

The Migration of Protestant Music in European Culture

Cristian Caraman

ABSTRACT: The migration of musical art forms, from one nation to another, from one century to another and from one cultural context to another was a historical panacea of humanity. Through music, the Christian faith has managed to keep the dialogue open amongst the main Christian orientations—Catholic, Orthodox and Protestant/Evangelical. This article links the beginnings of protestant music, during the XIV and XVI centuries, to the spiritual manifestations that shaped the protestant music throughout history. A very important piece of the reformation is the Protestant chorale. The chorale brought forth the ideology of the reformation and gave life to the esthetic ideas of the humanists. The invention of the printing press in Krakow in 1475 helped spreading the teachings of Protestantism.

KEY WORDS: Reformation, Protestant music, humanism, Chorale, Protestant, Christian faith.

The Spread of Protestantism in Europe

Each branch of the Reformation was deeply affected by Humanism. Martin Luther used the Greek New Testament edited by Erasmus, perfecting the understanding of Pauline theology, and Huldrych Zwingli, John Calvin, Philipp Melanchthon and Théodore Bèze were initiated in the humanist studies prior to embracing Protestantism. The Reformation, regarded as a transitional period between the late Middle Ages and the Modern Era, is characterized by the development

of a new type of culture, which has struggled to survive, while the old model was equally struggling not to perish. The Reformation is a religious movement initiated by Martin Luther, which led to the emergence of a new Christian community independent of the Roman Catholic Church, and a new type of religiosity, Protestantism. Martin Luther's aspirations, however, had a major impact not only in the religious realm, but in the political, social and cultural aspects of our civilization. The Reformation, which took root in Germany, spread to Switzerland, which developed its own model by Huldrych Zwingli, and then to France, where Calvin started a new movement, namely the Huguenots. Reformed churches have spread to the Netherlands, England and Hungary. During the eighteenth century, the Protestant movement reached North America, the Far East, Africa and Eastern Europe. Through Martin Luther (1483–1546), Europe's old mentalities of liturgical worship were shattered, giving way to a whole different musical style, which will replace the old repertoires of psalms with new genres, such as the anthem and the chorale. The emergence of the printing press, in the mid fifteenth century, encourages the dissemination of music and encourages individual worship practices. Another important aspect of this new religious wave, represented the close link between religion, literature and music, where music occupies an important place in the social and religious society. Martin Luther managed to reform the music and worship practices, reinstating the monodic form of singing, accessible to all believers. The Protestant Chorale encouraged the participation of believers in the act of worship through common singing, as it was in the Hebrew religious services at the temple. Among the musical works of Martin Luther, most representative remains *Eine feste Burg ist unser Gott* ("A mighty fortress is our God.") This chorale is structured on the repetition of a main melody, followed by another, shorter melody, or a melodic conclusion. This form represents the quintessential form of the Protestant Chorale.¹ During the fifteenth and sixteenth centuries, the homophonic writing of the Protestant Chorale, contributed to the transition of the cantus-firmus from the tenor voice to the soprano. The Reformation was started in Germany by the German humanist scholars, and was developed by secular intellectuals and by the clergy. The German humanists were very

interested in the Greek and Latin classics, and they continued to write in Latin throughout the fifteenth century, but in the sixteenth century, German is beginning to be introduced as the main language of the arts and of German versification.²

Hussite Movement and Music

German Reformation will be animated specifically by the Hussite movement. One hundred years before Martin Luther, Prague becomes a center for pre-Reformation³, through Jan Hus, the leader whose followers, the Moravian Brothers and the Taborites,⁴ spread his ideology around central Europe. The Moravian church, through the Hussite movement, later became one of the most missionary oriented churches in the history of modern Christianity.

Hussite teachings influenced English Protestantism and later influenced Martin Luther, head of the German Reformation, who considered Jan Hus as the main author of the Reformation. Jan Hus is said to have composed about 18 songs.⁵ Generally speaking, Hus would adapt a biblical text to popular songs. The melodies used, were old Czech songs, short, and with an austere character. These songs were accessible to the congregation and had no ornaments, with the text in Czech.

