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**SACRED AND PROFANE IN WESTERN CHRISTIAN MUSIC - THE INFLUENCE  
OF THE SECULAR IN NEO-PROTESTANT EVANGELICAL CHRISTIAN MUSIC**

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## INTRODUCTION

The PhD Thesis *Sacred and Profane in Western Christian Music – The Influence of the Secular in Evangelical Neo-Protestant Christian Music* is the result of more than 25 years of preoccupation with a controversial, exciting topic, often abandoned due to subjective, sensitive implications.

We will analyze the concern of established composers of sacred music to highlight the text by using rhetorical elements or symbols that are essential elements in musical discourse to persuade the listener. Although the links between word and music will be difficult to separate, there will still be secular works that will be adapted to take over a new text, this time religious, and this process is called *contrafactum*. Putting sacred text to music already carrying secular text is a sophisticated transformative process for many reasons. The change in the purpose for which a work was composed, especially from the secular area of interest to the sacred one, affects a whole complex of hermeneutical factors.

This research cannot remain strictly musical, although we will analyze the components of sacred music throughout historical periods. An interdisciplinary approach in which music and theology cannot be divided in the context of music with religious text will provide a more comprehensive perspective on this topic. The deep meanings of vocal music language go beyond the area of concrete grammar. Thus, a strictly musical analysis of a work, related to the elements of language (melody, harmony, rhythm, orchestration, etc.) would not be sufficient to understand the depth of a composition. Beauty, as an aesthetic phenomenon, must be sought in its complexity. In the case of sacred music, aesthetic beauty is not complete without the hermeneutics of the text, together with which it forms an indivisible whole.

We do not want to exploit the antagonism between the two concepts, sacred and profane. We fully agree with the French philosopher Émile Durkheim (1858-1917), considered to be the father of sociology, who stated that "the sacred-profane dichotomy is not equivalent to good-evil, since sacred can be either good or evil, and the profane can be equally good."<sup>1</sup>

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<sup>1</sup> Daniel Pals, *Seven Theories of Religion*, Oxford University Press, New York, 1996, p. 99.

# **I. THE EVOLUTION OF THE CONCEPTION OF THE CHARACTER OF SACRED MUSIC FROM OLD TESTAMENT MUSIC TO THAT OF THE EARLY CHRISTIANS**

In the following we will capture the first accounts of music as it is presented in the Bible, starting with the Old Testament and continuing with the books of the New Testament, thus tracing its role in society, the instruments used for various occasions, both secular and religious.

## **1.1. Old Testament Hebrew music**

Music in Old Testament times was used at important moments in people's lives in pre-Christian civilization. References to the verb "to sing" appear in the first book of the Pentateuch in various contexts:

"His brother's name was Jubal: he was the father of all who **sing** with the brass and the knight." - Genesis 4:21<sup>2</sup>

In the Dead Sea Scrolls written on pieces of parchment, papyrus and tanned skins we find three categories of musical instruments:

1. **Cordophone instruments** – **David's kinnor** or harp, lute, lyre and timball;
1. **Aerophone instruments** – **shofar** – instrument used in liturgical events is a horn of animal origin, being one of the oldest known instruments, used by Jews for over 3,000 years.
2. **Percussion instruments** – tambourine or membrane drum, cymbals, instruments constructed of wood, leather or metal.

It is worth mentioning the two ways of playing the trumpet: with whirlwind (majesty, grandeur, alai) when the people are called to battle, or without a fuss, when gathering the congregation, perhaps in temple gatherings or even pre-battle gatherings.

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<sup>2</sup> In this research, both the biblical quotations and the numbering of the Psalms will use as source the translation of Dumitru Cornilescu (1891-1975). If other translations will be used for certain texts, this will be specified punctually.



## **1.2. Music of praise in the New Testament church**

Music is a form of expression of spiritual values, influenced, of course, by the cultural areas of origin. While in the Old Testament we have more information about musical manifestations and worship through music, in the New Testament there are surprisingly fewer accounts of music practiced by early Christians.

The use of musical instruments was banned in synagogues after the destruction of the Second Temple in Jerusalem by the Romans (ca. 70 AD), because they suggested a festive spirit and were associated with pagan practices, and Jews had to be in mourning. There were no professional musicians, and the choir was reduced to one person, one cantor.

Noul Testament menționează folosirea instrumentelor muzicale în contextul sărbătoririi (Luca 15:25), dar și al jeliului (Matei 9:23), nu și pentru închinarea în biserică sau sinagogă. Biserica primară folosea mai regulat cântatul atât pentru laudă, cât și pentru instruire.

## **1.3. Theorists about profane and sacred music**

### **1.3.1. Anicius Manlius Severinus Boethius**

*De institutione musica* was written by Boëthius in the early sixth century, and was one of the first works printed in Venice between 1491 and 1492.

Boëthius draws attention to the power of music which, depending on how it is used, can both help and destroy: "Musicam naturaliter nobis esse coniunctam et mores vel honestare vel evertere." [Music is naturally attached to us and either honors or destroys character.]

### **1.3.2. Johannes de Grocheio**

Johannes de Grocheio (1255–1320), author of the treatise *Ars musicae* written around 1300, writes about the functions of sacred and profane music in Paris and its surroundings during his lifetime. Rejecting Boëthius' theories, he divides music into three other categories:

1. *Musica vulgaris - simplex* (amateur music);
2. *Musica mensurabilis* (music of the trained);
3. *Musica ecclesiastica* (Gregorian chant).

Grocheio considers the music enjoyed by lay people to be popular (*musica vulgaris*). He describes this genre as being able to ease people's fears and sufferings. The theorist believes that church music derives from the first two categories and is divided into three sections: morning praise, divine service, and liturgy (mass).

Grocheio believes that the motet "should not be practiced in the presence of ordinary people, because they do not notice its subtlety nor are they pleased to hear it, but in the presence of the educated and those who seek refinement in the arts."

## **1.4 Sacred Music Reforms in the Catholic Church**

Within the Catholic Church there have been over the centuries a series of reforms regarding ecclesiastical practice for unity and discipline within the church. Some reforms were enunciated in the form of bubbles, encyclical letters, decrees, instructions, *motu proprio*, ordinances, recommendations, and others. Most of these decisions had local, punctual impact, but a few were general in nature and imposed themselves in the practice of the entire Catholic Church.

A response to the Protestant Reformation initiated by Martin Luther (1483-1546) in 1517 took place in the Catholic Church beginning in 1545, when a synod was convened in the northern Italian city of Trent.

The Council of Trent's *Decretum de observandis et evitandis in celebratione Missæ* issued a communiqué in the form of a strong ban on "music in which something impure and lascivious is mixed into both organ and singing."

The Encyclical *Annus qui hunc* reiterated ancient principles to avoid slipping in "impure and lascivious" elements. With the development of instrumental accompaniment, it will be specified which instruments can be used in liturgical services, so the model was the string orchestra, along with which the organ and bassoon were accepted to emphasize the continuous bass. Instruments specific to eighteenth-century operas were forbidden: timpani, horns, trumpets, oboes, flutes, lutes and similar instruments used in operas.

## II. THE ROLE OF RHETORICAL FIGURES AND SYMBOLS IN HIGHLIGHTING THE RELATIONSHIP BETWEEN MUSIC AND TEXT

Instrumental music, even without text, provides sufficient clues at the semantic level. The elements of language that compose the melody are often defining in order to make a classification of secular music or religious music. Melody, harmony, rhythm, orchestration, are essential components of musical language that provide information about the character of a work.

Composers, through their music, throughout historical periods, were concerned with conveying a variety of emotions, deeply human, religious or secular feelings, or simply music of relaxation or entertainment.

When we refer to vocal music, a composer starts from the **word** and tries to translate the literary text into music. The bonds that form between text and music are so tight that these two elements are almost inseparable. Musical rhetoric, which culminated in the Baroque period, theorizes technical compositional procedures to musically translate certain states of mind: pain, jubilation, wonder, decay, sublimity, etc. The intervals used, chromatisms, sudden general pauses before cadences or at certain times when the listener would not expect it, are some rhetorical elements of microstructure. Rhetoric seen as a whole discourse also has correspondences in music at the level of construction of the entire musical work. *Figuralism*<sup>3</sup> or *madrigalism* are terms that describe the representation of words through music. Music thus enriches the text and words are musically "painted" to reflect an idea, phrase or word. In order to better understand the close connection between text and music, we will present certain moments from the creation of composers who "painted" with notes to give more meaning to the literary text.

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<sup>3</sup> *Exordium – Narratio – Partitio – Confirmio – Refutatio – Peroratio* are terms of musical rhetoric theorized since the time of the Hispanic Quintilian (35-100 AD), formed in Rome in his opera *Institutio Oratoria*, terms taken over in musical rhetoric.

## 2.1. Josquin des Prés

**Josquin des Prés** (ca. 1440-1521), Renaissance composer of the Franco-Flemish school, was one of the first composers in the history of music to intuit and musically capitalize on the expressiveness of words.

In the example below we find descending phrases, *katabasis* on the words *descendere jussit Olimpo* (descends from Olympus) in the sacred motet *Huc me sydereo*.

The image displays a musical score for a six-part setting of a motet. The score is written on six staves, with the top three staves in treble clef and the bottom three in bass clef. The key signature has one flat (B-flat). The lyrics are written below the staves. In the top three staves, the lyrics are 'de - scen - de-re,' repeated three times. In the bottom two staves, the lyrics are '- re - o' followed by 'de - scen - de-re,' repeated three times. Orange arrows are drawn over the melodic lines in each staff, highlighting the descending phrases. These arrows indicate a consistent melodic pattern across all voices, where the melody descends by a perfect duodecima (an octave and a second) in each phrase. The bottom staff shows a more complex rhythmic pattern with eighth and sixteenth notes, while the other staves use a mix of quarter, eighth, and sixteenth notes.

Fig. 4 - Motetul *Huc me sydereo* / *Plangent eum* de Josquin des Prés (măs. 18-27)

The composer makes intense use of this melodic device with rhetorical function in all voices, reaching in the bass even gradually descending phrases on intervals of perfect duodecima.

## 2.4. Luca Marenzio

The Italian Renaissance composer **Luca Marenzio** (1553-1599) wrote in 1591 the madrigal *Nel dolce seno della bella Clori* [At the sweet breast of beautiful Clori], included in the fifth volume of madrigals in 6 voices. On the text *Agghiacciar, tra le labbra i baci ardente* [Frozen, fiery kisses between lips], we notice the musical difference between antagonistic, *frozen*, – *fiery* words. If on the word *agghiacciar* we have long, static notes, on the word *ardenti* are used long, melismatic phrases, with rapid movements of voices, imitative, complementary rhythmic, dotted values, thus suggesting *ardor*.

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C ti, Ag - ghiac - ciar tra le lab - bra i ba - ci ar - den - - - - ti.

A ti, tra le lab - bra i ba - ci, i ba - ci ar - den - - - - ti.

5 Ag - ghiac - ciar tra le lab - bra i ba - ci, ar - den - - - - ti.

T ti, Ag - ghiac - ciar tra le lab - bra i ba - ci ar - den - - - - ti.

6 Ag - ghiac - ciar tra le lab - bra i ba - ci ar - den - - - - ti.

B Ag - ghiac - ciar tra le lab - bra i ba - ci ar - den - - - - ti.

Fig. 10 - *Nel dolce seno*, by Luca Marenzio in *Il quinto libro de madrigale a sei voci* (1591), (bars. 144-152)

The blue color represents the word *agghiacciar* and the red color the word *ardenti*. The difference is realized compositionally by the contrast between static homophone texture and rhythmic polyphonic texture.

