 Kim published the first theory book of the bell harmony. Summarized from Myung Whan Kim, *Bell Harmony* (Seoul: NPSE, 2001), 9-13.

[211]Myung Whan Kim, *12 Holy Bellsounds for Piano* (Seoul: NPSE, 1999), 54.

[212]Ibid., 55.

Example 49[213]

Kim, *12 Holy Bellsounds*, "In the Beginning," mm. 1-5

Example 50[214]

Kim, *12 Holy Bellsounds*, "Transformation," mm. 1-11

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[213]Ibid., 2.
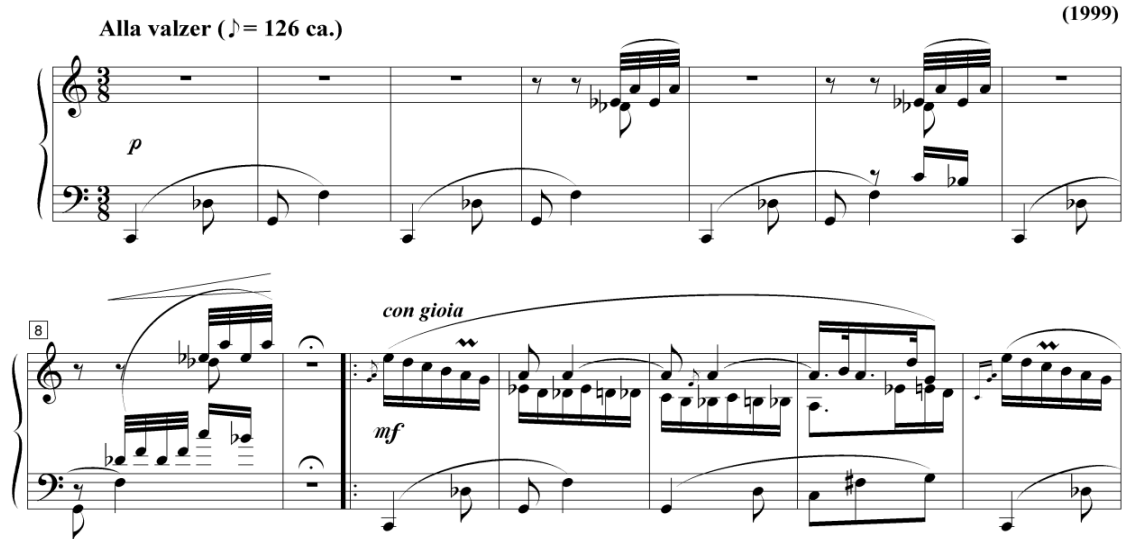
[214]Ibid., 8.

The fifth piece describes joy in the waltz rhythm (example 51). The seventh piece

(example 52) mixes transcendentally ringing bell sounds with a soft tonal duet.[215]

Example 51[216]

Kim, *12 Holy Bellsounds*, "Joy," mm. 1-14
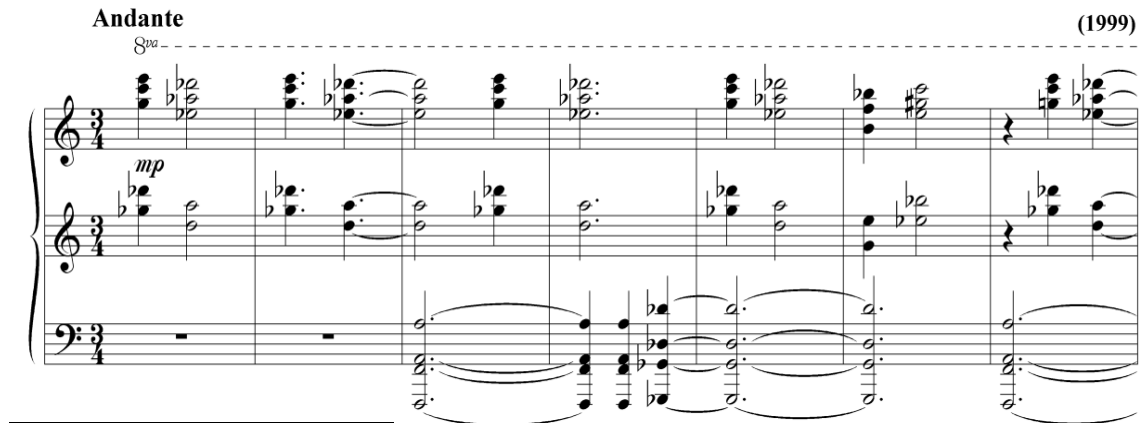
Example 52[217]

Kim, *12 Holy Bellsounds*, "Peace of the Lord," mm. 1-7

[215]Ibid., 57.

[216]Ibid., 14.

[217]Ibid., 22.

The last three borrow "Silent Night Holy Night" by F. X. Grüber, "Dies irae" by Thomas of Celano, and "Heart and Mouth and Deed and Life" from Bach Cantata No. 147, respectively.

Finally, for the purpose of helping composers, performers, and listeners, some characteristics of the bell harmony system must be explained. Bell harmony is derived from the overtone row of a bell, which differs from the natural overtone row. The following score shows three main bell chords and their variants in this work (example 53).

Example 53[218]

Three main bell chords and their variants in *12 Holy Bellsounds*

[218]Ibid., n.p.