No instrumentation was used due to the prohibition of such musical expression in the church. The hymns sang during the Hussite wars had a strong revolutionary spirit. Many of these songs were assimilated by the Lutheran chorale, sometimes being translated in German. A good example of such a hymn is *Jesus Christus unser Heiland*⁶ song. The characteristics of the Hussite music are:

1. Monodic singing and adapting the text in the Czech language. The liturgy was sung in Czech, as it was forbidden to sing Mass in Latin. The songs were simple and widespread;
2. Instrumental music was forbidden, including organ;
3. Czech folk melodies were used;
4. The composition of new songs with Czech text;
5. Continuing the tradition of keeping the most used songs.

Bedřich Smetana (1824–1884) and Antonin Dvořák (1841–1904) remain the exponents of Czech Renaissance music. The Hussite movement stimulated the formation of the Czech language and prepared the national musical culture. The Hussite music was preserved manuscripts and also in printed collections since 1501. Hussite songs, such as *Jesus Christus unser Heiland* (Jesus our Savior),⁷ were translated into German and used in the Lutheran liturgy. Also, Hussite songs, which were composed as monodies and used texts in Czech, have been used in the works of the greatest Czech composers. In the opera *Libusa* and the symphonic poems *Tabor* and *Blaneck* by Bedřich Smetana, in the *Hussite Overture* by Antonin Dvořák, and the *Symphonic Fantasy* by Otakar Jeremiáš.

Reformation of the Lutheran Church Music

Monodical hymns from the Medieval Latin text were taken and adapted for Protestant worship services. These hymns were harmonized and were set on a German biblical text. *Te Deum*, a fourth century AD song, will become *Grober Gott, wir loben Dich* in German and *Holy God we praise thy name*⁸ in English. The reformation, as religious movement was adopted by peoples of Germanic origin from northern and western Europe. It is considered that the onset of the Reformation occurred with the 95 theses placed on the doors of the Wittenberg cathedral by Martin Luther issued on 31 October 1517. The main ideas of the text are:

- Through repentance, not by indulgence,⁹ it receives forgiveness of sins;
- Sola fide (by faith alone) and not salvation through good deeds, acts as the effect and not the cause of salvation;
- Sola Scriptura (Scripture only) is the only religious authority;
- Solo Christo—head of the Church is Jesus Christ, not the pope, which disputed the infallibility;¹⁰
- Sola Gratia—(by grace) expression used by Protestants who emphasize divine initiative in choice and justification;
- Concept of the priesthood of all believers.

Martin Luther studied music as did any cleric from the medieval period. His oratory and musical skills were quite remarkable. Martin Luther had a clear and defined knowledge of music, as demonstrated by his psalm and motet composition, *Non moriar sed vivam*. This work was composed using compositional techniques, such as polyphony and harmony. Martin Luther sang in the choir of the monastery St. Augustine of Erfurt, where he learned and perfected in the study of lute and music theory. Martin Luther's compositional career is divided into two distinct periods: the first period up to 1524 and the period after 1524. The first 12 of the 23 songs composed during the first period are just paraphrases of Latin works. Eleven songs are composed entirely independent of which, six are psalms. *The Lord's Prayer*, composed by Martin Luther, became part of the Lutheran catechism.¹¹ A symbol of Protestant music, the chorale *Ein feste Burg ist unser Gott* by Martin Luther, was inspirational to composers such as Giacomo Meyerbeer (1791–1864), who used its melodic line in the opera and *Huguenots*, and by Felix Mendelssohn (1809–1847) in his work, *Reformation Symphony*. Martin Luther gave particular importance to music as part of an educational tool. Martin Luther's reformation regarding the liturgy was based on the belief that church music is meant to:

- Glorify God
- Worship
- Educate the congregation

From the monodical expression, the protestant chorale will develop into harmonically developed versions of melodies of four to five voices. Thus, by imposing rhythm cadence of equal value and breadth, it becomes a Hymn that gives rigor, strength and greatness to the composition. German folk song,¹² German dances,¹³ Latin-German¹⁴ song, Dutch folk songs and the Latin sacred music have had an important influence on Protestant music. Also Catholic melodies are borrowed and used for creation of the Protestant Chorale.¹⁵ Liturgical repertoires of songs that belong to the beginnings of Protestantism contain a combination of several musical forms, juxtaposition and arrangements so as to match the

