

CHURCH MUSIC
IN THE
UNITED STATES
1760–1901

ESSAYS BY
DAVID W. MUSIC
AND
PAUL WESTERMEYER

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Essay 1

AMERICAN PSALMODY IN THE NORTHEASTERN STATES AND CANADA

The drive for autonomy and the subsequent outbreak of the Revolutionary War during the 1760s and 1770s meant the end of political and, to some degree, economic dependence by Americans upon Great Britain, but did not necessarily spell the end of cultural reliance upon the mother country. Indeed, the fifteen years leading up to the beginning of the Revolution saw the importation by Americans of a new style of psalmody from Great Britain. This “elaborate psalmody” became the model for much of American sacred music composition in the late eighteenth and early nineteenth centuries.¹

British Elaborate Psalmody

The origins of elaborate psalmody can be traced to the English parish churches of the early eighteenth century. The choirs in these churches had little of the training and financial support that were characteristic of the cathedrals, and thus could seldom—if ever—perform anthems by such composers as Henry Purcell, Maurice Greene, or George Frederick Handel. On the other hand, parish choirs were seldom content for long to sing merely the plain psalm tunes that were the musical fare of the congregation.

In urban settings, English parish churches frequently relied upon a choir of charity children or a combination of charity children and male

1. The term “psalmody” as applied to eighteenth- and early nineteenth-century British and American music is a generic term for sacred music in the parish church style, whether or not the text is actually that of a psalm.

religious societies for their vocal music. This combination often resulted in a three-part, treble-dominated texture (SSB) accompanied by the organ. The treble parts were in solo style, featuring graceful melodic lines and expressive ornamentation. Classical-era functional harmony dominated the vertical structures, while the rhythmic activity tended to be homogenous. Urban psalmody still often relied upon the traditional texts of metrical psalmody, but the textual repertory was expanded to include “hymns of human composure” as well as paraphrased (as opposed to versified) psalms. In the second half of the eighteenth century the urban psalmody style became particularly associated with English Methodism and with “hospital chapels” such as those of the Lock and Magdalene hospitals.² English composers of this style included Henry Heron, William Croft, and Martin Madan.

In the choice of texts the psalmody of English country churches fell into much the same pattern as in the city. The rural parish style was also characterized by the use of solos, voice pairings, and antiphonal effects; fast-paced melodies (in comparison with the traditional psalm tunes); extensions of the tune by the repetition of text or other devices; imitative and/or melismatic writing; written-out ornamentation; and retention of the traditional placement of the principal melody in the tenor part. In contrast to the suave grace of urban psalmody, the melodic lines of country composers leaned toward angularity. The harmonic writing included parallel fifths and octaves, open perfect intervals, and dissonance treatment that was generally avoided in cultivated music of the time. Strong harmonic clashes were common, resulting at least in part from the “additive” manner of composition that was employed: the composer first wrote the tenor part, adding a bass part to it, then a treble (soprano) part corresponding to the tenor but not necessarily the bass; finally, a counter (alto) part would be composed, again with reference to the tenor but not necessarily the other two parts. Extremes of rhythmic activity were also common in the music of country psalmodists.

The rural parish style was applied not only to the composition of strophic psalm and hymn tunes, but also to anthems, set pieces, and fusing tunes. An anthem was a setting of a prose text, often from the

2. These “hospitals” were not primarily medical facilities but orphanages, homes for unwed mothers, etc.

Bible. A set piece was a through-composed setting of a metrical text; this was usually similar in style to an anthem, though the set piece was often somewhat shorter and less complex than the anthem. A fusing tune was a strophic setting of a metrical text in which at least one phrase featured overlapping of the words between the various parts, usually by means of imitation.³

The composers of English country psalmody were mostly self-taught or were the products of singing schools. Significant British composers of country psalmody included William Tans'ur, John Chetham, John Arnold, Abraham Barber, John and James Green, Israel Holdroyd, and William Knapp.⁴

The Introduction of Elaborate Psalmody into America

Through the importation of British tunebooks and the publication of British tunes in American collections, elaborate psalmody became the primary model for American composers of the late eighteenth and early nineteenth centuries. Both the urban and country parish styles influenced American church music of the eighteenth century, though, at least initially, the country style seems to have made the greatest impact. Collections of music by British composers of elaborate psalmody are known to have circulated in America during the 1750s and 1760s, but it is not possible to say how widely these were distributed. However, the influence of the new style on American tunebook compilers is evident from several collections that appeared in the 1760s.