The structure of bell harmony can be understood as a combination of two triads with an intermediate interval of the tritone: the lower triad is a certain form of a minor sixth chord, and the upper one can be a major chord, augmented chord, or even a suspension. While these chords can be varied in both harmonic and melodic ways, the real bell sound can easily be heard as such in the relatively higher register on the piano.

Via Crucis/*Via Lucis* **(1999)**
(*The Way of Cross*/*The Way to Light*)
by Atsuhiko Gondai (1965-)

According to Schott Music, Japanese composer "Gondai has researched musical space as a rite grounded in Catholic religious belief. In recent years he has collaborated with the Buddhist priest Shomyo chanters[219] and broken new ground through interchange with Buddhist music."[220] In this respect his music seems to pursue endlessness and eternity.

Accordingly, Gondai's works for piano show his religious tendency: while *7 Meditations for an Imaginary Mass* and *Via Crucis*/*Via Lucis* are related to the Catholic Church, Gondai says that the sound of a bell in *Transient Bell* (published in 2010) is the voice of the Buddha.[221] Although there may be some mixed motivations of the composer in this piece, it belongs to Christian piano art music because of the relation of its title to Christianity.

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[219]cf. "Then the priests begin shōmyō chanting, a special kind of songlike chanting." Stephen G. Covell, *Japanese Temple Buddhism: Worldliness in a Religion of Renunciation* (Honolulu: University of Hawaii Press, 2005), 56.

[220]Schott Music [on-line]; accessed 6 February 2012; available from http://www.schott-music.com/shop/persons/featured/42684/index.html; Internet.

[221]Google Books [on-line]; accessed 6 February 2012; available from http://books.google.com/books?id=N9jORwAACAAJ&dq=gondai&hl=ko; Internet.

Via Crucis/*Via Lucis* was commissioned by Kaori Nakajima, and the first performance was given by her at a recital in Tokyo in 1999. Its structure is: Via Lucis I (example 54) – Via Crucis I – Via Lucis II – Via Crucis II (example 55) – Via Lucis III – Via Crucis III – Via Lucis IV – Via Crucis IV – Via Lucis V – Via Crucis V – Via Lucis VI – Via Crucis VI – Via Lucis VII – Coda. The structure suggests that light envelops the ways of the cross from beginning to end.

Example 54[222]

Gondai, *Via Crucis/Via Lucis*, "Via Lucis I," mm. 1-8

[222]Atsuhiko Gondai, *Via Crucis/Via Lucis* (Tokyo: Schott Japan Company, 2002), 5.

Example 55[223]

Gondai, *Via Crucis/Via Lucis*, "Via Crucis II," mm. 1-2

Gondai's musical language is diverse: while the rhythmic structure in this piece is highly sophisticated, its harmonic structure shows strong dependence on traditional triadic chords, though used in a non-functional manner; some chords resemble bell sounds; in general, this piece is saturated with chromatic lines, which sometimes define harmonic progress; this work uses wide registers, beginning and ending with the highest pitch C on the piano. Its duration is 17 minutes.

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[223]Ibid., 14.

CHAPTER 9

ABSTRACT PIANO WORKS DEDICATED TO GOD

Or do you not know that your body is a temple of the Holy Spirit who is in you,
whom you have from God, and that you are not your own?
For you have been bought with a price:
therefore glorify God in your body.
(1 Cor 6:19-20)

Serious Christians will agonize over how to live in order to glorify God in their bodies, that is, through their lives. Christian composers are no exception to this challenge. Some kinds of Christian living for glorifying God can be exemplified and applied to the activities of Christian composers. The following three ways of life can be considered as responses, and all three can simultaneously appear in one person's life.

First, Christians can glorify God through speaking praise to God or evangelizing people in the course of their work or life, whether they are missionaries or not. Christian composers who express Christian truths through their musical works in various ways belong to this type. The works by Christian composers in the first three categories of this dissertation are the result of such composers' endeavors.

Second, Christians can glorify God through their sincere or excellent work or life without saying anything about Jesus. Christian composers can glorify God through the order and beauty of God and the talent that God gave them, that is, praising God through music itself. This prospect might be due to the Protestant doctrine of vocation: "The Protestant doctrine of vocation insisted that any honest work can be a calling from

God, a way to fulfill the mandate (the Genesis command to cultivate the earth)."[1] Thus, for those the activity of composition itself is meaningful, and through any musical genre they can glorify Him.

Third, Christians can glorify God by dedicating their work specifically to Him. This type can be applied to the fourth category of Christian piano art music, "abstract works dedicated to God." All Christian music by Christian composers can be said to be dedicated to God. However, the fourth category is distinguished in that the works in this category do not clearly reveal Christianity in themselves, for they belong to a kind of abstract music, yet show composers' intention of glorifying God with a dedication or a confession of faith written in the scores. Thus, this fourth category can be defined as follows: while the three other categories—works using hymn or chorale tunes, works related to the Bible, and works expressing Christian faith symbolically—almost definitely belong to program music by either Christian or non-Christian composers, this fourth category is a kind of abstract music clearly designated not for music's sake but for God's glory by Christian composers.

Soli Deo Gloria

Not to us, O LORD, not to us, But to Your name give glory
Because of Your lovingkindness, because of Your truth.
(Ps 115:1)

Jonathan Edwards finds the reason for *Soli Deo Gloria* (*S.D.G.*)[2] in that God makes Himself His end in His creation:

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[1]Nancy Pearcey, *Saving Leonardo: A Call to Resist the Secular Assault on Mind, Morals, & Meaning* (Nashville: B&H Publishing Group, 2010), 85.