song text. At first the songs were sung in Latin, and then appeared in German translation as well. German sacred songs and the songs that appeared during the Crusades were used also in the liturgy and in individual homes. The *contrafacta* technique meant adapting new text, usually independent of the original text, to the old songs well known by the congregation, with the intent of renewing old song with the new Protestant doctrine. Therefore, accepting secular songs, such as the *Lied*, in the protestant repertoire was easily assimilated. The significance of *contrafacta* genre is highlighted by Martin Luther, who considers secular songs very beautiful, but recommends involving protestant poets in rewriting the texts. Some of the secular songs with protestant text are: *We Himmel hoch, da Komm ich her* (written by Martin Luther), with a text taken from an old folk poem *Ich Komm aus fremden her Louden*. *Contrafacta*-*lied* was composed by other composers as well. Hans Sachs, Paulus Speratus or the pastor Valentin Triller who wrote, in 1555 *Liederbuch de Wachter* and *Schesich Singbuchlein out gottlicher Shriff*.

Martin Luther came under the pressure of other reformers; so he created fixed rules and a specific order of using music for liturgical evangelical services. He published these rules in several editions of the *Deutsche Misse*. Martin Luther and the Reformation representatives have introduced the Protestant Chorale to replace the Gregorian Psalmody and the polyphonic art of the Dutch masters, as a new compositional style. One of the earliest protestant composer, besides Martin Luther was Johann Walter the Elder (1496–1570). At the urging of Martin Luther, he writes the first collection of Protestant songs *Geistlich Gesangbuchlein*, in 1524. He also wrote a *Magnificat*, *St. Matthew Passion*, two collections of choral songs (1522 and 1561) and the song *Von Himmel hoch*, celebrating a song written by Martin Luther. He left an epitaph-poem about the death of Martin Luther and in the history of Lutheran music will be considered the first Lutheran cantor, a system of liturgical expression that will be maintained up to Johann Sebastian Bach and beyond. Music by Johann Walter exceeded German lands and had great influence on French composers, especially on Goudmiel.¹⁶ The greatest German master of counterpoint was polyphonic writer Ludwig Senfl (1468–1542/1543), a member of the imperial chapel

in Augsburg. His creation includes the creation of masses, motets, psalms and songs. He proposed the introduction of polyphonic techniques when composing chorales. In 1530, Martin Luther asks him to write a motet on the anthem In Peace.

The sermon ranks first in the protestant liturgy, music being the frame of the sermon. Matthaeus Le Maistre (1505–1577), Johann Walter's successor at the court of Dresden, composed many works, hymns, songs for high voice and some canons composed in the Dutch tradition (eg *Mensch, Wiltu laben seligh si Christe der du bist Tag und Lichf*). In his second collection (1577), Matthaeus Le Maistre composes within simple polyphonic style, while Lucas Osiander (1534–1604) in his collection *Funfzig Geistliche Lieder und Psalmen* (Wittenberg, 1586) shows that music must be written in such a way that the whole Christian congregation be able to enjoy singing everywhere. Burck Joachim (1546–1610) in his *Cantiones Sacrae* (1573) uses chromatic and other stylistic sensibilities to highlight the text. Johann Eccard (1553–1611) will publish *Gestliche Lieder* (1578–1589) and *Gerstliche Lieder auf dem Choral* (Königsberg, 1589) where the melody is for the higher voice, while the other voices move in an ornamental harmony in a polyphonic form.

Features of Huguenot Music

French musical culture of the sixteenth century was marked by the music of the Huguenots. Huguenots are French Protestants, and their music and culture spread beyond France, and by the end of the eighteenth century reached Germany, Netherlands, Italy, Czech Republic, Poland. In 1512, Lefevre d'Étaples formulates the principles of French Protestantism which will be adopted by the French nobility and even the royal court. The social and democratic character of the movement has made religious service to be used in the French text instead of Latin. The main manifestation has been the implementation of monody, and the Huguenot psalm sang in French, thus very accessible to people. Huguenot musical features can be defined by the severity of the melodic structure, which was sang very slow and measured, composed of equal length according