The first American collection to make significant use of elaborate psalmody was James Lyon's (1735–1794) *Urania*, issued in Philadelphia in 1761. *Urania* exhibited several features that were to become characteristic of American tunebooks in the late eighteenth and early nineteenth centuries, including an oblong shape and an introduction to the

3. For fuller descriptions of these forms see chapter 6.

4. For more information on English country psalmody see Nicholas Temperley, *The Music of the English Parish Church* (Cambridge: Cambridge University Press, 1979), chapter 6. Temperley and Sally Drage have edited a collection of English parish church music in *Eighteenth-Century Psalmody*, vol. 85 of *Musica Britannica* (London: Stainer and Bell, 2007). Mention should also be made of Nicholas Temperley, assisted by Charles G. Manns and Joseph Herl, *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*, 4 vols. (Oxford: Clarendon Press, 1998), a comprehensive catalogue of hymn tunes that were published with English texts.

rudiments of musical notation. Lyon's tunebook was the largest music publication that had been printed in the colonies to that time, containing seventy psalm tunes, twelve anthems (the first pieces in this form to be published in America), and fourteen "hymns"—ninety-six pieces in all. No texts were provided for any of the psalm tunes, since these were readily available in contemporary psalters. On the other hand, each of the hymn tunes was underlaid with its own text, as, of course, were the anthems.

Urania was also the most eclectic tunebook that had yet been published in the colonies. The strophic pieces included many traditional plain psalm tunes as well as works exhibiting characteristic features of elaborate British psalmody. For example, *THE 98TH PSALM TUNE* featured antiphonal duets and trios, with only the last phrase in full four-part harmony; the hymn tune *ITALIAN* included an extended melismatic passage for all voices; *KETTELBY*s made use of a decorated solo-style melody in urban parish style; and one tune, *THE 9TH PSALM*, even employed a change of meter in the course of the work. Six of the pieces were fusing tunes. The anthems made use of the same techniques, but were, of course, much longer and more complex.

Three psalm tunes, one hymn tune, and two anthems were asterisked in the index of *Urania*, indicating that they were "new" (i.e., never before printed). An additional nine pieces have not been located in previous British or American publications. Several of these works have been identified as the products of American-born or immigrant composers, including William Tuckey ("Jehovah Reigns") and the Philadelphians Francis Hopkinson (*THE 23D PSALM TUNE*), Giovanni Palma (*CHRISTMAS*), and Lyon himself ("The Lord Descended from Above").

Three years after the publication of *Urania* in Philadelphia a Boston jeweller, Josiah Flagg (1737–1794), issued *A Collection of the Best Psalm Tunes* (1764), the engraving of which was done by Paul Revere. This tunebook was even larger than Lyon's (119 pieces) and included not only selections of both plain and elaborate psalmody but also arrangements of secular pieces to fit sacred words. An example of the latter was the *MARCH IN RICHARD 3D*, an adaptation of a march in Handel's opera *Riccardo Primo*, set to Charles Wesley's "Soldiers of Christ, Arise." This was the first publication of music by Handel in the American colonies.

While the music of *A Collection of the Best Psalm Tunes* was drawn almost exclusively from European sources, the compiler observed with pride that his was the first colonial tunebook to be printed on paper that had been manufactured in America.

Two years later Flagg published a second tunebook, *Sixteen Anthems* (1766), which, despite the title, contained a total of twenty-five pieces, including seventeen anthems. *Sixteen Anthems* was the first American collection to be composed primarily of anthems, all the works in this genre being by such English parish composers as Caleb Ashworth, William Knapp, Joseph Stephenson, Aaron Williams, and especially William Tans'ur.

Between 1766 and 1770 the most significant publications of elaborate psalmody in America came from the press of Daniel Bayley of Newburyport, Massachusetts. These included reprints of Tans'ur's *The Royal Melody Complete* (1767, 1768) and a combined reprint of *The Royal Melody Complete* and Aaron Williams's *Universal Psalmist* under the title *The American Harmony* (1769).

William Billings

Tunebooks compiled in the American colonies before 1770 included about forty pieces that have not been located in previous European collections and might have been written by Americans.⁵ In 1770 the number of American tunes in circulation more than tripled, for in that year a Boston tanner and singing-school teacher, William Billings (1746–1800), published *The New-England Psalm-Singer*, which contained 127 tunes of his own composition. Billings has achieved renown for his colorful personality, his historical position as the first American composer to publish a collection containing only his own music, and the original nature of many of his compositions. Indeed, he has become the chief symbol of the entire era of American sacred music stretching from 1770 to about 1820, though in many respects he was not typical of the psalmodists of this period.

Billings was described by a near-contemporary as “somewhat deformed in person, blind with one eye, one leg shorter than the other,

5. See Nicholas Temperley, “First Forty: The Earliest American Compositions,” *American Music* 15 (Spring 1997), 1–25.

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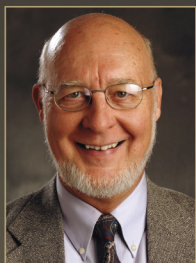
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