[2]*Soli Deo Gloria* can be translated as "to God alone be the glory" or "for the glory of God alone."

How God's making such things as these his last end is consistent with his making himself his last end, or his manifesting an ultimate respect to himself in his acts and works. Because this is a thing I have observed as agreeable to the dictates of reason, that in all his proceedings he should set himself highest.[3]

What has been said shows that as all things are from God as their first cause and fountain; so all things tend to him, and in their progress come nearer and nearer to him through all eternity: which argues that he who is their first cause is their last end.[4]

In other words, "since the creature itself is in a state of total and absolute dependence on its Creator,"[5] only *Soli Deo Gloria* might be lawful for every creature, including people.

Louis Bouyer says the spirit of *Soli Deo Gloria* undergirds the theology and worldview of John Calvin:

Nothing could show more convincingly that, for Calvin himself, the *Soli Deo Gloria* is not only a sublime theory furnishing a base for preaching the fundamentals of Protestantism, but a magnificent religious, even mystical, vision, which ought to inspire the whole life of the Christian.[6]

Saying that the same spirit is also in Catholicism in the name of *Ad majorem Deo gloriam* (for the greater glory of God), Bouyer regards this concept of *Soli Deo Gloria* as a unifying principle between Catholics and Protestants:

It would be hard to find a more impressive subject of reflection on the unity existing, almost in spite of them, between Catholics and Protestants at the deepest level, even at the time and place where they seemed most at enmity. The two 'cities of God', that the friends turned foes vainly strove to build over against each other, not only shared a common aim, but ultimately employed for its attainment the same means.[7]

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[3]Jonathan Edwards, "Concerning the End for which God Created the World," in *Jonathan Edwards: Ethical Writings*, vol. 8, ed. Paul Ramsey (New York and London: Yale University Press, 1989), 436.

[4]Ibid., 444.

[5]Louis Bouyer, *The Spirit and Forms of Protestantism*, trans. A. V. Littledale (London: The Harvill Press, 1956), 73.

[6]Ibid., 72.

[7]Ibid., 95-96.

"Since human beings are created in the image of God, they will create culture of one kind or another," Charles Colson explains, namely: "a decadent culture or a godly one."[8] Here *Soli Deo Gloria* shows the essence of the godly culture, which includes both areas of special grace and common grace. In the godly culture, *Soli Deo Gloria* implies the concept of common grace as the fulfillment of special grace. Christian musicians can apply this attitude to the musical activities of composing, performing, and listening.

Soli Deo Gloria of J. S. Bach

The most representative figure of *Soli Deo Gloria* in musical activities is J. S. Bach. He frequently added this term at the end of his works. Although Bach did not use the words "special grace" and "common grace," he seemed to understand the concept of common grace as the fulfillment of special grace and the broad meaning of praise as one's life. According to Günther Stiller, Bach presents "the unity of God and World [Gott-Welt-Einheit]"[9] under the glory of God. Bach might have had the same idea of Martin Luther that the entire life and activity of a Christian can be an act of worship.[10] Thus, for Bach in some sense there was no division between (sacred) church music and (secular) concert music. The following statement[11] shows how he thought of music in light of God's glory including love of neighbors:

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[8]Charles Colson and Nancy Pearcey, *Developing a Christian Worldview of the Christian in Today's Culture* (Wheaton, IL: Tyndale House Publishers, 2001), 260.

[9]Günther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig,* trans. Herbert J. A. Bouman and ed. Robin A. Leaver (St. Louis: Concordia Publishing House, 1984), 208.

[10]Ibid., 206.

[11]This statement "is suggested by the title-page to the short manuscript thorough-bass primer of 1738 attributed, relatively securely, to Bach." John Butt, "Bach's Metaphysics of Music," in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 52.

The thorough-bass is the most perfect foundation of music. It is played with both hands in such a way that the left hand plays the prescribed notes while the right hand adds consonances and dissonances so that a well-sounding harmony results for the glory of God and the permissible delight of the soul. And so the ultimate end or final purpose of all music and therefore also of the thorough-bass is nothing other than the praise of God and the recreation of the soul.[12]

John Butt discusses that Bach's thoughts on music were based on the traditional music theory of his time: "The basic dedication to the glory of God is a commonplace in German music theory up to the early eighteenth century. . . . Thus Bach presumably held the view of traditional music theory that music *per se* is of sacred value."[13]

Butt also discusses Bach's thoughts in light of the relationship between the glory of God and the delight of the soul. In Bach's works can be found his vertical love for God (praise of God) with such inscriptions as *S.D.G.* and his horizontal love for people. Bach's love for people is described in his two purposes: the didactic purpose ('for my neighbor's instruction' in the *Orgelbüchlein*) and the elevating purpose ('refreshment of the music lover's spirit'). As Kuhnau wrote in the preface of his *Clavier-Ü bung* (1689, 1692), "The partitas are to provide 'refreshment for spirits fatigued by other studies,'"[14] Bach also wrote in the title of his *Clavier-Ü bung* 1 (Op. 1, 1731) containing *Six Partitas*: "*zur Gemüths Ergoetzung verfertiget*" (for making the mind delightful). Discussing Bach's vertical and horizontal purposes of composition, Butt concludes that Bach's ultimate purpose of composition was for God's glory:

Bach retained the glory of God as the ultimate purpose of all his compositional activity, but did not necessarily prescribe this for the public reception of his music. It may almost be that he assumed that his (the composer's) 'glory of God' would

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[12]Ibid, 53.