to the text syllables, and boasting a fermata for every ending. Psalms were sung not only during the religious service, but also at home, in schools, craftsmen workshops, and on the battlefield.¹⁷ Around 1533 Clement Marot, best known representative of the French Reformation, began to translate the psalms, and in 1534 being in Ferrara, at the court of Duchess Renée de France, Clement Marot continues to translate the *Psalms*, and in 1542 he published the first edition of the psalms in French. In 1539 the first *Calvinist Psalter* is published in Strasbourg, which contained 19 psalms, of which 13 were translations by Clément Marot and 6 were translations of Jean Calvin. Louis Bourgeois continues to refine the musical side of the *Psalter* until 1552, and in 1562 structures the music of the psalms on counterpoint, note against note, moving the melody to the tenor. Goudmieu Claude (1520–1572) alongside Claude le Jeune remains the most important composers of French Protestants of the sixteenth century. After converting to Protestantism, Claude Goudmieu devoted his entire life to the publishing of the entire *Huguenot Psalter* on a polyphonic structure. In 1564, Théodore de Bèze will publish the complete *Psalter of Clément Marot*. This edition of the *Psalter* was a work of practical hymnology, where the psalms were treated in three parts, with rich ornamentation and with the melody generally sung by the high voice. In 1562, Claude Goudmieu wrote a simpler form and completed the psalms, and songs that did not use the traditional melodies and used harmonization of Geneva songs (1551). The work of Claude le Jeune is a summary of the sixteenth century that will open the door for new musical forms, which will bear influence particularly on the meter in music. The treatment of psalms was done from a geographically diverse perspective, from composition for four voices, to the complete *Psalter* by Polish composer by Mikolaj Gomółka (Krakow 1580), which used songs deducted from plainsong, or Protestant and folk songs, to the amazing collection by Marot and Bèze published by the Dutch composer Jan Pieterszoon Sweelinck (1562–1621) in four volumes (1604, 1613, 1614 in Amsterdam and 1621 in Haarlem). Jan Pieterszoon Sweelinck was the first composer who wrote the form of choral variations and the Genoese Psalter, published in four volumes (1604–1621). One of the main characteristics of the Huguenot music was the singing of popular

songs using versified psalms. The monodies used by the Huguenot hymns used elements of folk songs, heroic poems and elements of the Gregorian chant. The transformation of the Huguenot monodies into a polyphonic writing, using four voices is gradual. The main compositional aspects of the Huguenots were:

- The entire congregation singing in unison during the liturgy;
- Four voice polyphonic structure in counterpoint, used only for home singing;
- Polyphonic counterpoint, where the melody migrates from voice to voice;
- Four voice polyphonic structure in syllabic-counterpoint.

The creation of the Huguenot Psalter was a task built by several authors, including poet Clement Marot, philosopher Thomas Bèze and lesser known composers such as, Wolfgang Matthäus, Matthias Greiter, Wolfgang Dachstein, Guillaume France, Louis Bourgeois and the better known Goudmiel Claude and Claude Le Jeune. The Huguenot chorale has undergone changes due to social expansion , from the aristocracy and nobility to the broadest sections of French society. Also Calvinist music has crossed the borders of France in the Netherlands, reaching Germany, England, Poland, Switzerland, Hungary and Transylvania.

Polish Protestant Song

With the socio-economic development and cultural of Poland, in the second half of the fifteenth century and first half of the sixteenth century, the humanist movement gives room for reformation in Polish spiritual and cultural space. In Poland, the reform was made by nobility and bourgeoisie. Jan Hus's teachings found followers in Poland,¹⁸ especially in the cities of Gdansk, Poznan and Krakow. The Polish Reform ideologist was Mikolaj Rej (1505–1569). Mikolaj Rej translated many psalms into prose and composer Waclaw Szamotuly put it to music. Also, many Czech hymns were widespread in Poland, and many Hussite songs were published in Krakow due to the ban