## 2.5. Carlo Gesualdo

We will include in this analysis of figuralism, of the interweaving of word and music, a work by the composer **Carlo Gesualdo** da Venosa (1566-1613). Gesualdo writes seven volumes of secular music and two volumes of sacred music – *Sacrae cantiones*. Being an aristocratic composer, born into a noble family in southern Italy, he is not subordinate to any ecclesiastical institution.

The madrigal *Moro lasso al mio duolo* [I die, unfortunately, in my suffering] shows a loose harmonic construction, with auditory challenges, melodic lines full of virtuosity, and the "affect" or feeling portrayed changes in every musical articulation or even every word.

**Madrigal . By the Prince of Venosa. 223**

Mo-ro Lafso al mio duolo e chi mi puo dar vi - - ta

Fig. 11 - Debutul madrigalului *Moro lasso al mio duolo* de Carlo Gesualdo din colecția  
*A General History of Music: From the Earliest Ages to the Present Period*, vol. III,  
Charles Burney (1726-1814) – Londra

The homophonic debut shows a modern harmonic succession even for a postromantic composer. The chromatism descended from the voices of *Quinto* and *Basso* (*passus duriusculus*), as well as the distant relationships of chord succession, convey the idea of deep pain, of cold death. The death-life anthagony is given by the homophone-polyphonic character. When the word **life** appears, melodic lines animate through imitations that cadence gloomily when the idea of **death** returns.

## 2.6. Claudio Monteverdi

*Vespro della Beata Vergine* [Vespers of Mary] SV206 by **Claudio Monteverdi** (1567–1643) is a work written in 1610. *The Duo Seraphim* is the seventh section, being the third motet of the work, and is based on two combined biblical texts (Isaiah 6:2-3 and 1 John 5:7). The first movement is a tenor duet of the seraphim, and in the second movement, when the text of John's first epistle concerning the Trinity appears, a third tenor unites thus reflecting musically in three voices the unity of the Divine Trinity.

"(For there are three who testify in heaven: the Father, the Word, and the Holy Spirit, and these three are one.)" – 1 John 5:7

The root position fa-la-do *triad* brings the text "et hi tres" [and The Three] then on the text "unum sunt" [one are] the composer uses unison, on the sol note, the same process being repeated sequentially with an ascending step.

We present below a clearer graphic, a reduction of the three tenors, with opposite intensities of the meaning of the text.

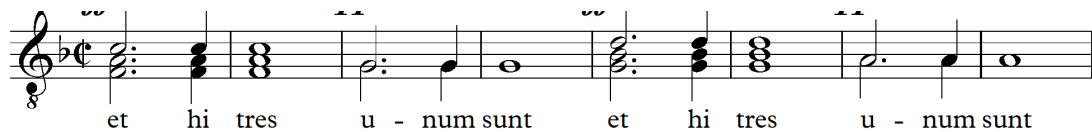


Fig. 14 - Excerpt from *Vespro della Beata Vergine* by Claudio Monteverdi – reduction (bars 51-58)

The voices accompanied by *the continuo* represent the Holy Trinity, especially since three solo male voices are chosen for this moment, in the context of this part of *Vespro della Beata Vergine* called *Duo Seraphim* which begins with a duet of angels, with imitative interventions in a solemn atmosphere. Musical speech is constructed with many changes of tempo and character, with ornate vocal lines.

## 2.8. Johann Sebastian Bach

*Das Orgelbüchlein* [Little Book for Organ], BWV 599-644, by Johann Sebastian Bach is a collection of choral processing, with bound pedalboard. Most choral preludes were written between 1708 and 1717, when Bach was organist in Weimar. The arrangements contain an unornamented *cantus firmus*, the choral melody, in addition to which musical motifs are woven. The accompaniment is accomplished by melodic figurations that were designed to be closely consistent with the text of the chorale.

In the choral prelude *Puer natus in Bethlehem* [A child was born in Bethlehem], BWV 603, motivic accompaniment is represented by lower exchange notes that are repeated with ostination, often being double at harmonic interval by large thirds, and then even parallel quarts. These lower exchange notes may represent two arms cradling the newborn baby. The reason being to internal voices, it also brings up the idea of protecting the child born in Bethlehem.

Organist Albert Schweitzer sees in the pedalboard line of this choral prelude the journey of the Magi to Bethlehem and their bows at the manger, theorizing these conceptions in his book *J. S. Bach, le musicien-poète*, written in 1905. The book, along with his particular interpretive style, explores his conception of Bachian descriptive music. Albert Schweitzer is one of the theorists who, by analyzing musical motifs directly related to the literary text, introduces us to the modern interpretation of Bach's music.



Fig. 20 - Debut of choral prelude *Puer natus in Bethlehem*, BWV 603 (A child was born in Bethlehem)

After a glance at the pedalboard, we realize why organist Albert Schweitzer sees the bows of the magi as they approach the manger (*katabasis*).



## 2.9. Georg Friedrich Handel

**Georg Friedrich Handel** (1685-1759) uses the technique of figuralism in an obvious way in his oratorio *The Messiah* (HWV 56), in the tenor aria *Ev'ry valley shall be exalted*, on the biblical text of Isaiah 40:4.<sup>4</sup>

On the text "and ev'ry mountain" an ascending octave phrase can be observed, and the notes effectively "paint" both the mountain with a climax of one octave and the hill with a smaller and smoother ascent. The end of the first sentence has the text "low", a moment that could not be better represented than by a descending melodic jump. The words "crooked" and "cornered" are represented by melodic lines with rapid leaps of eighths, and the expression "places plain", brings a flat, descending melodic line with slight gradual movements on a sequential melisma.

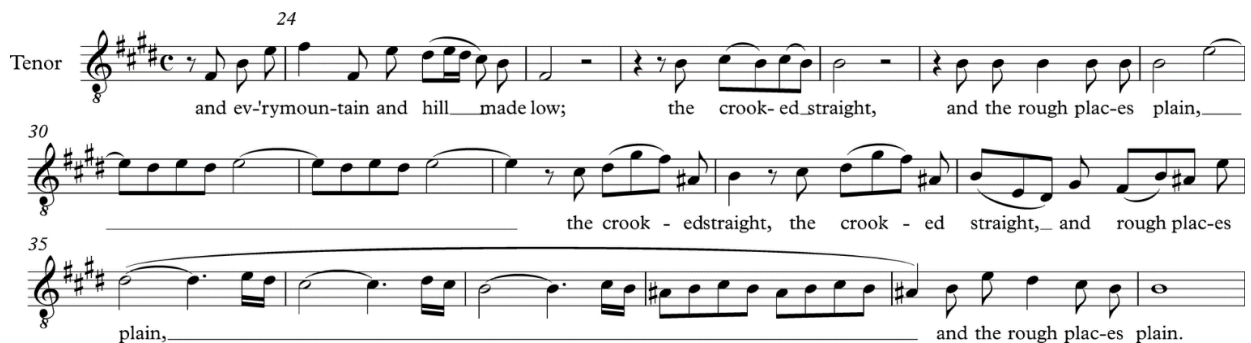


Fig. 22 - *The Messiah* de G. F. Händel – Partea I, Aria de tenor nr. 3 *Ev'ry valley shall be exalted* – (măs. 24-40)

It is important to understand that the composers' interest in the word was so great that they used their compositional imagination to convey the text to music through various technical means observed in the examples above. In addition to choosing a suitable mode or tonality consistent with the message of the text, composers were true musical orators.

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<sup>4</sup> "Let every valley be exalted, let every mountain and hill be bowed, let the coasts turn into plains, and the straits into valleys!" - Isaiah 40:4.

### III. CONTRAFACTUM

The works we analyzed in the previous chapter have various themes, from mythological stories to love songs or biblical accounts. The links between elements of musical language and text are united by rhetorical figures that unite these indivisible elements: music and text. However, some musical works have been reused by composers on other texts, with a totally different semantics from the original conception.

The Latin term *contrafactum* refers to a vocal or vocal-instrumental musical composition in which the original secular literary text has been replaced by a religious text (or vice versa).<sup>5</sup> Thanks to the new text, it is possible for the music to undergo slight changes to give more prosodic smoothness.

In certain situations, these terms refer to the modification of musical content on a given literary text. It is a practice used since the time of the troubadours and trouvères of the XII-XIII centuries, and later in the motets and masses that followed this period, the phenomenon increasing in the sixteenth century in the Protestant chorales. *L'homme armé* [The Armed Man] is one such example of a secular French song of medieval origin, with a well-known melody, which, due to this popularity, was adapted by composers until it became a *cantus firmus* enshrined in Renaissance masses.

Among the most famous compositions on the theme of *L'homme armé* we can mention those composed by Guillaume Dufay (1397-1474), Josquin des Prés (1450-1521) and Giovanni Pierluigi da Palestrina (1525-1594).

The *contrafactum* procedure is practiced in contemporary times, at another level, especially in the Protestant and neo-protestant ecclesiastical environment, where exclusively secular works or genres that enjoy great popularity among young people – pop, rock, jazz, rap, hip-hop, film music, folk music, etc. – are adapted, a religious text is added to them, and these results have an intense dual character. If the semantic and expressive differences in the old periods were minor, with certain exceptions, the association of contemporary secular music with the religious area produces an obvious contrast, sometimes to the level of ridiculous or even grotesque.

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<sup>5</sup> The process of putting a secular text to well-known religious music is also known as *parody*.

## 1. 3.1. Protestant chorales with secular origins

### 3.1.1. Madrigal *Mein G'müth ist mir verwirret*, source of the choral of passions

**Hans Leo Haßler** (1564-1612) wrote the madrigal *Mein G'müth ist mir verwirret* [My soul is troubled], a love song to five mixed voices first published in 1601 in Nuremberg.

The first known sacralized version of the madrigal *Mein G'müth ist mir verwirret* is found in the Lutheran musical repertoire with lyrics written by German theologian and hymnmaker Christoph Knoll (1563-1630): *Herzlich thut mich verlangen nach einem selgen End* [I long for a blessed ending]. The chorale became known during the poet's lifetime, the hymnologist Johann Crüger himself (1598-1662) knowing this chorale in the Lutheran environment.

The image displays two musical staves side-by-side for comparison. The top staff is the madrigal 'Mein G'müth ist mir verwirret' by Hans Leo Haßler, in 3/2 time, G major, with lyrics: 'Mein G'müt ist mir ver - wir - ret, das macht ein Jung-frau zart'. The bottom staff is the passion choral 'O Haupt voll Blut und Wunden' from J.S. Bach's Mattheuspassion, BWV 244/17, in common time, G major, with lyrics: 'O Haupt voll Blut und Wun - den, voll Schmerz und vol - ler Hohn!'. Both staves show the vocal melody and a simplified harmonic accompaniment on a grand staff (treble and bass clefs).

Fig. 28 - Comparative view of the madrigal *Mein G'müth ist mir verwirret* by Hans Leo Haßler with the passion choral *O Haupt voll Blut und Wunden* from *Matthäuspassion*, BWV 244/17, harmonized by J. S. Bach

The chorale would become one of the most beloved sacred works with its use by Johann Sebastian Bach in *Matthäuspassion* (BWV 244). With the text [O Head Full of Blood and Wounds] by the Reformation poet Paul Gerhardt (1607-1676).

### 3.2. Examples of *contrafactum* in neo-Protestant religious services

The sacred-profane interference, with the passage of time, will be increasingly present in musical works. Genres that were considered exclusively secular will receive religious valences, and profane elements will progressively enter exclusively religious genres, thus the boundaries between these two worlds will be increasingly diffuse. The combination of the sacred with the profane will bring major changes in the musical discourse of worship rituals. We are not in a position to determine effects with religious, theological or spiritual implications, but we will have an objective musical approach to make a distinction between art, value and non-value or even *kitsch*.

