Reformation
- Rebellion against the authority of the Catholic Church
- Spread throughout most of northern Europe
- Germany and Scandinavia: Lutheran movement
- Switzerland, Low Countries, Britain: Calvinist movement
- England: Church of England

Martin Luther (1483–1546)
- Professor of biblical theology at the University of Wittenberg in Germany
- Concluded that salvation came through faith alone, not good works or penance, as preached by the Catholic Church.
- Rebelled against nonbiblical practices in the Catholic Church
- Ninety-five Theses (points or arguments) -- a list of complaints against the Catholic Church, posted on a church door in Wittenberg on October 31, 1517
- Widely printed and disseminated, making Martin Luther famous
- When he refused to recant the theses, he was excommunicated from the Catholic Church (1520)

New German Church
- German princes adopted Lutheranism, freeing them from Roman control.
- The vernacular was used for the liturgy, but Luther considered some Latin essential for education.
- Music continued to be important because of Luther’s belief in its ethical power and his appreciation of composers such as Josquin.

Music in the Lutheran Church in Germany
- Texts were in the vernacular, but much of the Catholic liturgy was retained.
- Churches were free to use music as they wished.
- Large churches with trained choirs kept much of the Latin liturgy and polyphony.
- Smaller churches used Luther’s Deutsche Messe (German Mass, 1526)
- Followed main outlines of the Roman Mass
- Replaced most musical elements with German hymns (chorales)

Lutheran chorale
- Metric, rhymed, strophic poetry for unison, unaccompanied performance by the congregation
- Most important form of Lutheran church music
- Congregations sang several chorales at each service.
- Luther wrote many chorales himself.
- Four collections were published in 1524

Sources for chorale melodies
- Adaptation of existing Gregorian chant
- Existing devotional songs in German, e.g., Christ is erstanden, which comes from Victimae paschali laudes
• Secular songs given new words (contrafacta, sing. contrafactum), e.g. *O Welt ich muss dich lassen*, based on *Innsbruck ich muss das lassen*

**Newly composed melodies**

• *Ein feste Burg*
• Luther adapted Psalm 46 for the text.
• *Ein feste Burg* became an anthem of the Reformation.
• The original rhythm suits the text, but modern versions use a more regular rhythm.

**Polyphonic Chorale Settings**

• Group singing in home settings
• Performance in church by choirs, alternating stanzas with the congregation in unison
• Luther wanted “wholesome” music for young people, to “rid them of their love ditties and wanton song.”
• Traditional Lied technique: chorale in tenor, three or more free-flowing parts
• Johann Walter was Martin Luther’s chief musical collaborator.
• Chorale motets: Franco-Flemish motet style
• Chorale appears as a cantus firmus in long notes in some motets.
• Some chorale motets use the source chorale imitatively in all voices
• Homophony (cantional style, from the Latin cantionale, “songbook”)
• Popular in the last third of the century
• Tune in the highest voice
• Accompaniment in block chords
• After ca. 1600 the accompaniment was usually played on organ, with the choir singing the melody in unison.

**Jean Calvin (1509–1564)**

• Led the largest Protestant movement outside of Germany and Scandinavia
• Rejected papal authority
• Embraced the idea of justification through faith alone, but believed that predestination determined a person’s salvation or damnation
• Believed all aspects of life should fall under God’s law
• Required his followers to live lives of piety, uprightness, and work

**Calvin and Music**

• France: Huguenots
• Dutch Reformed
• England: Presbyterian and Puritans
• Calvin stripped churches and services of possible distractions from worship, including decorations, ceremony, and polyphony.
• He believed congregational singing united worshipers in faith and praise.
• Only biblical texts were permitted
• Psalms rewritten for congregational singing with meter, strophes, and rhymes are known as “metrical” psalms.
Psalters
- Psalters: collections of metrical psalms
- Calvin issued several in French in 1539.
- The first complete psalter in French was published in 1562.
- The French metrical psalms were adapted in other countries.
- In Germany, many psalm melodies were used as chorales.
- The Bay Psalm Book (1640), containing metrical psalms in English, was the first book published in North America.
- Catholics and Lutherans also published metrical psalters.

Some tunes are still used today
- Published as Psalm 134 in France
- In English psalters the melody was used for Psalm 100.
- The tune is now known as “Old Hundredth.”