on protestant music across the border. As in Bohemia, reformation preceded the flowering of humanism in Poland. The left wing of the Polish reformation was represented by the *Polish Brothers*,¹⁹ who proclaimed equality between classes, which led to the return of nobility within the Catholic Church in 1555, who legalized the existence of reformed churches in Poland. Mikolaj Rej's *Psalter* was published in 1555. Another proponent of Polish Protestantism was Lucas Gorka (b. 1593), who founded the *Czech Brothers* movement and had great musical activity in Poland. Another representative of Polish Protestantism was musician, theologian, poet and activist Andrzej Trzeciowski (m 1584). He is the author of several songs included in the collection of Piotr Artomiusz, and author of an excellent translation of psalms, later put to music in Krakow, 1557. In 1557 in Krolewic, Jan Seklucjan published a collection of *Christian songs* on one voice, the collection included works by Waclaw Szamotuly, old songs and well known *Catholic songs*. Most widespread collection of songs was the *Lutheran Cantional* by Piotr Artomiusz, which appeared in several editions, where the vast majority of songs were written on a single voice preserving the uniformity of the Lutheran chorales. Protestant schools in Bielzicy, Kozminski, Leszen, Bojanowo, Tourn, Gdansk, Krakow helped to increase the role of protestant music in Poland. Polish folk songs will also influence polish protestant songs. Another composer of polish protestant songs was Cyprjan Bazylika of Sieradz (1535–1594) who along with other composers anticipates some features of the compositional style of Mikplaj Gomółka. Other composers of protestant music will arise thereafter, and other collections of *Cantionals*, like those of Lazarz Andrysowicz (1556), Martin Siebeneycher (1543) wich includes transcriptions of polyphonic works by Waclaw Szamotuly and Nerina Clerici–Balmas (1587) on one, two and four voices. Other outstanding polish composers that have contributed to the protestant music were, Waclaw Szamotuly and Mikolaj Gomółka. Another important composer was Mikolaj Gomółka (1539–1609), who synthesized and processed polyphonic music into protestant Psalters. The only work of his that has been preserved is a *Psalter* which contains 150 psalms translated and synthesized into lyrics by Jan Kochanowski (1530–1584). Psalter melodies were published

in 1580 in Krakow. The music of these Psalters is characterized by an expressive cantabile, simplicity and naturalness, where melodies from all voices, especially that of soprano, carried on with great freedom and spontaneity. The most important Renaissance polish protestant work is the *Kochanowski Psalter*.

Anglican Religious Music

Anglican religious music English Reformation coexisted with the English humanism, being initiated by the king, and taking a long time to get off the ground. Like Jan Hus, John Wycliffe (1320–1384)²⁰ capitalized on the antipope nationalist sentiment during papal captivity, when the Pope resided in Avignon. Reform trends have crystallized around the teachings of John Wycliffe and his followers, the Lollards. Bohemians students studying in England took the teachings of John Wycliffe and started the Bohemian Hussite movement. In 1549 was introduced in the new liturgy of the Church of England, The Book of Common Prayer. Between 1553 and 1558, the Anglican Church was legalized by Queen Elizabeth I. Unlike Puritanism and other religious currents, Anglican Church services and worship music preserved the pompous character of the Catholic ritual. During Queen Elizabeth I reign, the religious services were accompanied on the organ and other instruments (trombones, horns). A feature of the Anglican worship music is the relative simplification of musical writing, by giving up the complicated counterpoint singing and switching to prayers and a versified text in English. Another feature was the promotion of new genres such as metered psalms. Between 1560 and 1600, 19 editions of metered psalms music were published. The first published Anglican liturgy was created by John Merbecke in 1549. One of the features of the Anglican service was combining stylistic features of simple music accessible to the masses, with the pompous Catholic practices. Among the chief British polyphonist of the sixteenth century, who wrote music for the services of the Anglican Church, were John Taverner (1490–1545); Christopher Tye (1500–1572); Thomas Tallis (1505–1585); William Byrd²¹ (1543–1623) and Orlando

Gibbons (1583–1625). For the new Anglican liturgy Thomas Tallis (1505–1585) composed liturgical services, psalms, 12 hymns, in the Renaissance musical tradition. Along with Henry Purcell, William Byrd remains the greatest English composer and polyphonist of the sixteenth century.²² Orlando Gibbons (1583–1625) composed 40 hymns in the Anglican style. John Taverner (1490–1545) is known for taking positions in favor of Lutheran doctrine and anti-Catholic campaign during Thomas Cromwell, yet his music is written more in the traditional Catholic style (8 masses, Hallelujah songs, hymns, psalms, Te Deum). The spread of Protestantism in England was strongly reflected in the entire culture of the sixteenth century, while in Scotland Calvinism triumphed. Other Anglican composers were John Blow (1649–1708) composing 100 anthems,²³ Henry Purcell (1659–1695) with the full-anthem²⁴ *Hear my prayer* and the verse-anthem *O sing unto the Lord*, Georg Friedrich Händel (1685–1759) with *Chandos Anthems* (1717), *Coronation Anthems* (1727) and Igor Stravinsky (1882–1971) with *Anthem* (1962). Influenced by William Byrd, Thomas Morley (1558–1692) wrote a lot of Anglican church music and instrumental keyboard music. Henry Purcell (1659–1695), an innovator of the time, will leave an impressive number of works, marks music scene and a large amount of Anglican music (hymns, psalms and sacred songs). Adapting to the taste of the new era and expressiveness of Italian music and writing patterns influenced by William Byrd and Orlando Gibbons, he wrote more for the Anglican worship in Elizabethan and Jacobite school tradition, combining the spiritual momentum with a tremendous expression, thus generating an art of enhancing and fascinating decor.