#### 3.2.1. Choruses with profane origins

##### *Bonzorno, madonna* by Antonio Scandello

The Italian composer Antonio Scandello<sup>6</sup> (1517-1580), born in Bergamo, worked as a musician at the court of the prince-electors of Saxony in Dresden, where he became chapel master in 1568, replacing the Flemish Renaissance composer Mattheus Le Maistre (1505-1577). Like most Renaissance composers, Scandello writes both religious music, being strongly interested in the subject of the passion of Jesus, and secular music.

In 1566 his first volume of *24 Neapolitan Songs* for 4 voices, without accompaniment, known as *Neapolitanischen Villanellen*, was published in Nuremberg. There are 24 songs of secular music, *humorous wafer canzonettes* where love is treated with much irony. Due to the success of this volume, it was reprinted in 1572 and 1583. The text of song number 21 is in the same humorous atmosphere, in an old Italian language. The language used is bold, with erotic, playful undertone: "Bonzorno, madonna benvegnua! Vu seti bella, galante, polita! Sareste ancora più bella se vu non fusti tanto vecchiarella. Tam, tam, taridom...". [Hello, welcome, ma'am! You are beautiful, gallant, polite! You'd be even more beautiful if you weren't so old. Tam, tam, taridom...]

---

<sup>6</sup> A composer from a family of musicians, he is Germanized due to his work in Dresden. His name is spelled differently according to the languages of the epochs (Scandellus, Scandelli, Schandel, Schandellus).

A controversial association is the use of this canzonette in worship services within the Seventh-day Adventist Church on the text:

*Beautiful, beautiful is the holy Sabbath day,  
Beautiful, beautiful is the day we all gathered.  
Oh, what a pleasant rest, yes, yes, what a heavenly day,  
And I feel clean, I feel enlightened.  
Come quickly to the sanctuary to be blessed.*

### FRUMOASĂ E ZIUĂ...

Scadelli



Fig. 54 - *Beautiful is Day*, adapted from *Bonzorno, Madonna* by Antonio Scandello used in Adventist churches in Romania

The final onomatopoeia is replaced by the text *Come quickly to the sanctuary to be blessed!*<sup>7</sup>

Polyphonic treatment will be simplified by a homophony, which also contributes to changing the original imitative character. In the cultural environment, this choral work is associated with a secular jovial atmosphere by definition. The more a composition is known, some even being slags of cult music, the greater the discrepancy between the sacred and the profane.

### ***Come again, sweet love doth now invite* by John Dowland**

When there is no filter of the music practiced, works with a strong secular character creep in. If in the adaptations previously analyzed to certain lieder or madrigals we noticed important musical transformations, works from the secular repertoire begin to appear in the repertoire of vocal groups that are taken over without significant musical changes. Thus we have *God is My Salvation* which is an adaptation of the love song *Come again, sweet love doth now invite* by John Dowland (1563-1626),

<sup>7</sup> <https://www.youtube.com/watch?v=NqHOyIVIWVA> accessed on 2022-04-03

"Come Again" is a love song written by English (or Irish according to some historians) Renaissance composer John Dowland on a text whose author is unknown.

### Dumnezeu e mântuirea mea

(Come again)

John Dowland (1563-1626)

Dum - ne - zeu e mân - tu - i - rea mea, de ci - ne să mă tem, de ci - ne să mă tem?

Dum - ne - zeu e mân - tu - i - rea mea, de ci - ne să mă tem, de ci - ne să mă tem?

Dum - ne - zeu e mân - tu - i - rea mea, de ci - ne să mă tem, de ci - ne să mă tem?

8

Când vin cei răi n-a-in - tea mea eu strig la Dum-ne-zeu o - cro - ti - to - rul meu.

Când vin cei răi n-a-in - tea mea eu strig la Dum-ne-zeu o - cro - ti - to - rul meu.

Când vin cei răi n-a-in - tea mea eu strig eu strig la Dum-ne-zeu o - cro - ti - to - rul meu.

Fig. 57 - *God is My Salvation* by John Dowland, adapted from *Come Again*

For those who know the secular origins of this Renaissance love song, adapting it with religious text is a blatant semantic change. Although most members do not know the original, so it will not have a hermeneutical conflict, duality cannot be ignored.

### 3.2.2. Opera and sacred music

#### *Aria Lascia ch'io pianga*, inspiration for music with sacred text

*Lascia ch'io pianga* [Let me mourn my fate] is an aria in Italian for soprano composed by Georg Friedrich Handel (1685–1759). In the first version, the melody can be found as a charade in Act 3 of the opera *Almira*<sup>8</sup> (HWV 1), the first opera composed by Handel, in 1704, at the age of 19.<sup>9</sup>

<sup>8</sup> Winton Dean, J. Merrill Knapp, *Handel's Operas: 1704–1726*, Oxford, Oxford University Press, 1995, pp. 176178.

<sup>9</sup> Fiona Jane Schopf (autor și editor), *Music on Stage*, vol. III, Cambridge Scholars Publishing, 2018, Capitolul I - *Opera arias on and off the stage: The strange case of Handel's „Lascia ch'io pianga”*, Tim Carter, p. 10.

In the neo-Protestant environment, *the aria Lascia ch'io pianga* is processed for solo voice, chorus and orchestra, under the title *Come to the Cross*. Usually, when it is performed, neither the composer nor the work to which it belongs is specified, which is quite common in neo-protestant churches, so we do not know information about the author of the text, respectively of the author of the adaptation.

The text in Romanian is theologically and literarily puerile, the melismatics being forced to fit the music. The orchestration lacks stylistic congruence, losing much of the charm of early music. The prosodic accents do not follow the metrics of the piece: *pen-TRU al tău păcat* "for thy sin". In some versions, the anacruel note of the phrase will be omitted precisely to have prosodic correspondence: *pentru-al tău păcat* "FOR your sin". To give an appearance of a religious hymn, a *plagal cadence* is added at the end, like a coda, on the text of *Amen* (IV-I), a moment that crowns the eclecticism of this arrangement. A comparative look at the original text and its adaptation for ecclesiastical use:

9 Vi-no la cru-ce a-cu-ma vi-no Vi-no vi-no su-flet la Dom-nul Tău.

15 Îl vezi cum moa-re Hris-tos ca jert-fă Pen-tru al tău pă-cat

Vi-no la cru-ce a-cu-ma vi-no Vi-no vi-no su-flet la Dom-nul Tău.

Fig. 60 - The song *Come to the Cross*, *contrafactum* after the aria *Lascia ch'io pianga*

It is important to know the environment in which this area was composed, the historical and cultural context, the artists involved in these large-scale projects, the valuable poets who put inspired texts that have not lost their authenticity even after 300 years since they were written.

## ***Tannhäuser* opera by Richard Wagner**

Richard Wagner (1813-1883), writes an opera in 3 acts based on two German legends. The dominant theme in Wagner is also found in this work: sacred and profane love, sacredness having here mythological origin. As in previous analyses, there is a great discrepancy between the composer's intentions, his thoughts at the time of conceiving this important musical work, and Christian hymnology. Improper association, we say, by adapting the musical text to elaborate a hymn found in *Christian Hymns* – 2006 edition of the Seventh-day Adventist Church.

The version of the Christian hymn is an adaptation of the *Pilgrims' Choir* from the same opera, male choir on 4 voices, with continuous modulations based on chromatic sequences, a moment of great drama that could not be transposed into the hymn version due to chromatisms not specific to a congregational Christian hymn and multiple octave jumps in the melodic line.

**SPERANȚA CREȘTINĂ - NOUL PĂMÂNT, RĂSPŁATA CELOR MÂNTUIȚI**

**548** **Venim trudiți**

Andante

1. Ve - nim tru - diți Din des - nă - dej - de și noap - te C-un dor a -  
2. Po - por ad - vent, Ri - di - că - ți frun - tea și cân - tă: Azi poți pri -

Fig. 62 - *We Come Toiled*, adaptation of the *Pilgrims' Choir* from Richard Wagner's opera *Tannhäuser* (*Christian Hymns*, 2006 edition of the Seventh-day Adventist Church), the first five bars.

From the category "sacred opera and music" we mention that there are also inverted situations in which religious music is introduced in a secular setting, so we could mention Giacomo Puccini (1858-1924), who reuses some themes from *Messa di Gloria*<sup>10</sup> in his future operas: *Agnus Dei* in the opera *Manon Lescaut* and *Kyrie* in the opera *Edgar*.

<sup>10</sup> The name *Messa di Gloria* was first used in 1951 by publishers of the first print edition, Mills Music of New York. The work is a complete mass originally known as *the Mass for 4 voices*, unlike other works called *Gloria* which contain only the second movement, *the Glory* of the *Ordinarium* of the Mass with its subparts.



### 3.2.3. Christian hymns with profane origins

#### *Peasant Cantata* by Johann Sebastian Bach

*Bauern-Kantate*<sup>11</sup> *Mer hahn en neue Oberkeet* [We have a new governor], is one of the few secular cantatas of Johann Sebastian Bach (1685–1750). In keeping with the nature of the text, Bach wrote relatively simple music, with short musical phrases and accompaniment devoid of drama and complex rhetorical elements. The composer integrated folk dances, and the traditional song *Mit dir und mir ins Federbett, mit dir und mir aufs Stroh* [With you and me in the featherbed, with you and me in the hay].

The collection of *Christian Hymns* (2006) of the SDA Church appears the hymn *Beautiful and Great Is-Here*, a *counterfactum* of the bass aria *Es nehme zehntausend Dukaten*. [It takes ten thousand ducats]



Fig. 65 - Final excerpt from hymn 614, *Beautiful and Great Is-Here* from *Christian Hymns*, 2006.

The association of the music of the *Peasant Cantata* with the text of the hymn *Beautiful and Great is here, when on Sabbath we all gather!* It is anachronistic for several reasons. The textmusic relationship is different from the original, which was meant to be a musical joke with people looking to relax, drinking beer, having banal discussions and dancing at village taverns. The music was written specifically for that secular text. The rhetorical elements have been adapted to the text, which in this case has no religious drama. The adapted part of the cantata is not a chorale, but is a bass aria, which becomes the melody sung by the soprano and implicitly the congregation, so the timbral color is also changed.

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<sup>11</sup> The cantata was composed in honor of Karl Wilhelm von Dieskau (1701–1777), a lieutenant with an impressive military career.

### 3.2.4. Christian carols with secular origins

#### *O Tannenbaum – O beautiful fir tree – Precious Jesus*

*O, Tannenbaum*, an old German folk song, referring to the fir tree, symbol of fidelity due to the evergreen color. With the association of the tree with Christmas, this hymn was related in the middle of the nineteenth century with this time of year, becoming a beloved carol.

In Romanian it is known with the text *O, beautiful fir*. Its popularity caused it to be taken up by Christian cults, attributing a text related to the birth of the Savior.