Polyphonic psalm settings
- Composed by well-known Dutch composers
- Four or five parts, for home or amateur singing
- Tune in the tenor or superius
- Texture ranges from homophonic to chorale-motet style
- Various combinations possible, including voice with lute or organ alone

Church Music in England: Background
- Henry VIII (r. 1505–47) wanted to annul his marriage in order to try to have a male heir with a new wife.
- In 1534 he persuaded Parliament to separate from Rome so he could get an annulment, creating the Anglican Church, or Church of England.
- Henry VIII’s new church retained Catholic doctrine.
- Under Edward VI (r. 1547–53) the Church adopted Protestant doctrines.
- English replaced Latin in the liturgy.
- Official prayers were published in the Book of Common Prayer in 1549.
- Catholicism was briefly the official religion during the reign of Mary (r. 1553–58)
- Under Elizabeth I (r. 1558–1603) the Anglican Church blended elements of Catholic and Protestant theology.
- The Anglican Church’s doctrine has remained the same since.
- In the United States, the Anglican Church is known today as the Episcopal Church.

Music for the Anglican Church
- Music in Latin
- Latin motets and masses continued to be composed under Henry VIII and Mary.
- Elizabeth I allowed Latin music in her royal chapel and in some churches.

Service
- With the anthem, one of the two principal forms of Anglican music
- Combines elements of Matins, Mass, and Evensong (Vespers and Compline)
- Great Service: sets the text contrapuntally
• Short Service: sets the text syllabically and in homophonic texture

**Anthem**

• English equivalent of motet
• Sung by the choir
• Texts come from the Bible or the Book of Common Prayer
• Full anthem: unaccompanied, contrapuntal
• Verse anthem: for solo voice(s) with organ or viol accompaniment, alternating with passages for full choir doubled by instruments

**John Taverner (ca. 1490–1545)**

• Leading composer of sacred music in England in the first half of the sixteenth century
• Composed masses and motets
• English traits: long melismas, full textures, cantus-firmus structures

**Thomas Tallis (ca. 1505–1585)**

• Leading composer of the generation following Taverner
• Composed Latin masses and hymns
• Also composed English service music
• His style weds the melody to the natural inflection of speech.

**William Byrd (ca. 1540–1623)**

• The most important English composer of the Renaissance
• Probably studied with Thomas Tallis
• Catholic, yet served the Church of England as organist and choirmaster
• Worked in the royal chapel from 1572 to 1623
• Composed both Anglican service music and Latin music
• Also composed secular music
• His style shows the influence of continental imitative techniques.
• Byrd composed in all the Anglican genres.

**Latin-texted music**

• His best-known compositions were for Catholic worship.
• By the 1590s he was composing for Catholics worshiping in secret.
• Three masses, one each for three, four, and five voices
• Gradualia (1605 and 1607)
• Two books
• Polyphonic settings of the complete Mass Proper for the church year.
• Similar in scale to Leonin’s Magnus Liber and Isaac’s Choralis Constantinus

**Composers from Flanders dominated the generation active ca. 1520–1550**

• Adrian Willaert (ca. 1490–1562): held positions in Italy, director of Music at St. Mark’s in Venice, trained many eminent musicians, including Zarlino
• Nicolas Gombert (ca. 1495–1560)
• Jacobus Clemens
**Style features**
- Careful treatment of dissonance
- Equality of voices
- Five- or six-voice compositions, using contrasting combinations of voices
- Clearly defined mode
- Duple meter with brief contrasting passages in triple
- Imitative polyphony, but successive entrances vary the motives
- Imitation mass the most common type, but composers still use paraphrase and cantus-firmus techniques

**Mode in polyphony**
- Composers attempted to apply Greek theory to achieve emotional effect.
- Cadences on the final or reciting tone
- Superius and tenor ranges define plagal or authentic mode.

**Willaert and humanism**
- Willaert never allowed a rest to interrupt a word or thought.
- He insisted that syllables be printed under their notes.

**Catholic response to the Reformation (Counter-Reformation or Catholic Reformation)**
- Jesuits (Society of Jesus)
- Founded by St. Ignatius Loyola (1491–1556) in 1534
- Founded schools to teach proper Catholicism
- Proselytized, reconverting Poland, southern Germany, and much of France
- Council of Trent (1545–1563)
- Series of meetings held in Trent (northern Italy)
- Reaffirmed doctrines that Calvin and Luther had attacked
- Purged the Church of abuses and laxities
- Eliminated tropes and all but four sequences
- Music was a subject for debate, especially the use of secular song in the composition of masses.
- The final statement was vague, leaving it to bishops to regulate music.