[13]Ibid.

[14]Alexander Silbiger, *Keyboard Music before 1700* (New York: Routledge, 2004), 214.

result in the 'permissible delight of the soul' on the part of the player and listener, as if there were a mechanical connection between a sacred compositional intention and a secular, earthly effect.[15]

In other words, for Bach the horizontal purpose belonged to the vertical purpose, and accordingly, in spite of the lack of inscriptions like *S.D.G.*, all his keyboard works could be regarded as being dedicated to God.

Then how can Bach's abstract music be understood by God and people? It shows the possibility that Christian musicians can express their faith through abstract music. Although abstract music cannot convey God's truth explicitly, God might regard Bach's abstract works as a form of praise. Most music consumers will not feel the musical difference between abstract works dedicated to God and other abstract works for art's sake, but the God who sees one's heart will know the spiritual difference between them. Moreover, Pearcey argues that there is a spiritual impact in Bach's instrumental music, introducing the following stories:

> Amazingly, even his purely instrumental music can have a spiritual impact. One famous convert is Masashi Masuda, who started out as an agnostic. He dates the beginning of his spiritual journey to hearing the *Goldberg Variations* performed by Glenn Gould, which have no Scriptural words at all. Masuda now teaches systematic theology at Sophia University in Tokyo.
> Organist Yuko Maruyama likewise attributes her conversion to the music of Bach. Once a devout Buddhist, Maruyama says "Bach introduced me to God, Jesus and Christianity." She adds, "When I play a fugue, I can hear Bach talking to God."[16]

Since spiritual power in music belongs to the realm of the spiritual world, nobody can explain or prove it. However, the above testimonies support the idea that the abstract music dedicated to God can be spiritually different from abstract music for art's sake not only for God but also for some music consumers.

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[15]Butt, "Bach's Metaphysics of Music," 53.

[16]Pearcey, *Saving Leonardo*, 268.

Selected Repertoire

Composers can dedicate their works both to God—the vertical aspect of glorifying God—and to people with the brotherly love in Christ—the horizontal aspect of glorifying God regardless of their genre. The representative composers in the category of abstract piano works dedicated to God are J. S. Bach and Joseph Haydn. Although only God knows the heart of composers, people are made aware of composers' intention when seeing inscriptions on their works, such as "*Soli Deo Gloria*" or "*Laus Deo*" (Praise God). Generally it is known that Bach and Haydn expressed their devotion or invocation in almost all of their titles and (or) at the ends of their scores. Thus, they might dedicate all their work to God, but here are three specific keyboard works identified by the author as having such inscriptions.

Bach's Keyboard Works with *S.D.G.* or *I.N.J.*

The words, "sacred" and "secular" are still used in Western music history to convey the meaning of "music for church worship" and "music for concert." Bach also seems to have considered such a division in writing *S.D.G.*, although he composed all his work for God's glory. While Bach wrote *J.J.* (*Jesu Juva*—Jesus help!) and *S.D.G.* at the beginning and end of church compositions, he did not write them in the secular pieces with only a few exceptions.[17] The keyboard works with *S.D.G.* or *I.N.J.* are *Clavierbüchlein für Wilhelm Friedemann Bach* (*The Little Clavier Book for Wilhelm Friedemann Bach*) and the first volume of *Das Wohltemperierte Klavier* (*The Well-*

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[17]Butt, "Bach's Metaphysics of Music," 52.

Tempered Clavier). Figure 15[18] shows Bach's inscriptions on these works.

Figure 15. Facsimiles of Bach's inscriptions

In 1720, during his Cöthen period (1717-1723), Bach began to compose for his nine-year old son *The Little Clavier Book for Wilhelm Friedemann Bach*, where he wrote "*I.N.J.*"[19] (*In Nomine Jesu*, in the name of Jesus) on the front page. This keyboard collection contains 62 pieces: two chorales, early versions of 11 preludes from *The Well-Tempered Clavier*, *15 Two-Part Inventions* (Praeambulums)*, 14 Three-Part Sinfonias,* etc.[20]

Bach also wrote "*S.D.G.*" at the end of the first volume of *The Well-Tempered Clavier* (1722).[21] The following translation of the original title page of this work indicates Bach's instructional emphasis:

> "The Well-Tempered Clavier or Preludes and Fugues through all the tones and semitones, both as regards the 'tertia major' or 'Ut Re Mi,' and as concerns the 'tertia minor' or 'Re Mi Fa.' For the Use and Profit of the Musical Youth Desirous

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[18]Timothy A. Smith, "Bach's Notation of *S.D.G.*, *I.N.J.*, and Other Christological Symbols in Sources Pertaining to the *Well-Tempered Clavier*" [on-line]; accessed 21 January 2011; available from http://www2.nau.edu/tas3/wtc/sdg.html; Internet.

[19]At the beginning page of *Little Clavier Book for Wilhelm Friedemann Bach* by Kalmus, instead of *I.N.J.* there is written *I.N.I.*, which is the abbreviation of "*In Nomine Iesu*" (in the name of Jesus).

[20]Hinson, *Guide to the Pianist's Repertoire*, 53.