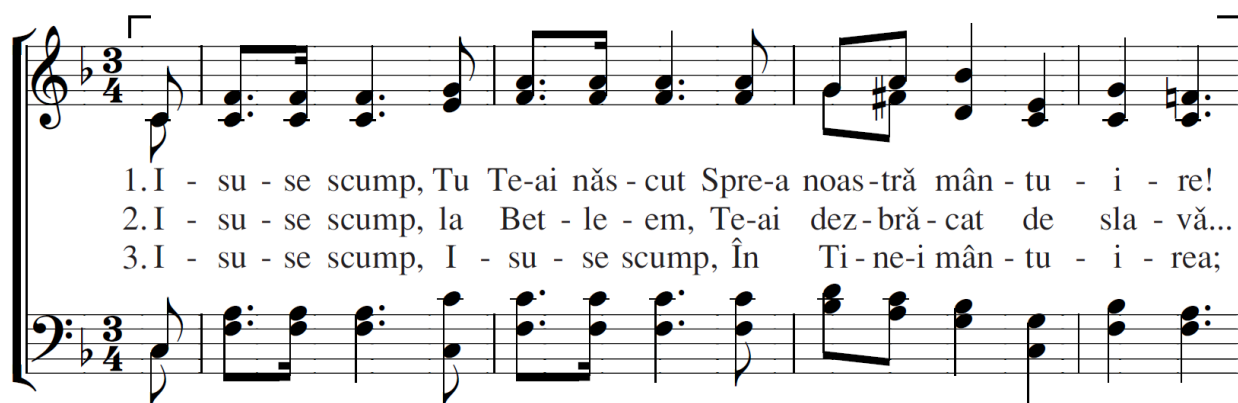


Fig. 72 - *Precious Jesus*, from *Christian Hymns*, 2006 – Seventh-day Adventist Church

#### *Greensleeves – What child is this – O, cine este-acest Copil*

The traditional English song of the sixteenth century *Greensleeves* is adapted into a religious text, becoming a well-known carol entitled *What Child is this*. One possible interpretation of the original lyrics of *Greensleeves* is that Miss Green Sleeves was a promiscuous young woman, perhaps even a prostitute. At the time, the word "green" had sexual connotations, especially in the phrase "a green dress", being a reference to the grass stains on a woman's dress resulting from outdoor sexual relations.

In neo-protestant churches the song is known with lyrics adapted by Teodor Caciora<sup>12</sup> (b. 1949) with the title *O, who is this Child*:

The profane also has degrees of worldliness. The song *Greensleeves* has an obvious erotic undertone, so it captures all the more the association of the song with a sacred text.

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<sup>12</sup> *Gospel Songs*, no. 481, Union of Christian Baptist Churches in Romania, 2003

### 3.2.5. Christian hymns of instrumental origin

#### *Nocturne op. 15, no. 3, in G minor, by Frédéric Chopin*

Another case of choral setting of a romantic instrumental piece is *Psalm 15* adapting *Nocturne op. 15, no. 3, in G minor*, by Frédéric Chopin (1810-1849). *Nocturne op. 15* is the last of three nocturnes written by the Polish composer when he was 23 years old.

The choral section was the inspiration for a vocal piece for mixed choir present in the collection, called *Psalm 15*. The "religious" character of this section may justify the *contrafactum* process, yet the harmonic and melodic changes take us away from the atmosphere created by Chopin in this nocturne.

**Psalmul 15**

Cer de mă - ri - re, Cer de mă - ri - re Ci-ne I - su - se va pri - mi.

Fig. 76 - *Psalm 15*, based on *Nocturne op. 15, no. 3* by Fr. Chopin, in the collection *Sing to the Lord (final)*

97

Fig. 77 - Excerpt from the Religioso section of *Nocturne, op. 15, no. 3* by Fr. Chopin (Mass. 97-104)

The list of hymns based on instrumental material can go on (we will find religious hymns based on themes from symphonies by Johannes Brahms, or from the concerto for solo cello in B minor by Antonín Dvořák or other composers).

In other instances of theological conflict we encounter original sacred hymns such as Bruckner's *Ave Maria* adapted to the text *Our Father*, simply because certain denominations do not accept Mariological theology. Here, too, we consider that the original semantics are distorted.

## ***Romanian Rhapsody no. 2 for orchestra by George Enescu***

Wishing to have something specifically Romanian, an adaptation was made of the first theme of *Romanian Rhapsody* no. 2 in D major, op. 11, by George Enescu (1881-1955), thus writing a hymn that will be placed at the very beginning of the 2006 collection of Christian Hymns of the *Seventh-day Adventist Church* in Romania.

In this case, the tonality of the hymn To Your Glory Unite (G major), which takes the theme from Enescu's rhapsody, is a perfect fourth higher than the original tonality, D major. The arrangement belongs to the talented Romanian composer Gabriel Dumitrescu (b. 1958), musically successful, but we consider it semantically inappropriate.

Andantino



1. Spre sla - va Ta u - niți, în - chi - na - re Ți-a-du - cem, Doam-ne,  
2. Spre sla - va Ta ve - nim, toa - tă lau - da, o - noa - rea, cin - stea,  
3. Spre sla - va Ta u - niți, din po - poa - re ne strân-gem as - tăzi,  
4. Spre sla - va Ta u - niți, te che-măm, Spi - rit Sfânt, în toa - te,

Fig. 79 – *Spre slava Ta uniți* from *Romanian Rhapsody* No. 2 in D major for orchestra, Op. 11, by George Enescu (bars 1-4)

The composer Mircea Valeriu Diaconescu (b. 1929) is very clear regarding this example of *contrafactum*: "What labels a choral creation as sacred or profane is not the ternary or binary rhythm, the presence or absence of syncope, the style, the mode, the genre, but the primary destination of that creation. If a hymn, such as, for example, the hymn "Spre slava Ta, uniți " (which, unfortunately, persists in IC-2013), a hymn whose melody is associated in the mind of any Romanian with the song of the fiddlers from the pubs on the outskirts of Bucharest from where George Enescu collected it in order to include it in his famous Romanian Rhapsodies, if such a hymn is included in the Community Songbook "Christian Hymns", then his inclusion can only be qualified as a great blunder."

### 3.2.6. Fiddler music *I have a dime and I want to drink it*

#### The origin of the song *Holy Father: We magnify thee*

*Romanian Rhapsody no. 1*, op. 11, in A major by George Enescu is the most famous orchestral work of the Romanian composer. The work opens with a fiddle theme known as *I Have a dime and I Want to Drink It*. An adaptation of the fiddler theme *I Have a dime and I Want to Drink It*, called *Doxology*<sup>13</sup>, is extremely popular among young neo-Protestants. It contains four stanzas, the first three being dedicated in turn to the three members of the Trinity: Father, Son and Holy Spirit, and the last stanza, the fourth, is a synthesis of the first three, hence the name *Doxology*:



1. Sfin - te Ta - tă Te mă-rim A - le- A-le-lu-ia! Cel ce stai pe he-ru - vimi A - le -A-le-lu-ia!  
2. Scump I - su - se Te-a-do - răm Noi prin Ti-ne e - xis - tăm  
3. Sfin - te Duh noi Te mă- rim Via - ța azi Ți - o dă-ru- im  
4. Ta - tă, Fi - ul, Du-hul Sfânt Fi - e-n veci al nos-tru cânt

5

Cât e lu-mea-n lung și-n lat Nu-mai Tu ești Îm-pă-rat A-le\_A-le - lu - ia, A-le\_A-le-lu-ia.  
Căci în Sfân - ta sfin - te - lor Doar Tu ești Mân-tu - i - tor  
Prin-tre oa-meni răi sau buni nu-mai Tu mai faci mi - nuni  
9 Din su-flet cu mul - ți-miri Îți cân-tăm în veci mă- riri

Cât e lu-mea-n lung și-n lat Nu-mai Tu ești Îm-pă-rat A-le\_A-le - lu - ia, A-le\_A-le-lu-ia.  
Căci în Sfân - ta Sfin - te - lor Doar Tu ești Mân-tu - i - tor  
Prin-tre oa-meni răi sau buni Nu-mai Tu mai faci mi - nuni  
Din su-flet cu mul - ți-miri Îți cân-tăm în veci mă- riri

Fig. 81 - Song *Doxology*<sup>14</sup>

If the adaptation for liturgical use of the theme from *Romanian Rhapsody* no. 2 in D major by G. Enescu was intensely criticized, being a secular melody, the theme *I have a dime and I want to drink it* from the beginning of the *Romanian Rhapsody* no. 1 in A major is all the more unsuitable to be used for religious purposes. However, *Doxology* is not officially included in a hymnbook, but is used at nonliturgical meetings.

<sup>13</sup> *Doxology* is a liturgical chant dedicated to the Holy Trinity.

<sup>14</sup> <https://www.youtube.com/watch?v=w6pb4nASOx8>, accessed 2022-03-07

### 3.2.7. Patriotic anthems turned Christian hymns

#### The symphonic poem *Finlandia*, by Jean Sibelius

Finnish composer Jean Sibelius (1865-1957) writes the symphonic poem *Finlandia*, op. 26, a small work (the work lasts about 9 minutes) with ample orchestral color, unfolding at a turbulent pace. *Finlandia* is a symbol of oppression and struggle of the Finnish people, has a patriotic theme and was written specifically to urge the Finnish people to fight for freedom and independence from the Russian Empire.

Within the Adventist Church, the hymn is adapted as *You Are My Peace!* with the text translated into Romanian translated by Lidia Săndulescu Popa. The preferred pitch is F major.



1. Ești pa- cea mea, I - su-se-n ori - ce ceas, În cli - pa grea Tu  
2. Ești pa- cea mea și azi ca și-n tre - cut, Ce-resc bal - sam în  
3. Ești pa- cea mea când tim-pu-i pe sfâr - șit! Cu-rând voi fi, pe

Fig. 84 - Anthem *You are my peace!*, adapted from the music from the symphonic poem *Finlandia* Op. 26 by Jean Sibelius

Because of the strong patriotic feeling and struggle for liberation, one can make the association between a Christian's struggle and a citizen's struggle for liberation. However, originally the work does not belong to the category of sacred music, so an adaptation of it to the ecclesiastical area is forced.

### Anthem of the United Kingdom, *God Save the King (Queen)*

The well-known royal anthem of Great Britain has undergone a series of text changes over time, the most important of which is related to the person in charge of the monarchical state: king or queen. (*God Save the King/Queen*)

With an Anglican tradition, this hymn was adopted by certain collections of Christian hymns from various denominations including the United Methodist Church, the Seventh-day Adventist Church, and others that used Christian texts that no longer centered on an earthly king.

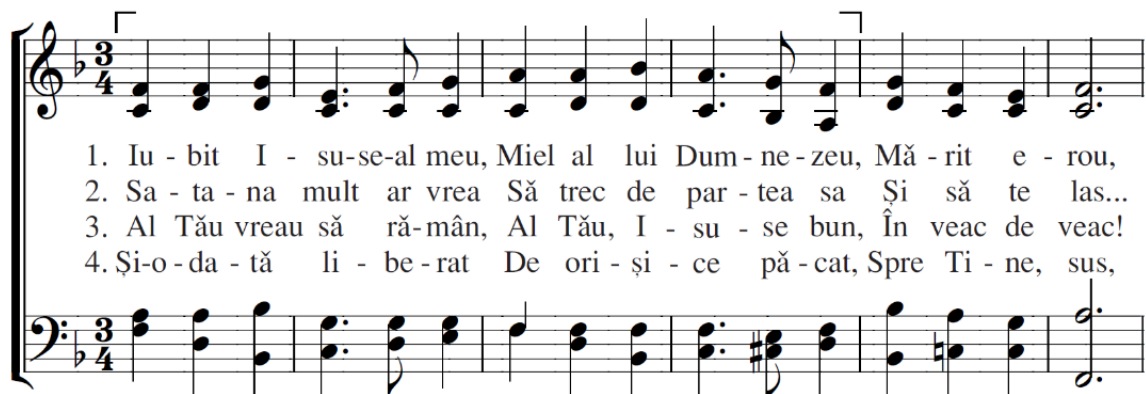


Fig. 88 - *My beloved Jesus* from *Christian Hymns* of the Seventh-day Adventist Church in Romania, 2006 ed.