**Giovanni Pierluigi da Palestrina (1525/1526–1594)**
- Born in Palestrina, near Rome
- Educated in Rome, where he was a choirboy
- 1544–1551: Organist and choirmaster in Palestrina
- 1551–55 and 1571–1594: Choirmaster of Julian Chapel at St. Peter's
- 1555: Sang in the pope's official chapel (Capella Sistina) briefly but could not continue because he was married
- 1555–1560 and 1561–1566: Held two other important posts in Rome
- Spent his last forty years as choirmaster and teacher at influential churches in Rome
- Taught music at the new Jesuit seminary
- Works
- 104 masses, more than any other composer
• Madrigals, which he later regretted having composed
• Over three hundred motets
• Other liturgical compositions
• Participated in the reformation of chant books, which were published after his death
• Credited with saving polyphony from the Council of Trent
• According to legend, his Pope Marcellus Mass, dedicated to the pope, demonstrated that sacred words could be intelligible in polyphonic music.
• Palestrina said the mass was composed “in a new manner,” and it does show attention to text-setting for clarity, but the legend exaggerates Palestrina’s role.

**Palestrina’s Mass types**
- Fifty-one imitation masses
- Thirty-four paraphrase masses, most based on chant, with paraphrasing occurring in all voices
- Eight cantus-firmus masses, including two on L’homme armé
- A few canonic masses
- Free masses, using the borrowed melodies or canon, including the Pope Marcellus Mass

**Style**
- Melodies often move stepwise in an arched line, similar to Gregorian chant melodies.
- His harmonic style includes triadic harmony and very little chromaticism.
- Counterpoint follows Zarlino’s rules (*Le istitutioni harmoniche*) closely.
- Dissonances introduced in suspensions and resolved on strong beats
- Dissonances between beats are allowed if the moving voice is doing so in a stepwise fashion or as a suspension.
- Downward leap of a third, from a dissonance to a consonance (later called cambiata), is also allowable.
- The resulting harmonic style comprises an alternation of consonance and dissonance.
- Palestrina achieves variety by using different combinations of chord voicings.
- Palestrina makes the text intelligible by using syllabic text-setting and homophony in movements with long texts
- Texture within a six-voice context
- Each new phrase uses a different combination of voices.
- All six voices come together for important words, cadences, and musical climaxes.
- Voice combinations sometimes used for text-painting, e.g., three voices to symbolize the Trinity.

**Rhythm**
- Each voice has its own natural rhythm
- Syncopation sustains momentum and links phrases.
- Palestrina’s style was a model for subsequent generations and is still the ideal in present-day textbooks on counterpoint.

**Spain’s monarchy was strongly Catholic.**
- The Spanish Inquisition of the 1480s sought to root out heresy.
The monarchy's links to the Low Countries and Italy brought the Franco-Flemish central musical style to Spain.

**Cristóbal de Morales (ca. 1500–1553)**
- Sang in the papal chapel, 1535–45
- Famous in Italy and Spain
- Composed masses, quoting Josquin, Gombert, and Spanish songs.
- Teacher of Francisco Guerrero (1528–1599), whose diatonic, singable music was widely performed in Spain and the New World.

**Tomás Luís de Victoria (1548–1611)**
- Most famous Spanish composer of the sixteenth century.
- Influence of Palestrina
- Victoria spent two decades in Rome, where he probably knew Palestrina.
- He was the first Spanish composer to master Palestrina's style, yet his music departs from that style in many ways.

**Style**
- Melodies are less florid
- More chromatic than Palestrina
- More contrast of texture
- Features similar to Josquin's style include paired imitation and word-painting, e.g., large leaps on the word magnum (great or large)
- Victoria and the imitation mass
- Based his imitation masses on his own motets
- The Kyrie begins with an exact quotation of the motet's imitation, then changes to a dialogue between two themes derived from the original.
- Each movement reworks the original in a new way.

**Germany and Eastern Europe**
- Areas that remained Catholic included southern Germany, Poland, Austria, and Bohemia.
- Franco-Flemish music predominated, but there were some local composers.
- Jacob Handl (1550–1591) in Bohemia
- Hans Leo Hassler (1564–1612) in Germany, studied in Venice, composed settings of Lutheran chorales as well as Catholic polyphony and secular music

**Orlando di Lasso (1532–1594)**
- Born in Hainaut, the region where Du Fay, Ockeghem, and Josquin were trained
- His early career was spent in the service of Italian patrons.
- By age twenty-four he had published books of sacred and secular music.
- From 1556 to his death, he served the Dukes of Bavaria (Albrecht V and Wilhelm V).
- He traveled frequently, which gave him the opportunity to hear others' works.
- He composed over two thousand pieces.
- Fifty-seven masses
- Over seven hundred motets
- Hundreds of other liturgical compositions
• Two hundred Italian madrigals
• 150 French chansons
• Ninety German Lieder

Style
• He was an advocate of emotional expression and depiction of text through music, especially in motets.
• The text is based on Jesus’ words before his crucifixion (Matthew 26:38, Mark 14:34).
• Suspensions depict sadness (tristis)
• Running subject repeated eleven times depicts the words “you will take flight,” which refers to the eleven disciples.
• Lasso influenced later German composers.