[21]Butt, "Bach's Metaphysics of Music," 52.

of Learning, drawn up and written by Johann Sebastian Bach, Capellmeister to His Serene Highness the Prince of Anhalt- Cöthen, etc. and Director of His Chamber Music. Anno 1722"[22]

In addition to the obvious dedicatory inscriptions, there are arguments that Bach also symbolically showed his faith in his keyboard works. Erwin Bodky deals with elements of symbolism in Bach's keyboard music, such as cross symbols in ascending and descending lines (Figure. 16), [23] and he regards them as symbolic offerings, like *S.D.G.* or *J.J.*[24]

Ex. 190a. Prelude in B minor, *W.K.* I, bars 42–43

Ex. 190b. Fugue in B minor, *W.K.* I, bars 1–2

Figure 16. J. S. Bach's cross symbol in *The W.T.C.*

Robert L. Marshall argues the influence of chorales on the fugues of the second volume of *The W.T.C.*, including, "the declamatory rhetoric of several subjects, especially those in G minor and A minor."[25] Jane Silvey Andrews introduces a curious article, "Der Sinn des 'Wohltemperierten Klavieres II. Teil'" (The Significance of *The Well-Tempered*

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[22]Hinson, *Guide to the Pianist's Repertoire*, 48.

[23]Erwin Bodky, *The Interpretation of Bach's Keyboard Works*, (Cambridge, MA: Harvard University Press, 1960), 245.

[24]Ibid., 246.

[25]Robert Lewis Marshall, "Johann Sebastian Bach," in *Eighteenth Century Keyboard Music,* ed. R. L. Marshall (New York: Schirmer Books, 1994), 107.

Clavier, Book II) by Hans Nissen, attributing to Bach the creation of a story that Nissen called "Christian World Drama":

> The second book of *The Well-Tempered Clavier*, written in Bach's mature years, should not be considered an extension of or an addition to the first book. It may portray something totally different. Nissen believes it to be a cyclic work. After studying the work, noting the tonal language and specific themes, he has come to the conclusion that Bach was attempting to depict the story of the salvation of the world, the "Christian World Drama." Each of the individual Preludes and Fugues fits into the biblical story, the first twelve pieces falling in the Old Testament, the last twelve falling into the New Testament.[26]

All these investigations could come from the pursuit to locate objective traces of Bach's faith in his keyboard works.

In addition, Bach's faith has been often discussed according to the types of music he wrote during particular periods of his life. For example, it is often said that during the Weimar and Cöthen periods Bach mainly composed non-liturgical works. Regarding Bach's writing of non-liturgical music in his Cöthen period, Martin J. Naumann assumes that Bach had lost sight of his goal in life.[27] Jaroslav Pelikan disagrees with him, saying, "Such a one-sided resolution of the question of 'sacred and secular' in Bach falls into the very Pietism and subjectivism."[28] Meanwhile, Kirby discusses the new chronology of Bach's works:

> While there is no question about Bach's fundamental commitment to the church and liturgical music, the new chronology of his works clearly shows that his involvement with secular music over time grew increasingly important, particularly after the late 1720s. Thus, those periods in his earlier career when he emphasized secular and instrumental music, the years at Weimar (1708-1717) and Cöthen (1717-1723), now appear as less exceptional than they did previously and to have

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[26]Jane Silvey Andrews, "The Religious Element in Selected Piano Literature" (D.M.A. diss., Southwestern Baptist Theological Seminary, 1986), 11.

[27]Jaroslav Pelikan, *Bach among the Theologians* (Philadelphia: Fortress Press, 1986), 134.

[28]Ibid.

more in common with the later years at Leipzig.[29]

In this regard Patrick Kavanaugh simply says, "In his spiritual outlook, Bach made no real distinction between sacred and secular music."[30] Thus, Bach's secular keyboard music could be labeled "sacred secular" or "secular sacred" music. As a result, Bach's keyboard works, especially the above two collections inscribed with *S.D.G.* or *I.N.J.*, belong to Christian piano art music and must be distinguished from other abstract music, for they were composed in the name of Jesus and dedicated to God.

Haydn's Work Inscribed with *Laus Deo*

Andante con variazioni (Hob. XVII: 6) by Haydn is also a good example which seems to be clearly dedicated to God. Hinson reports in the foreword of his edition of this work: "Page 2 of the manuscript contains an inscription in Haydn's writing: *In Nomine Domini di me Giuseppe Haydn mp. 793* (In the name of the Lord, by me Giuseppe Haydn, 1793)."[31] At the end of this work after "*Fine*" (finish) "*laus Deo*" (praise God) is written.

A. Peter Brown writes, "In 1793, during the respite in Vienna between the two London journeys, Haydn composed the F-minor Variations, which presents a microcosmic but complete view of his late keyboard style."[32] According to H. C. Robbins Landon, "on the autograph and in his London catalogue" Haydn called these variations

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[29]F. E. Kirby, *Music for Piano: A Short History*, (Portland, OR: Amadeus Press, 1995), 36.

[30]Patrick Kavanaugh, *Spiritual Lives of the Great Composers* (Grand Rapids: Zondervan, 1992), 20.

[31]Joseph Haydn, *Haydn: Andante con variazioni*, ed. Maurice Hinson (Van Nuys, CA: Alfred Publishing, 2000), 3.

[32]A. Peter Brown, *Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press, 1986), 7.