There are growing calls from within England to change the anthem *God Save the King* in an increasingly secular contemporary society. From the point of view of the non-religious man, the statements found in the hymn about God's saving of the Queen are considered irrelevant, especially in the secular European context of the twenty-first century.<sup>1516</sup> Republicans disagree with promoting the monarchy, and pacifists condemn the calls to war found in the lyrics of the anthem. Despite these controversies, the royal anthem enjoys great popularity in neo-Protestant churches.

<sup>15</sup> <https://www.bbc.com/news/magazine-34268442> accessed 25.08.2022

<sup>16</sup> [https://www.telegraph.co.uk/news/politics/Jeremy\\_Corbyn/11868473/Jeremy-Corbyn-was-right-not-to-sing-God-Save-the-Queen.-We-need-a-new-national-anthem.html](https://www.telegraph.co.uk/news/politics/Jeremy_Corbyn/11868473/Jeremy-Corbyn-was-right-not-to-sing-God-Save-the-Queen.-We-need-a-new-national-anthem.html) accessed 25.08.2022

## Israel's State Anthem *Hatikva* – *Hope*

A hymn that has gained great popularity among the neo-protestant Christian community is the state anthem of Israel, composed in 1888 by the peasant composer Samuel Cohen, originally from Moldova, and the lyrics are written by the Jewish poet Naftali Herz Imber (1856-1909).

Although Israel has only 2% Christians, the anthem has been taken up by neo-Protestant communities due to the optimistic nature of the music. Although the tonality (mode) is a minor one, as we know from the folklore of Jewish music, the music is enthusiastic, otherwise *Hatikva* means hope. While Jewish religious fundamentalists criticize the hymn because it contains no mention of God or the Torah,<sup>17</sup> non-Jewish Israelis (usually Arabs) are not found in the message of the text, and are periodically proposed to change it.

### *Cor bărbătesc:*

1. Doam-ne Tu-n ne - ca - zuri lân - gă noi ră - mâi, Chi - nu - ri - le noas-tre  
2. La - cri - mi - le noas-tre nu - mă - ra - te sunt, Tu mă - sori po - va - ra  
3. Doam-ne Tu-n ne - ca - zuri fii cu toți ai Tăi, Să nu mear-gă sin - guri

Fig. 90 - The hymn *Do not be afraid*, used in neo-protestant churches, arrangement for male choir – bars. 1-3.

The hymn appears in various arrangements, with slight rhythmic changes to fit into the new text.

Perhaps if Romania's state anthem, *Deșteaptă-te române*, were adapted and used as a Christian anthem in a Christian service, we would more easily notice the incongruity between patriotic and religious in this context.

<sup>17</sup> [https://www.chabad.org/kabbalah/article\\_cdo/aid/3010604/jewish/Bentching-vs-Hatikva-Torah-vs-the-UN.htm](https://www.chabad.org/kabbalah/article_cdo/aid/3010604/jewish/Bentching-vs-Hatikva-Torah-vs-the-UN.htm) accessed 5/16/2022



### 3.2.9. Christian hymns with harmonic and rhythmic structures in the area of pop music

#### *Resta qui con noi* by Brian Enderle

In the official collection of Christian hymns of the Seventh-day Adventist Church in Italy, *Canti di lode – Raccolta di inni cristiani*, consecrated hymns found in most hymn collections in the Protestant and neo-Protestant area appear at the beginning of the collection. Beginning with the hymn 470 out of a total of 550 hymns appears the specification: *Canti della Gioventù Avventista* – [Songs of the Adventist Youth]. Here will appear hymns for "Adventist youth", songs with songs taken from the pop music area.

*V. Cipri* *B. Enderle*

Le om-bre si di-sten-do-no, scen-de or-mai la se-ra

Re Sol  
Si

e s'al-lon-ta-na-no die-tro i mon-ti i ri-fles-si di un gior-

Re Mim7  
Si

Fig. 93 - Hymn *Stay here with us* by B. Enderle from the collection *Songs of praise*

Hymn 533, *Resta qui con noi* [Stay here with us], has little information about the composer, lyricist, biographical data, full name, year of birth, so we imply that he is a contemporary composer of "Christian" music in the increasingly widespread pop-Christian music genre.

### 3.2.10. Pseudo sacred works

#### *Hallelujah* by Leonard Cohen

The enigmatic Canadian composer of Jewish origin Leonard Norman Cohen (1934-2016), released the song *Hallelujah* in 1984, in his seventh album, called *Various Positions*.

Leonard Cohen uses a text in which he mixes elements of music theory, religion, humanity and kitchen chairs. It begins with the presentation of the "secret chord" that King David used to cast out demons and please the Lord. They literally describe harmonic progression with their steps, the type of chord being associated with the emotional state by conventional contrast: minor-fall, major-rise.

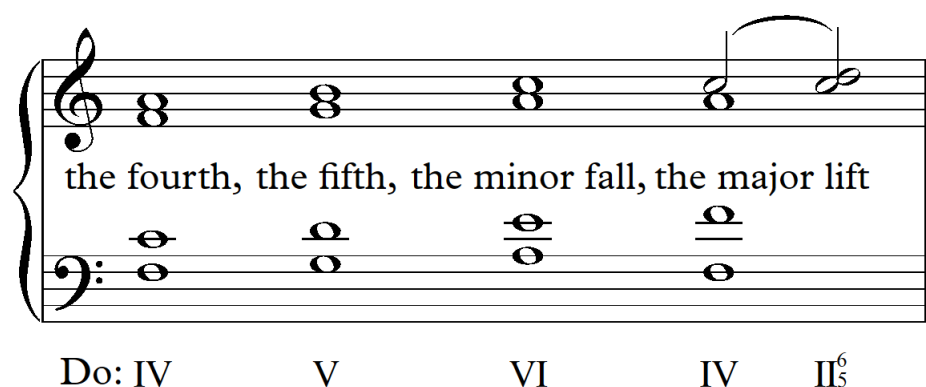


Fig. 95 – The progression of the chords at the beginning of Leonard Cohen's *Hallelujah*.

The references to David and Bathsheba and the abuse of power by the king of Israel, as well as the mention of Samson's lust in the dramatic story of Delilah<sup>18</sup>, push the discourse into an erotic zone of attraction to forbidden loves that led to tragedies.

Composer Jeff Buckley (1966-1997), who popularized Cohen's song by interpreting it in a sensual way, says of the song: "Hallelujah is not an homage to an adored person, idol or god, but is a hallelujah of orgasm..." [sic!].<sup>19</sup>

<sup>18</sup> "He tied you to a kitchen chair / broke your throne, and cut your hair / and drew a Hallelujah from your lips."

<sup>19</sup> <https://www.theguardian.com/music/2008/dec/19/leonard-cohen-hallelujah-christmas> accessed 06.01.2023

## IV. VOCAL AND VOCAL-SYMPHONIC GENRES AND SUBGENRES BETWEEN SACRED AND PROFANE

In the previous chapter we analyzed the *contrafactum* procedure by which certain profane works had their original text modified with a religious one. Next we will address a series of works that have not undergone adaptations, but have been composed, being influenced by entertainment genres in more or less obvious ways.

### 4.1. Vocal and vocal-symphonic genres

In this chapter we will refer to elements of secularism in religious music, but we will also explore several types of interference between secular and religious music.

#### 4.1.1. Masses inspired by profane music

Mass is the religious service of Catholics, in Orthodoxy the term liturgy is used. In neo-protestant churches we will know other names: divine service, worship service, etc. Although in history there are known so-called black masses,<sup>20</sup> which were blasphemous parodies of Catholic practices, we will analyze another kind of parodies, nonliturgical masses with influences from secular music.

#### *A Little Jazz Mass by Bob Chilcott*

Former member of the English group *The King's Singers*, choral composer Robert (Bob) Chilcott (b. 1955) wrote in 2004 the work *A Little Jazz Mass*, which tells us from the title that jazz and religious music can coexist.

*A Little Jazz Mass* is originally written for equal SSA voices, but later the composer also wrote the mixed choir version. If before, certain contemporary religious works had jazz influences, some chords, successions, rhythmic formulas, etc., this time we have a sacred work

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<sup>20</sup> Since the end of the Middle Ages, Catholic mass has been parodied, being replaced by satanic cults with the occult holiday known as the Black Mass. Black Mass), which in addition to worshipping the Devil contains numerous elements of a sexual nature. Such blasphemous manifestations continue to exist in modern times, yet they are not the object of our research despite the intense sacred-profane dualism. Rosemary Guiley, *The Encyclopedia of Demons and Demonology*, Infobase Publishing, New York, 2009, p. 30.

in which the genre of *misa* and jazz intertwine without curtain, the *ajoutés* of the chords of *Kyrie* and the swing of *Gloria* certainly make it a highly appreciated work, especially by the younger generation.

Part II *Gloria* begins with a si-do-mi-si chord, being part of a dissonant harmonic structure (la-do-mi-sol-si). In *Gloria* we even have the indication of *swing*, in which two equal eighths will be interpreted as two unequal values, fourths followed by eighths, values framed in a triolet. In the other parts appear the tempo indications from jazz music: *Gentle and rocking* from *Sanctus* or *Bluesy feel* from the last movement *Agnus Dei*.<sup>21</sup>

Syncopated formulas both in choir and accompaniment, accents written on prosodically unstressed syllables (*GloriA*), mixed third chord (mi-sol-re-sol $\sharp$ 4) accompany the sacred text from the book of Luke the Evangelist in an unusual juxtaposition.<sup>22</sup> The mixed third chord (which is used with the minor third above the major third, forming a diminished octave range) we will then meet at the end of the movement and at the chorus as a dominant chord, to which a minor sixth is added, solving on the final of the mode to which a minor seventh (la-do-mi-sol) is added.

Dissonances in jazz are so integrated into musical discourse that a major chord without added seventh or other *ajoutées* would be completely unstylistic, attracting attention with its consonance, no matter where it stands.

The musical score for 'Gloria' by Bob Chilcott, bars 54-57, is presented for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The Soprano and Alto parts have lyrics: 'Glo - ri - a in ex - cel - sis De - o, glo - ri - a!'. The piano accompaniment features a syncopated bass line and chords. Dynamics include 'f' (forte) and 'f' (forte).

Fig. 132 - *A Little Jazz Mass*, P. II – *Gloria* by Bob Chilcott (bars. 54-57)

<sup>21</sup> If certain secular works have tempo indications with sacred connotations (e.g. *Andante religioso*), religious works will receive agogic indications from the sphere of the profane (e.g. *Quick 4 with swing*)

<sup>22</sup> "Glory be to God in the highest places, and peace on earth among men pleasing to Him."—Luke 2:14

The music does not seem to be written to emphasize the importance of the text, and these two elements increasingly lose their interconnection. Jazz, an exclusive genre of secular music, makes its way into the space of sacred music.

#### 4.1.2. The motet

Although the genre of the motet belongs almost exclusively to sacred music, we also encounter secular motets (which are closely related to the liturgical origin of the genre)<sup>23</sup> and, more interestingly, their combination when Latin sacred texts are superimposed with secular texts of vernacular languages within the same motet.

This dual presence of sacred and profane elements within a single motet presents an interpretive dilemma about which author Sylvia Huot (b. 1953), professor of medieval French literature at Cambridge University, writes in her book *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony*, that the dilemma can be solved by an allegorical or parodic reading, arguing that the tension between allegory and parody (*contrafactum*) is an essential feature of the French motet.

#### 4.1.3. Madrigal

Sacred madrigals (*madrigali spirituali*) are works with sacred text from the late Renaissance and early Baroque usually used in private spaces, at the courts of nobles in Italy, and not in liturgical services. They were usually a *cappella* works, but sometimes accompanied by accompaniment, especially after 1600.