Conclusion

The Protestant Reformation created the Lutheran Church, the Reformed Church, the Anglican Church and the Anabaptist movement which, in time will form many other radical movements and independent churches in Europe, and especially in the Americas. As a direct consequence, music accompanied the events taking place and helped at the development of the newly formed liturgies. Given

the era, the musical core of the reformed churches maintain its coral roots, weather it was within the Calvinist, Anglican or Hussite religious movements.

The principle of using the energy of expression of popular creation as a potential spiritual–existential medium appears in these circumstances as evidence that argues for a direct relationship between the congregation and the clergy. Protestant musical discourse it's more clearly understood in the Lutheran spiritual model, but also in the artistic expression of classical, romantic, and twentieth century composers. This appearance of the reformation movement will continue to grow, having as the driving force of accessibility to the liturgy, the Lutheran chorale, which will bloom every which way the reformation took roots. Formal and stylistic characteristics of the Lutheran chorale are the German national language, metric verse, and simple melody.

The chorale has evolved over the centuries from a monodical form to a compositional variety that includes chorale–prelude chorale–motet, cantata and chorale–suite. At the beginning of the Protestant Reformation the chorale represented a congregational hymn, known as *Geistliche Lieder* (religious songs), *Psalmen* (Psalms), *Christliche Lieder* (Christian songs) and *Gesang* or *Kirchengesange* (songs for the church). In the late seventeenth century, the name of the chorale that was traditionally attributed to the simple *Latin song* (cantus planus), will be applied to the German Protestant hymn. In the protestant liturgy, the congregational hymn plays an important role, equivalent to the *Gregorian Chant* (Gregorianischer Choral) and the choral song (chorus choralis) of the Roman Catholic liturgy.

In the seventeenth and the eighteenth centuries, the term chorale refers to the simple harmonization of the German anthem songs, such as Johann Sebastian Bach's chorales, and hymns written for four voices. In modern times the term means a simple song, and the religious hymn (Kirchenlied) means a simple devotional song. I believe that, in terms of historical and informational substance, I have captured many of the important elements of the beginnings of the protestant music, generally known by the public only through small fragments of information, insufficiently deep in their logical sequence to gain an understanding of the great migration of protestant music.

NOTES

¹ Cristian Caraman, *Music Genres Protestant* (București: National University of Music: 2011), 41.

² Theobald Hoeck (1573–1624), German poet, who published a collection of poems *Schönes Blumenfeld*, about the question of writing in German. In 1537 he translated *Odissea* for the first time in German. http://de.wikipedia.org/wiki/Theobald_Hock (Last accessed March 6, 2016.)

³ Jan Hus was the Rector of the University of Prague in 1409 and pastor of Bethlehem Chapel. He proposed to reform the Roman Catholic Church in Bohemia, but the Papal Council of Constance made the decision to burn him at the stake.

⁴ The Taborites (Czech *Táborité*, singular *Táborita*) were members of a religious community considered heretical by the Catholic Church. The Taborites were centered on the Bohemian city of Tábor during the Hussite Wars in the 15th century. The religious reform movement in Bohemia splintered into various religious sects. Besides the Taborites, these included the Adamites, Orebiters, *Siroťáci* (“Orphans”), Utraquists and Praguers. Alfred Bertholet, *Dictionary of Religions* (Iasi: Alexandru Ioan Cuza University, 1995).

⁵ J. Hus, composed songs during his studies at the University of Prague (1389–1396), and during his time in jail in Konstanz (1414–1415). He sent 23 of his verses and songs to Skopek prior to his execution on July 6 1415.