(example 1) a sonata. Landon compares this work with Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations*: "Certainly the finest set of keyboard variations between Bach and Beethoven and one that is by no means overwhelmed by either the 'Goldberg' or the 'Diabelli' variations, despite their greater size and scope."[33]

Example 1[34]

Haydn, *Andante con variazioni*, mm. 1-4

Howard D. McKinney finds in Haydn's personal philosophy a special love for God and humanity:

> He did not hesitate to ascribe his scores to God's glory or to say that one of his reasons for writing music was "that the weary and worn or the man burdened with affairs might enjoy something of solace and refreshment." Coupled with this imperturbable philosophic attitude towards God and his fellow man was a certain shrewdness and practicality of nature, and a well developed sense of humor, which colored his music and contributed to its popularity.[35]

Finally, it is certain that there are more abstract piano works dedicated to God, yet unknown to people. Christian composers could have written abstract pieces as praise to God without indicating such in the score, and certainly there are pieces by lesser-

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[33]H. C. Robbins Landon and David Wyn Jones, *Haydn: His Life and Music* (London and New York: Thanes and Hudson, 1988), 282.

[34]Haydn, *Andante con variazioni*, 8.

[35]Howard D. McKinney and W. R. Anderson, *Music in History*, 2nd ed. (New York: American Book Company, 1957), 410.

known Christian composers that have not yet been identified or recognized. Moreover, there can be some confusion in categorizing certain pieces. For example, the last sonata by Dussek was categorized here into the third group because of its title "Invocation," although it belongs to abstract music. Meanwhile, in spite of the absence of an inscribed dedication, the Sonata in B Minor by F. Liszt below is often considered as a private Christian confession of the composer, although Liszt scholar Kenneth Hamilton says that no one has suggested a hitherto hidden 'programme.'[36]

Sonata in B Minor (1852)
by Franz Liszt (1811-1886)

Hamilton says that a preliminary sketch for Liszt's monumental Sonata in B Minor might be the *Grand Concert Solo in E minor* (1849), which was commissioned by the Paris Conservatoire as a test piece for a piano competition, for its structure and the first group of themes bear a strong resemblance to a theme in this sonata.[37] Maurice Hinson describes this piece: "In a single span, Liszt enclosed the musical regions that previous composers had confined to separate movements, unifying this massive structure by concentrating on a small number of characteristic themes which are constantly transformed."[38] John Gillespie says the principle of this sonata is what Liszt used in his symphonic poems, which is steady and creative "transformation of theme."[39]

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[36]Kenneth Hamilton, "Liszt' Early and Weimar Piano Works," in Kenneth Hamilton, ed. *The Cambridge Companion to Liszt* (Cambridge: Cambridge University Press: 2005), 75.

[37]Ibid.

[38]Hinson, *Guide to the Pianist' Repertoire*, 490.

[39]John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965), 242-243.

Meanwhile, regarding Liszt as a representative composer of program music in the nineteenth century, Melinda Lee Hickman assumes the reasons for his composing this abstract sonata:

> Considering Liszt's views on program music, and given the dramatic nature of the work, it is extraordinary that Liszt did not specify a program for his Sonata in B minor. We can only guess at the reasons for this. Perhaps it was the influence of Beethoven, whom Liszt admired. Traits stemming from Beethoven's late piano sonatas can be found in Liszt's Sonata. He had been influences by cultural pressure (amplified by the writings of E.T.A. Hoffmann, Hanslick, and others) to write "pure" instrumental music.[40]

Saying that this work is based on five themes, Hickman shows several examples of interpretations of these five programmatic characters, according to the plot of Liszt's autobiography, Goethe's *Faust*, the Garden of Eden, and the biblical plan of salvation (Table 7).[41]

Table 7. Proposed programs of themes in Liszt's Sonata in B Minor

Theme	Proposed program	Name of proposer
A [mm. 1-3]	Faust's grief Creation The Fall in the Garden of Eden Temptation	Bertrand Ott Paul Merrick Tibor Szasz Hickmann
B [mm. 8-13]	Faust Man Lucifer Sin	Ott Merrick Szasz Hickmann
C [mm. 13-15]	Faust influenced by Mephistopheles Satan Evil or sin in Liszt's life Satan	Ott Merrick Autobiographical Szasz, Hickmann

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[40]Melinda Lee Hickman, "Meaning in Piano Music with a Religious Theme: A Philosophical and Historical Approach" (D.M.A. diss., University of Cincinnati, 2001), 110.

[41]Ibid., 118.

Table 7—Continued. Proposed programs of themes in Liszt's Sonata in B Minor

Theme	Proposed program	Name of proposer
D [mm. 105-08] (*Grandioso*)	Faust's youth	Ott
	God	Merrick
	Liszt's religious side	Autobiographical
	Christ	Szasz, Hickmann
E [mm. 334-46] (*Andante sostenuto*)	Marguerite	Ott
	Christ	Merrick
	Man's devotion to Christ	Szasz
	Christ's resurrection	Hickmann

Introducing the above examples, Hickman argues the existence of the program of this work, which is "the conflict between good and evil" and "consistent with core ideas from the Bible."[42] Although no one truly knows the intention of Liszt in this work, these interpretations can be helpful for performers. If Liszt really had some similar idea related to Christianity as above, and if the hidden programmatic structure of this abstract work could take the place of the words of dedication, this piece could belong to the category of abstract works dedicated to God.

Finally, this fourth category was made for abstract music dedicated to God because of the three identified works of J. S. Bach and Haydn. Although none has been identified by the author, should there be programmatic pieces not explicitly expressing Christianity but dedicated to God, this category's title must be changed: "Piano Works Not Expressing Christianity but Dedicated to God." In this way, Christian composers can express their praise to God through their inscriptions of dedication in both abstract and program music, which are not recognized immediately as being related to Christianity.

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[42]Ibid., 135.