During the Counter-Reformation there was, to some extent, a backlash against the secularization of musical art in Italy, Spain and the southern (Catholic) part of Germany. While this did not stop the composition of profane works (the explosion of secular forms and styles continued unabated), many composers began to adapt the most advanced secular compositional forms to religious use. Sometimes a religious text was added to existing madrigals, usually in Latin, without any further modification (*contrafactum* adaptations). However, some of the sacred madrigals have reached levels of expressive and emotional intensity at least equal to that of the best secular madrigals.

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<sup>23</sup> Sylvia Huot, *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony*, Published by Stanford University Press, 1997, p. 3.

#### 4.1.5. Oratorio

Oratorio<sup>24</sup> is also a vocal-symphonic musical genre similar to the cantata, but of larger dimensions, most often with sacred, biblical themes (predominantly), but we will also find it with profane themes.

##### **Pop-Christian Oratorio**

Subgenre of oratorio, pop-Christian oratorio would be a great success at the end of the twentieth century, due to the ease of reading music, these oratorios involving many young amateurs. The pop oratorio has almost nothing to do with the structure of the baroque oratorio, the pinnacle of the genre.

Composer and conductor Klaus-Helmut Heizmann (b. 1944), one of the most productive composers of Christian pop music, composed several oratorios, including *Israel Schalom*, written in 1988, and *David-Oratorium (König, Sänger und Poet) – Oratorio David (King, Singer and Poet)*, written in 2009.

In 2017, on the occasion of the 500th anniversary of Martin Luther's Reformation, the same authors Dieter Falk (music) and Michael Kunze (text) will compose the pop oratorio *Luther, a success attended by over 10,000 spectators, with over 4,000 choristers and performers participating in the show*. Modern pop songs mixed with original Luther chorales such as "Ein feste Burg", electric guitar solos, rock band, drummer will compose this pop oratorio. This project was attended by Protestants as well as Catholics, thus bringing these confessions closer together. While music producer Falk makes no secret of his Christian faith, according to Peter Krumm, spokesman for the campaign, lyricist Michael Kunze is an "agnostic, outspoken, but questioning."<sup>25</sup>

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<sup>24</sup> The etymology of the word comes from the Latin verb *orare* – to pray.

<sup>25</sup> <https://www.pro-medienmagazin.de/pop-oratorium-luther-mit-stimmgewaltigem-tourfinale-2017-in-berlin/> accessed 2/19/2022

## The rock-Christian oratorio

Rock oratorios based on biblical or secular texts were composed in the second half of the twentieth century, being works tasted by genre-loving audiences.

Some of the composers who wrote rock oratorios are: Hans-Jörg Boeckeler (1944-2018): *Credo* (1991), rock oratorio based on the text from "Kevelaerer Credo" by Wilhelm Willms (1930-2002), composed specifically to appeal to the younger generation. Hans-Jörg Boeckeler converted to the Protestant religion in 1996 and later served as cantor at the Evangelical Friedenskirche Church in Krefeld (Germany).

In the twentieth century genres will become more experimental, eclectic, hybrid (ballad-oratorio, opera-oratorio, etc.) and polystylistic.

### 4.1.6. Secular Requiem

In the twentieth century, the genre of secular requiem was born, written for public spectacle without gender-specific religious respect.<sup>26</sup> We recall Max Reger's *Requiem* op. 144b (1873-1916) composed in 1915, dedicated to the "German heroes" fallen in World War I, as we learn from the dedication of the manuscript.<sup>27</sup> Max Reger uses a poem of the same name by German playwright Friedrich Hebbel (1813–1863).

In *his Requiem* op. 72 for soloists, two choirs and orchestra, composed in 1962, Russian composer and conductor Dmitry Kabalevsky (1904–1987) uses the poem written by Soviet poet Robert Rozhdestvensky (1932–1994) specifically for this composition.

If certain works with the title of *Requiem* were composed for choir without accompaniment<sup>28</sup>, in the twentieth century appeared the first works of the strictly instrumental genre. Benjamin Britten's *Sinfonia da Requiem* op. 20 (1913–1976) was composed in 1940. Later, in 1962, Britten composed a major vocal-symphonic work called *War Requiem*, op. 66, written to mark the inauguration of Coventry Cathedral, restored from its original fourteenth-century architecture following aerial bombardment in World War II.

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<sup>26</sup> Johannes Brahms had already composed a non-liturgical requiem, *Ein deutsches Requiem*, completed in 1868, written in German rather than Latin, while retaining the central idea of the rest of the dead.

<sup>27</sup> *Dem Andenken der im Kriege 1914/15 gefallenen deutschen Helden* [In memory of the German heroes who died in the war of 1914/1915].

<sup>28</sup> *The Requiem* by Herbert Howell (1892-1983) was written between 1932-1933 in an *a cappella* manner, recalling the genre's Renaissance origins.

*The Rock Requiem* is a major *crossover*<sup>29</sup> work that combines elements from different rock styles with diverse classical directions. The composers of the work are Guntram Pauli (b. 1952), Klaus Haimerl (1950-2014) and Christian Kabitz (b. 1956). The work was written in 1978 and premiered in Munich. In 1975, violinist and friend of the three composers, Lothar Thorand (1949-1975), died unexpectedly from a viral infection. Struck by this event, the three musicians decided to dedicate to him a requiem that would transcend the boundaries of musical styles.

#### 4.1.7. Opera-passions

If opera is an exclusively secular genre, in the twentieth century, as we have seen with other genres, increasingly impactful combinations appear. *Jesus Christ Superstar* is a 1970 rock opera by Andrew Lloyd Webber (born 1948) and text by English author Tim Rice (1944). As the title indicates, the work presents the last seven days of Jesus' life, from the preparation of his arrival in Jerusalem to his crucifixion, not including the moment of resurrection, in order to avoid any connection with the protagonist's divinity. As a text, it is a loose adaptation of the gospels, so several intentional anachronisms will be found throughout the work, with ironic allusions to the sensibilities of contemporary life. Due to strong controversy, the show was initially censored by the British Broadcasting Corporation (BBC), a publicly funded entity. Over the years, the performance was banned in South Africa on the grounds that it was "irreligious",<sup>30</sup> also in the former Soviet Union, in the former Hungarian People's Republic in 1972, and in Belarus, in 2012, following protests by several Orthodox Christian communities, the opera was banned, being regarded as blasphemy and sacrilege, and one of the reasons was that the character Judas, the one who sold Jesus is presented in a positive light.<sup>31</sup>

Since 1971, the rock opera *Jesus Christ Superstar* has made the leap to the Broadway stages and has been a huge success, the performance reaching 40 countries, turning into an unprecedented cultural event.

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<sup>29</sup> *Crossover* – (overlapping or crossing) refers in music to the simultaneous placement of a musical work or band in several different musical genres. Later genre fusions occurred, making it difficult to classify and belong to the resulting new genera.

<sup>30</sup> <https://web.archive.org/web/20081011163830/http://www.reallyuseful.com/rug/shows/jesus/facts.htm> accessed 2023-02-10

<sup>31</sup> <https://www.christianpost.com/news/jesus-christ-superstar-show-banned-in-belarus-over-lent-outrage.html> accessed 2023-02-10



#### 4.1.8. Coral

##### Secular coral

Although it is almost impossible to imagine the choral genre outside the religious space, we will notice below that certain composers wrote chorales that have absolutely nothing to do with its established form.

Erik Satie (1866-1925) wrote in 1914, two months before the start of World War I, a series of 21 short piano pieces dryly called *Sports and Amusement*. A chorale of ironic seriousness, with the indication of tempo *Grave*, prefaces this cycle of pieces depicting various sports and leisure activities. Satie's aesthetic is a response against post-Wagnerian impressionism with a more concise and airy, frugal style, thus leading a new generation of composers to a search for the banal, the usual everyday simplicity, without attempts to impress, to use bombastic or even pathetic rhetorical elements. His works are generally simple, short, with absurd titles, with unresolved dissonant harmonies, with suggested bars or even without their use, such as the *Choral inappétissant* [The Unappetizing Chorale] with which this cycle of piano pieces begins.

## 4.2. Contemporary Christian music subgenres

In parallel with contemporary sacred cult music<sup>32</sup>, certain musical subgenres developed that became popular in Western Christian churches, especially in the neo-Protestant space. We will briefly list them, mentioning the main characteristics, composers and representative performers. Music is used both in religious services and at youth meetings, concerts of contemporary Christian music, young people being increasingly attracted to such artistic manifestations.

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<sup>32</sup> Some of the most representative composers of cult sacred music of the twenty-first century are: Knut Nystedt (1915–2014), Arvo Pärt (b. 1935), John Tavener (1944–2013), Morten Lauridsen (b. 1943), John Rutter (b. 1945), James MacMillan (b. 1959), Paweł Łukaszewski (b. 1968), Eric Whitacre (1970), Ēriks Ešenvalds (b. 1977), Paul Mealor (b. 1975), Ola Gjeilo (b. 1978) and others.

**Contemporary Christian music**, abbreviated from English CCM<sup>33</sup>, is a subgenre with increasing popularity since the 1970s in the United States and sporadically in European countries, where the New Spiritual Song developed.

In the early 1950s, the combination of several musical genres (blues, jazz, country and gospel) led to the formation of the rock and roll genre, which was initially disapproved by the church as associated with paganism, voodoo and witchcraft. Beginning in 1970, the *Jesus movement* initially developed on the west coast of the United States, then throughout the North American continent, spreading rapidly to Central America and Europe. This ecumenical movement involved neo-Protestant religions, but also Roman Catholics, united by confession of supernatural experiences, similar to those of the Acts of the Apostles, especially speaking in tongues (glossolalia or even xenoglossy). The music practiced within this movement was called *Jesus Music*, and was the starting point for the Christian music industry that followed.

Although terms such as *Jesus movement*, Jesus music, Jesus people or *Jesus rock* were used at these Christian rock music festivals, critics say that the central attraction was not Jesus, but the artists and their music.<sup>34</sup>

Adored and loathed at the same time, CCM would underpin the growth of churches where rock was used as worship music. American theologian James Emery White (b. 1961), a consultant for preaching and worship at the Southern Baptist Convention, did a study in which he showed that churches that adopted contemporary Christian music had faster growth. The justification for using these profane genres was to attract unbelievers to Christian churches.<sup>35</sup> In the UK, the Jesus Army has been among the groups most influenced by the Jesus Movement, embracing (former) hippies, bikers and drug addicts, among others. Marginalized people, poor, homeless people, were the target of evangelism.

According to *the Encyclopedia of Contemporary Christian Music*, the big CCM genre would include many subgenres called: Christian rock, Christian punk, Christian hardcore, Christian metal, Christian hip-hop.

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<sup>33</sup> Contemporary Christian Music - CCM

<sup>34</sup> Jay R Howard, John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music*, The University of Kentucky Press, Lexington, Kentucky, 1999, pp. 56-59, 151-159.

<sup>35</sup> Omotayo O. Banjo, Keshia Morant Williams, *A House Divided? Christian Music in Black and White*, in: *Journal of Media and Religion*, pp. 115-137.

#### 4.2.2. Neues Geistliches Lied - NGL [New Sacred Song]

*The New Spiritual Song* is a contemporary genre of German music for use in churches, which emerged in the second half of the twentieth century in Germany. Psalm 98:1, which urges the interpretation of a "new song," resonates with the new concept of Christian music.