⁶ Caraman, *Ibid.*, 35.

⁷ Ovidiu Manole, *Cantus Christianus* (Timisoara: Agape, 1998), 14.

⁸ Caraman, *Ibid.*, 38.

⁹ Tetzl, the Pope’s emissary who, alongside his aides, claimed the saving power of indulgences, in exchange for money. This has led to outrage of the enlightened spirits of the time. Earle E. Cairns, *Christianity Through the Centuries*, (New York: Zondervan, 1996), 277–278.

¹⁰ Contested Infallibility, is the possibility of error in the interpretation of Scripture and beyond by the Pope. Bertholet, *Ibid.*, 209.

¹¹ *Vater unser im Himmelreich* (in German). D. Martin Luthers Werke, vol. 35 (Weimar: Kritische Gesamtausgabe, 1883), 463–467. English translation made by MacDonald, is *Luther’s Works, Liturgy and Hymns*, vol. 53, Ulrich S. Leupold Ed. (Philadelphia: Fortress Press, USA, 1965), 297.

¹² The Song *Zu Tode Der Kuckuk gefallen hat sich* (Cuckoo fell and was struck dead) was a contrafact transformed in *Der Papst hat sich zu Tode gefallen* (The Pope fell and was struck dead). Another children’s song about chasing the Pope refrain: Come pope, get out.

¹³ The melody of the chorale *In dir ist Freude* (In you there is joy) was borrowed from *Balletti (Balets)* by G. Gastoldi (1591); the melody of the *Wasmeln Gott will, das geschehe* (May your will be done, of Lord) was borrowed from the love song *Il me suffit, de tous mes maux* (I’ve had enough suffering).

¹⁴ The use of songs by the Meistersinger, such as *Silberweise* (Silver song) by Hans Sachs, which was a contrafacta of the popular Latin song *Salve Regina*, used by Martin Luther to compose the chorale *Eine feste Burg*.

¹⁵ Ambrosius of Milan's Anthem *Veni Redemptor Gentium* (Come savior of men) becomes the Protestant anthem, *Nun Kommt der Heiden Heiland* (Now comes the Savior of pagans); hymn *Veni Creator Spiritus* turns *Komm Gott Schopfer, Heiliger Geist* (Come Holy Spirit, Our Creator), the hymn *Te Deum laudamus* in *Herr Gott, dich wir loben* (Praise Thee O Lord.)

¹⁶ Claude Goudmiel (1514–1572, Lyon), French composer, and an outstanding representative of the Protestant music. *Oxford Companion to Music*. Alison Latham, 533; Gerald Abraham, *The Concise Oxford History of Music* (Oxford, New York: Oxford University Press, 1985), 220–222.

¹⁷ The Huguenot Psalm 68, played an important role in the French military music, as well as *L'homme armé* (Armed man), but banned in church music and picked up by various composers including Palestrina.

¹⁸ Jan Hus had many adherents in Poland, especially in the academic environments. Expulsion from the Czech Hussites in 1548 contributed to a proliferation of their ideas in Poland.

¹⁹ The Polish brothers were Arian priests, so called heresies of Arius. *Illustrated Explanatory Dictionary of the Romanian Language (DEXI)*; Bertholet, *Ibid.*, 31, 32.

²⁰ John Wycliffe, a professor at Oxford, and English church reformer. Cairns, *Ibid.*, 245.246; Williston Walker, *A History of the Christian Church* (New York: Charles Scribner's Sons, 1959), 267.

²¹ William Byrd was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school), and consort music. He produced sacred music for use in Anglican services, although he himself became a Roman Catholic in later life and wrote Catholic sacred music as well.

²² William Byrd composed *Great Service, Short Service*, a series of anthems such as, *This day Christ was born, Sing Joy fully, Praise our Lord all ye Gentiles*. Abraham, *The Concise Oxford History of Music*; see also Latham, *Ibid.*, 1142, 1143.

²³ The anthem, is an English specific genre, similar to the motet sung in French and German, and English. Anthems will undergo many transformations in form and language. Latham, *Ibid.*, 48–50.

²⁴ Full-anthem, for a cappella choir, or organ accompaniment. This anthem's structure is very different to other forms of anthem due to the variety of texts set to music. Latham, *Ibid.*, 496.