CHAPTER 10

CONCLUSION

All things are lawful, but not all things are profitable.
All things are lawful, but not all things edify. . . .
Whether, then, you eat or drink or whatever you do,
do all to the glory of God. . . .
just as I also please all men in all things,
not seeking my own profit but the profit of the many,
so that they may be saved.
(1 Cor 10:23-33)

In 1 Corinthians 10:23-33 Paul discusses how believers can use their freedom

in Christ for God's glory and the benefit of their neighbors. Although all musical

activities are lawful, Christian composers, performers, and listeners must find the way to

glorify God and help others' salvation and edification by selecting a musical style or

piece in composing, performing, and appreciating. Until now the significance of Christian

art music and instrumental praise has been discussed with an emphasis on the repertoire

of Christian piano art music. Finishing this dissertation, finally, the definition of Christian

culture, the roles of Christian musicians as Christian culture makers, and the difference

between Christian culture makers and Niebuhr's stances will be discussed.

Christian Culture Makers

Harold Best rejects the concept of Christian culture or Christian music,[1] and

David VanDrunen argues, "Christians are not summoned to withdraw into their own

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[1]Harold M. Best, *Music through the Eyes of Faith* (San Francisco: HarperSanFrancisco, 1993), 51-52.

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cultural ghettos," but rather God expects them "to engage in normal cultural activities as residents of Babylon."[2] However, the existence and significance of Christian music cannot and must not be ignored. In spite of emphasizing common grace in the area of culture, there is always the tension between two biblical aspects of culture (common grace and antithesis), and both aspects have to be simultaneously considered in every area of human life, including music.

Here "Christian culture" is defined as "the culture that pleases God." The term "Christian culture" ought to be distinguished from "Christianity as a cultural tradition," unrelated to one's faith. Christian culture exists not for making culture but for glorifying God. In other words, its purpose is not to transform the culture of this world in a Christian way but to obey God's commandments while performing cultural activities.

Andy Crouch points out the paradoxical reality in being a Christian culture maker:

> So we are confronted with a paradox. Culture—making something of the world, moving the horizons of possibility and impossibility—is what human beings do and are meant to do. Transformed culture is at the heart of God's mission in the world, and it is the call of God's redeemed people. But changing the world is the one thing we cannot do. As it turns out, fully embracing this paradoxical reality is at the very heart of what it means to be a Christian culture maker.[3]

Therefore, Christians must try "to learn what is pleasing to the Lord" (Eph 5:10) as the ones between two cultures of earth and heaven. D. A. Carson describes the Christian situation well: "Until that day, we are a people in tension. On the one hand, we belong to the broader culture in which we find ourselves; on the other, we belong to the culture of

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[2]David VanDrunen, *Living in God's Two Kingdoms: A Biblical Vision for Christianity and Culture* (Wheaton, IL: Crossway Books, 2010), 69-70.

[3]Andy Crouch, *Culture Making: Recovering Our Creative Calling* (Downers Grove, IL: InterVarsity Press, 2008), 189.

the consummated kingdom of God, which has dawned among us."[4] Accordingly, while Christians must acknowledge that every culture in the world is under God's sovereign will and His common grace, they must concentrate on making their culture into one that pleases Him. The ways Christian musicians could please God in their musical activities will be examined in three practical ways: as a musical praiser, as a musical evangelist, and as a seeker of sanctification.

As a Musical Praiser

Although every Christian can be a musical praiser, Christian musicians can be musical praisers in their professional musical activities. This musical praise can be interpreted as the musicians' expression of love to God through their lives. In this way, Christian musicians can obey the first commandment of God—"You shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength" (Mark 12:30)—not only through a godly life but also through a musical life. Here music must not be idolatry or the end purpose of life, but be a means of godly living and praising God. Composers can convey praise and Christian truth in various musical ways with total heart and soul; performers also can express love to God through playing not only with beauty and excellence but also with all consuming heart and faith. As a result, Christian musicians as musical praisers can obey His first commandment and live according to the purpose of God's creation (Isa 43:21).

As a Musical Evangelist

The second commandment of God—"You shall love your neighbor as yourself"

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[4]D. A. Carson, *Christ & Culture Revisited* (Grand Rapids: William B. Eerdmans Publishing Company, 2008), 64.

(Mark 12: 31)—can also be obeyed not only through daily life but also through musical activity. Composers can glorify God with artistic music not explicitly describing Christianity, and encourage, evangelize, or edify people through various kinds of Christian music. Similarly, performers can glorify God with their skillful performances, or also express Christian truth to listeners (which was described above as musical exegesis). The program notes for Christian art music in concert halls has the especially important roll of conveying the gospel. Christian art music can also be used for the purpose of evangelism in the field of education. Christian teachers can explain to students the biblical meaning of those musical pieces. This can help them in musical expression and spiritual growth. In this way, the word of 1 Corinthians 10:23-33 can be accomplished.

As a Seeker of Sanctification

"We ought to obey God rather than men. That is the guiding principle in showcasing the culture of the kingdom of God,"[5] says Everest Ezeh, who emphasizes the importance of practicing in making Christian culture, which is a process of sanctification:

> Since character development is not automatic, Christian culture needs to be taught and learned. On the other hand, because knowledge is of no use without its application, there should be conscious and committed practice of the Christian culture among believers (Joshua 1:8).[6]

The practice of Christian culture of the "fear of God" should be accomplished also in the musical world. Since each performance of praise, including the activity of redeeming music, tends to be compared with others and evaluated by others, Christian

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[5]Everest Ezeh, *Christian Culture: The Accent of God* (Maitland, FL: Xulon Press, 2011), 325.