The songs belong to the pop music genre (*schlager*, beat, blues jazz, folk song, folklore or jazz), using modal systems from the 1930s, or the so-called *new style of anthem*, which, unlike traditional hymns, contains chains of syncopes and unusual accents on the syllables of the texts; guitar ciphers appeared, and music was easily learned due to the fact that young people were accustomed to this genre from secular music. The destination of these pop religious songs will be both liturgical and non-liturgical.

In 1972, German composer Peter Janssens (1934-1998) introduced the term *sacropop* to refer to musical works with Christian text and pop or rock music. In 2001, 1895 choirs and bands of the NGL subgenre were reported.

Professor of applied theology Günter Hegele (1929-2019), also called "the mad pastor", was considered the founder of "pop theology", being a jazz and pop enthusiast; he introduced hits in churches. He said that "the hit [*schlager*] addresses the deeper parts of the human being, such as loneliness, the desire for love, joy and excitement, the longing for one's homeland, for mystery, for comfort or attraction to irrational things."

On the other hand, the song was strongly contested by the conservative part of the evangelical church, calling it "a sin against the church and against music", "German black music at the altar", or simply "blasphemy". Other Christian newspaper headlines used even harsher expressions: "kitsch, lukewarm garbage of modern advertising methods, primitive, poetry for garden gnomes, penetration of subliminal sexuality into the church, bad candy, communist and National Socialist key, and music for liturgical playboys." Theologian Peter Bubmann (b. 1962) writes that this song was seen as "the apocalypse of Western church music. Others celebrated the song as a liberation against the power of church music elites and as a triumph of the popular in the church." Paradoxically, it was precisely these protests sustained in the Christian media that contributed to its popularization.

German organist and composer Christoph Albrecht (1930-2016) could not accept the introduction of pop songs into the church, so he resigned in 1976 as head of the Dresden School of Church Music. He writes in his studies of hymnology that the difference in value between sacred cult music and the new trends of Christian pop is evident: "It seems highly questionable

whether the church is doing the right thing when it transfers the atmosphere of a dance hall (musically characterized, among other things, by an emphasized arrangement of drums) to worship gatherings. [...] Young people love rhythm – but they don't master it."<sup>36</sup>

Eugen Eckert (b. 1954), Protestant pastor and composer, author of over 1000 NGL songs, is together with German Catholic theologian Patrick Dehm (b. 1962) the founder of the ecumenical association *inTAKT*<sup>37</sup>, founded in 2013 to promote new Christian songs for church services. Eugen Eckert says in an interview about the difficulties of introducing youth song into the church, when after World War II any form of youth song was associated with the youth organization *Hitlerjugend* [Hitler Youth], which used Nazi slogans in songs on the streets, in squares or in nature. Still, Eckert adds, "In the 1970s, pop music made its way into churches. What caused conflict back then is almost standard today."<sup>38</sup>

The polemic seems to have calmed down, losing its "sharpness" in the twenty-first century, as Eugen Eckert observes, because the *New Spiritual Song* was widely adopted, and over time it grew qualitatively through the formation of workshops and departments set up specifically for the composition of contemporary church music.

The Protestant theologian Konrad Klek (b. 1960) and choir conductor Werner Schrade (1927-2018), specialists in sacred music, speak of the poor literary level of the new hymns: "Instead of high-level poetic language, the texts show a clear, sometimes striking everyday language with few symbols [...], in order to avoid problems of understanding. This corresponds to the trend towards simple songs. The arguments, sometimes violent, between the protagonists of the New Song and the guardians of quality and tradition fill volumes."<sup>39</sup>

The New Spiritual Song was adopted by both the Catholic and Protestant and neo-Protestant communities. Thus, we will witness ecumenical movements, concerts or other religious activities aimed at finding bridges between these religious worlds sharply divided after the Protestant Reformation of 1517.

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<sup>36</sup> Christoph Albrecht, *Introduction to Hymnology*, Ed. a III-a, Vandenhoeck & Ruprecht, Göttingen, 1987, p. 75.

<sup>37</sup> Not to be confused with the group that created the NGL genus founded in 1947 and named *Takt* in 1997.

<sup>38</sup> <https://www.deutschlandfunkkultur.de/christliche-popmusik-wir-sind-auf-der-suche-danach-wie-wir-100.html> accessed 2022-04-30

<sup>39</sup> Bernhard Leube, *Die neue "Kernlieder"*, in: *Jahrbuch für Liturgik und Hymnologie*, vol. 47, Vandenhoeck & Ruprecht, Göttingen, 2008, p. 144.

### 4.2.3. Sacred jazz

Sacred *jazz* is a genre closely related to African American religious music. Before World War I, jazz and blues were considered by Christian communities to be "devil's music" and were viewed with much hostility. After the 1950s, musicians began to combine religious text with elements of jazz music, resulting in what we know as *Black Gospel Music*. In this climate, established jazz performers began to approach religious themes to express their beliefs. The pioneers of this genre are pianist and composer Mary Lou Williams (1910–1981), composer Duke Ellington (1899–1974), saxophonist and composer John William Coltrane (1926–1967), and others. Duke Ellington launched the first of his three major artistic events called the Sacred Concerts in 1965. He even composed a jazz mass that generated controversy in the church space.

In 1967, the Vatican officially banned the use of jazz masses, calling them "distortions of the liturgy" and "utterly profane and worldly music." Other denominations were also against this new trend. When he began preparing for a concert of some of his religious ministries in Washington, D.C., Duke Ellington faced intense opposition from the city's Baptist Pastors Conference, which represented 150 churches in the area.

Towards the end of the twentieth century, the manifestation of religious beliefs through jazz became a natural form of expression. Jazz performers have increasingly used religious texts in their music.

The performance of secular music in church spaces has also generated much controversy. Catholic priest Edward McNamara (b. 1962) believes that even non-religious cult music should not be performed in cathedrals because it would not respect the sacredness of the place.<sup>40</sup>

New, bold languages appear in the desire to explore new sonorities, new forms of artistic expression. The twenty-first century is one of stylistic combinations, of fusions between worlds, once opposites, of the "relaxation" of boundaries between the sacred and the profane. Although eclecticism has negative connotations in art, especially in music, the success of these experiments is closely related to the professionalism of those who dare to step into these new territories.

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<sup>40</sup> <https://www.ewtn.com/catholicism/library/nonliturgical-music-in-cathedrals-4337> accessed on 2022-07-07

## V. SACRED AND PROFANE IN MUSICAL PRACTICE IN NEO-PROTESTANT CHURCHES

Religion cannot be separated from the cultural context in which it finds itself. Customs, traditions, rituals and liturgical ceremonies are closely related to the cultural area in which religion manifests itself. The quality of musical content is directly proportional to the cultural level and aesthetic taste of the individual in particular and of cult members in general.

Even if it withdrew its influences from the political sphere, at least as we knew it in the medieval period, Christianity knows a numerical development due to colonialism and respectively the imposition of religion in conquered areas, then due to the massive evangelization of missionaries in African and South American countries. In the year 2020, Christianity was the most popular religion with 2.38 billion members, followed by Islam with 1.91 billion followers. There are probably no substantial changes in 2022, however researchers predict an equalization of members by 2050.<sup>41</sup>

Our research focuses on Western sacred music, beginning with Gregorian music, and its influences on Protestant and especially neo-Protestant music. The Catholic Church accounts for the largest percentage of all Christian religions. Its percentage is 50% and it is growing, as is that of the Protestant and neo-Protestant churches. The Orthodox Church has regressed over the past 100 years from 20% to 12% of all Christians in the world, and with the exception of African countries Ethiopia and Eritrea, the Orthodox religion has not expanded to continents outside Europe.

Music was an important element in the growth of cult members. While the Orthodox Church has remained traditional in liturgical music, banning instruments in liturgical practice, the Catholic Church and other Western Christian denominations have introduced contemporary profane elements, thus attracting young people to these denominations. These concessions may have been the basis for numerical growth, but religious music has become almost unrecognizable. If we removed the lyrics, we wouldn't notice any difference between secular pop-rock music and contemporary Christian music.

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<sup>41</sup> <https://worldpopulationreview.com/country-rankings/religion-by-country> accessed 2022-04-28

## 5.1. Neo-Protestant theorists for and against pop music in religious services

Because most neo-Protestant denominations in Romania originate in the United States, we present two opposing views of church musical practice, a conservative and a liberal view of some North American evangelical musical leaders.

**Robert G. Delnay** (1927-2020), Ph.D. in Baptist theology, professor of church history, homiletics, Greek exegesis at Faith Theological Seminary in Iowa, United States, traced four directions of New Testament music according to what biblical authors wrote:<sup>42</sup>

### 1. New Testament music glorifies God and minimizes itself

"So whether you eat, drink, or do anything else, do it all for the glory of God." – 1 Corinthians 10:31

"He must increase, and I must shrink." – John 3:30

These biblical texts are correlated with all activities, including music, so the performer must stand in the shadow of his art. Just as a sermon should not exalt the preacher, music will not exalt the musician. New Testament music may produce pleasure, but it does not entertain. The American theologian believes that the impulse to applaud at musical manifestations in church services is a kind of desecration for those who adore the One who sits on the throne.

Applause, as a sign of appreciation for the musicians' performance, is increasingly common in neo-Protestant churches. However, in traditional churches, this gesture taken from secular music concerts or sacred music concerts performed in a non-liturgical setting is not recommended, so often participants in a sacred musical event in a church space are asked not to interrupt the musical act by applause, thus preserving until the end the sober atmosphere of meditation and recollection.

### 2. New Testament music involves worship

The second principle of New Testament music is based on John 4:24, words spoken by Jesus Himself in a dialogue with the Samaritan woman at Jacob's well: "God is Spirit; and he that worshipeth him must worship him in spirit and in truth."—John 4:24

Worship through music must respect the principle of renunciation of all worldliness, especially on the part of direct participants, musicians. Theological language speaks of the new nature as opposed to the old man. Robert G. Delnay discusses 1 Corinthians 14:15: "What is to be done then? I will pray with the spirit, but I will also pray with the mind; I will sing with the

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<sup>42</sup> <https://faith.edu/faith-news/new-testament-principles-of-music/> accessed on 2022-03-05

spirit, but I will also sing with the mind." Thus, in addition to the text that is obvious, an understanding of music is needed from both professional musicians and the musically untrained congregation. He goes on to refer to jazz and rock music in churches saying that they address the body rather than the mind. Compared to the exciting profane music in the church, the theologian presents the alternative through the example of the hymn *Into My Heart*<sup>43</sup>, written by Welsh composer Harry D. Clarke (1888-1957): "Some continue to suggest that music is a matter of cultural conditioning, that the message depends entirely on the listener's mind, so that one person's dance music is another person's anthem. It's like saying aspirin and the [contraceptive] pill<sup>44</sup> are the same thing, that they mean just that thing that the user is culturally conditioned to expect."

## **1. New Testament Music is Training**

"Teach and counsel one another with psalms, songs of praise, and spiritual songs, singing to God with thanksgiving in your hearts." – Colossians 3:16, last part. The Christian is required to have some discretion in what he sings through words and music. Musicians need theological training in addition to musical theory and philosophy of music to teach others about sacred music.