[6]Ibid., 377.

musicians are apt to fall into the "fear of men," or discouragement, or into the desire for

perfectionism and honor. Therefore, Christian musical culture has to be created in view

of the sanctification of music makers and music consumers. During each performance or

practice, people must concentrate on God's beauty and glory, but not humanity's.

Whenever people praise music makers for their skill or musicality, the latter must

practice the confession of "unworthy slaves" (Luke 17:10). In this way, the culture,

exalting God only, has to be made in the area of music.

Christian musicians must practice justice and righteousness not only in their

musical life but also in their daily life, which is crucial for sanctification. Otherwise,

"God will not listen to the music" (Amos 5:23) no matter how beautiful it is to the ears.

Since professional musicians must invest great amounts of time in practicing, performing,

and teaching, this lifestyle can seem to be luxurious and separate from others' agony in

the world. However, musicians must seek the creative balance between their musical

calling and their calling as disciples of Christ.

**The Differences between Christian
Culture Makers and Niebuhr's Stances**

In order to prevent the misunderstanding of what is discussed above and clarify

the mission of Christian culture makers, the difference between Christian culture makers

and the following two stances of Christianity toward culture classified by H. Richard

Niebuhr[7] must be explained. First, although there is clear antithesis between God's glory

and humanity's glory in the thought of Christian culture makers, this position is not what

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[7]Niebuhr classifies the relationship between Christ and culture into five: "Christ against Culture," "The Christ of Culture," "Christ above Culture," "Christ and Culture in Paradox," and "Christ the Transformer of Culture." H. Richard Niebuhr, *Christ and Culture* (New York: Harper & Row, 1951), vii-viii.

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Niebuhr means by his first stance, "Christ against Culture." In that stance, there is still division between sacred and secular culture, and secular culture is regarded as the place where "sin chiefly resides,"[8] "as having largely a negative function in a temporal and corrupt world."[9] In such a stance, people might want to be protected within the music of Christianity. However, Christian culture makers deal with both art music and Christian music for the glory of God, redeeming music.

Second, although there is a certain role of Christian art music as a cultural transformer, Christian culture makers are not the exact example of Niebuhr's fifth stance, "Christ the Transformer of Culture." The following citation shows Niebuhr's theological convictions of this stance:

> For the conversionist, however, the creative activity of God and of Christ-in-God is a major theme, neither overpowered by nor overpowering the idea of atonement. . . . The problem of culture is therefore the problem of its conversion, not of its replacement by a new creation; though the conversion is so radical that it amounts to a kind of rebirth. . . . For the conversionist, history is the story of God's mighty deeds and of man's responses to them.[10]

However, Carson points out the problem of the above stance: "Niebuhr is not thinking so much of individual conversion . . . as of the conversion *of the culture itself.*"[11] So according to Carson's evaluation some difference between Niebuhr's "cultural transformers" and "Christian culture makers" can be found. The purpose of Christian musicians as Christian culture makers is to love God and to love people through both art music and Christian music, thinking of the conversion and edification of listeners and

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[8]Ibid., 52.

[9]Ibid., 193.

[10]Ibid., 190-96.

[11]Carson, *Christ & Culture Revisited*, 25.

students. In other words, the redemption of music or transformation of the culture in this world is not the final purpose but the subordinate one or its result. The real focus of Christian culture makers is God's glory and people's spiritual benefit in all musical activities.

**Christian Piano Art Music
for Christian Culture Makers**

As a result, in the process of Christian musicians' pleasing God, Christian musical culture comes into being, for Christian culture is the fruit of a godly Christian life. In other words, Christian musicians become so-called "Christian culture makers." Finally, this author hopes the beautiful Christian culture could come into blossom in the area of piano art music (in a broad sense). If Christian composers and pianists can be encouraged and edified by this dissertation, they will become good Christian culture makers with enhanced musical activities (for example, with selected Christian piano art music), through which God will be able to be more glorified. For Christian piano art music as one form of the "sacrifice of praise to God" (Heb 13:15) can highly please God.

> I will praise the name of God with song
> And magnify Him with thanksgiving.
> And it will please the LORD better than an ox
> Or a young bull with horns and hoofs.
> (Ps 69: 30-31)

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ABSTRACT

CHRISTIAN PIANO ART MUSIC:
ITS THEOLOGICAL SIGNIFICANCE AND
CATEGORIZED REPERTOIRE

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"Christian piano art music" is a small genre, each piece of which belongs seemingly to either Christian music or art music, but by definition to both of them. In spite of its merits this genre has been ignored both by the concert hall because of its religiosity and by the church because of its artistry. However, since God is the One who has infinite creativity and is pleased with our various musical praises, both congregational praise and artistic musical praise has to be dedicated to Him.

In chapters 2-5, after the history of music—Christian music, art music, and Christian art music—is examined from a biblical perspective of human history (Creation–the Fall–Redemption–Consummation), the significance of Christian art music is discussed, especially in light of God's common grace and special grace. After discussing the merits of instrumental praise, in chapters 6-9, the selected repertoire of Christian piano art music is introduced, being categorized into four groups—works using hymn or chorale tunes, works related to the Bible, works expressing Christian faith symbolically, and abstract piano works dedicated to God. Finally, the calling as "Christian culture makers" is discussed.

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