## **2. New Testament music conforms to the message of the cross**

A biblical text that sums up the last point is: "Do not be conformed to the image of this world, but be transformed by the renewing of your mind, that you may discern well the will of God: good, pleasing, and perfect." – Romans 12:2

A final category of the principles of music enunciated by Robert G. Delnay is about the danger of losing the essence in the way of transmitting the theological message through music. Music can be loud or cheerful, but it cannot be frivolous, superficial or *jazzy*. Sacred music can be quiet or meditative, but not sweet and overly sentimental. [Schmaltzy] "Those who belong to Christ Jesus crucified the flesh with its passions and lusts."—Galatians 5:24. Just as the cross will discipline the life of the Christian, so will music, if the former will have influence on the latter. "If we accept the music of the world in our [divine] services, soon our members will be practicing world values for the rest of the week. We will then see the collapse of our Christian doctrine."<sup>45</sup>

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<sup>43</sup> The hymn *Into my heart*, composed in 1924 by Harry D. Clarke (1888–1957), is known in the neo-Protestant milieu as *Vino, Tewart*, with minor melodic changes (adding double chromatic changes).

<sup>44</sup> *The Pill* – known as the birth control pill.

<sup>45</sup> <https://faith.edu/faith-news/new-testament-principles-of-music/> accessed 2022-03-19



These four theses by former Dean Robert G. Delnay express a conservative point of view, a discourse full of typical North American contemporary metaphors, but of great effect for a generation of young students who are at the turning point between past and future. The theological approach, in which styles of music are categorically separated according to the medium in which they are played, is eloquent.

Since not all neo-Protestants hold conservative beliefs, we will present below a liberal view of sacred music. **Barry W. Liesch** (b. 1943), professor of music at Biola University in California, an influential speaker on music in the church, sang for the great Baptist preacher Billy Graham (1918-2018) in Canada during the so-called evangelistic crusades. Barry W. Liesch, now retired, coordinated the Music in *Worship program* and laid out certain ideas in an article called *Is Music Morally Neutral?*

Being a jazz enthusiast, he taught pop music with religious text in Christian universities. His claims about the neutrality of music are controversial to say the least: "Any chord, any rhythm, any instrument should theoretically be acceptable for worship. The sound of a saxophone is no more immoral than a clarinet or violin. A *reggae* rhythm is no worse than a waltz or march."

Barry W. Liesch continues: "[...] argue that music without words is morally neutral. By this, I mean that sound itself cannot express truth—communicate faith or propositional truth. The musical style is ethically and morally neutral."

Compromise solutions are sought because there are different people with different expectations in churches. All participants in worship services want to be in resonance and vibrate with what they are offered both in terms of theology, music, and their combination. A diverse repertoire is a concession solution practiced in certain neo-protestant churches, the use of several musical styles to satisfy the tastes of as many people as possible so as not to lose followers. However, if a church has unified doctrinal principles, why should music be so diverse? These unmanageable dilemmas are not found in traditional churches, which have preserved almost unaltered form of worship through music.

## 5.2. Ellen White and the counsels for Worship Music

**Ellen G. White** (1827-1915), co-founder of the Seventh-day Adventist Church, is considered the prophet of this cult for her visions of the "new Jerusalem." Ellen White is the author of several books, articles and letters dealing with theological topics, but also aspects related to clothing, food, being a promoter of the vegetarian diet. As music played an essential role in a Christian's life, the author wrote several recommendations on how it should be interpreted.

The author, although she had no musical training, makes concrete references about the qualities of sound, the use of musical instruments in favor of understanding and emphasizing the message, the clarity of diction, the danger of using dance songs with Christian text, qualitative interpretation, not exaggerated volume: "noise is not music". It is against musical entertainment for creating a religious atmosphere, condemns lascivious gestures and promotes solemnity and veneration.

Ellen White strongly condemned the musical manifestations of the *Holy Flesh*<sup>46</sup> movement, calling them fanatical, especially the Indiana camp of 1900, where self-induced hysteria, exaggerated enthusiasm, ecstatic speeches, and singing until unconsciousness were argued as physical evidence of "spirit". Ellen White's critique of these "erroneous" forms of worship, as she called them, would set for more than a century the direction of the Adventist Church, which has dissociated itself from charismatic Pentecostal movements, with hands raised, clapping hands, praying simultaneously, speaking in tongues, etc. "The Holy Spirit never reveals Himself in such methods, in such madness of noises. This is an invention of Satan to cover up his ingenious methods of rendering ineffectual the pure, sincere, uplifting, noble, and sanctifying truth for this time. Better never to have mixed the worship of God with music than to use musical instruments to do the work that was represented to me last January in our camp meetings. The truth for this time needs nothing of the kind in its work of converting souls. A noisy confusion shocks the senses and perverts what, if driven correctly, could be a blessing. The powers of satanic agencies mix with uproar and noise to have a masquerade, and this is called the work of the Holy Spirit."

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<sup>46</sup> Charismatic religious movement within the Adventist Church from 1890 to 1901.

#### **5.4. *Diabolus in musica*, a seminar by Lucian Cristescu**

In Romania there are theologians and musicians, neo-Protestant composers who militate for a clear separation between sacred and profane in religious music.

Lucian Cristescu (b. 1949), pastor and violinist, graduate of Theology and Conservatory, one of the authoritative leaders of the Seventh-day Adventist Church, presented in several cities an extremely categorical seminar on our subject, called *Diabolus in Musica*.

In the slides used for the music seminar, images of rock performers agonizing on stage are followed by images of quiet instrumentalists playing classical music. Images of semi-singing on stage versus images of decently dressed choristers performing cult music will be presented to listeners.

The so-called father of gospel, Thomas A. Dorsey (1899-1993) is quoted as saying, "Music itself is neutral. Through any song you can convey any message. It all depends on the text." Lucian Cristescu makes references to several artists who have positioned themselves in favor of music neutrality, certain aspects I dealt with above when I wrote about Barry W. Liesch. Most of those quoted say that instrumental music does not have a message in itself, everyone can understand something else, possibly totally different messages. Of course, the central message is that music carries a message, even if it is not accompanied by text.

Lucian Cristescu goes beyond the ecclesiastical sphere and condemns any kind of secular music that addresses mainly the human sensory part, music based on rhythm. Thus, his discussion does not stop at cult music, but he will disapprove of any kind of profane music that is inconsistent with the lifestyle of a Christian.

With convincing rhetoric, Lucian Cristescu manages to stop the wave of pop-rock invasion in the church, condemning these genres from outside it. Thus, the Seventh-day Adventist Church, compared to the other larger neo-Protestant religions (Pentecostal Church and Baptist Church), has greater resistance to gospel, pop, jazz or rock music in religious services.

## 5.5. The Kitsch Phenomenon in Neo-Protestant Christian Culture

In the previous chapter we emphasized the idea of the importance of professionalism in the search for artistic beauty in music. Without financially supported composers, we probably wouldn't be enjoying the sacred works of Palestrina, Bach, Mozart and others today. The high degree of competence has led to the birth of masterpieces that bring together professionalism, talent, inspiration and work. When several of these elements are missing, poor quality works, commercial compositions appear, cheap art that is sometimes low enough to fit into the kitsch phenomenon. Not all unsuccessful musical works are *kitsch*. The composers had moments of more or less inspiration. Most often, the works of composers have increased in quality through the accumulation of experience, so the attempts of their youth, even if they were not masterpieces, had a role in their development and formation.

*Kitsch* is considered a tasteless, or in bad taste, regressive, childish artistic style, being the opposite of artistic value and sophisticated aesthetics. The Larousse Encyclopedia has a plastic description: "an object, a decoration, a work of art whose bad taste, even of naïve vulgarity, whether we want it or not, delights some, disgusts others".<sup>47</sup> *Kitsch* is an inferior, simplistic form of expression of emotion compared to artistic efforts to render beauty. *Kitsch* generates sentimentality, false splendor, or even pseudo-catharsis through a production of aesthetic pseudovalues.

The defining features of this aesthetic category are the lack of originality, the lack of authenticity, the inferior qualitative substitute (*Ersatz*), the pretentiousness and the desire to "appear to be", that is, in other words a style devoid of style.

The Church, regardless of denomination, makes full use of elements of art such as architecture, music, poetry, sculpture, painting and others. When the concern for beauty brought together competent, trained people, the results were remarkable, but when in skill, lack of education and aesthetic sense were prevalent, the consequences of artistic intentions led to works of poor taste.

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<sup>47</sup> <https://www.larousse.fr/dictionnaires/francais/kitsch/45588>, accessed 2021-11-30

## 5.6. *Kitsch* in religious music

Before dealing with kitsch in religious music, we present some characteristics of kitsch in music in general, written by Abraham Moles (1929-1992), an expert in physics and philosophy. Moles has an impressive track record of explaining kitsch, *and described in his* 1976 book *Psychologie du kitsch: L'art du bonheur several devices used in music, especially in musical arrangements of well-known works that lead to the concept of kitsch*. We list some of them: artificial reverberations, echoes, exaggerated exploitation of dynamics, the use of modulations in each stanza, accentuated syncopes, the use of the battery although it is not present in the original version, the introduction of the choir, the selection of famous themes from a larger work by giving up the fragments of development [André Rieu's performances], the interpretation of old music with contemporary instruments, with strong sonorities, sensualizing the melody, simplifying the theme, etc.<sup>48</sup> These techniques are used in neo-Protestant churches, and raising awareness among the audience is done with cheap, increasingly digitized rhetorical means. Theological disharmonies are found in religious music, especially in churches with fundamentalist principles, where women wear headscarves or cordellas singing rock, pop, Christian music. A trend that is developing more and more in Romania brings to worship music, besides rock, pop or jazz, the arrangements specific to film music, with grandiose orchestrations, where brass and percussion are exploited to the maximum, and soloists have a typical emission of profane music.

Taking secular musical materials and adapting them with a religious text following the model of the *contrafactum* technique in these situations did not lead to musical masterpieces, as was the case with established composers. Poetry usually lacks literary depth, and music provides an inadequate setting for an atmosphere of worship. Music is used for propaganda, to attract as many followers as possible, because it is an easy one, found in the usual environment of the common man and is successful in the environment of the people to whom it is addressed.

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<sup>48</sup> Abraham Moles, *The Psychology of Kitsch. The Art of Happiness*, Meridiane Publishing House, Bucharest, 1980, p. 113.

## 5.7. Christian *Manele*

I have not placed this subchapter under *Contemporary Christian Music Subgenres* alongside *the New Spiritual Song* or *Contemporary Christian Music* because there are great differences in artistic intentions and Christian *manele* have a narrow geographical reach, although they belong to a category of religious commercial music.

One of the most vocal Romanian scholars who wrote about the *manele* phenomenon was linguist George Pruteanu (1947-2008), a militant against what he considered to be "the black under the uncut nails of contemporary Romanian society". He considered *manele* a "sub-music", "sub-culture", they are like "weeds that do not let flowers grow", a "virus of popular culture". As for the lyrics, Pruteanu calls them "vulgar, stupid, screamingly uneducated and gross, dirty slums."

If *manele* on secular subjects are not accepted by men of culture, Christian *manele* are an unbearable oxymoron in the circles of educated, religiously cultivated or secular man.

Depending on the level of education, neo-Protestant pastors are for or against these events in their churches, so Victor Ciurcă, pastor and former fiddler, says that "the Bible does not forbid *manele*: it is music that uplifts the soul, of course such songs are not abused. They are welcome, they are welcomed by minorities and majorities. God's Word, the Bible, does not forbid such a thing. Each song through its lyrics addresses the Lord Jesus Christ. It's more rhythmic, that's all, Romanians just like it."

Ioan Bodor, another pastor from Bistrita, says: "I don't see this practice with good eyes. This kind of music is not played in church. In my church I would not agree to it being sung. If it is too worldly, it urges people to turn away from God. That kind doesn't seem to bring you closer to God."

The lack of education and cultural level is reflected more in the neo-Protestant spaces, which are in a continuous search for identity. The electronic guitar replaced the violin, the accordion replaced the organ and its sacred sonority, solo voices with emissions typical of pop or popular music replaced choirs that until once offered a wider cultural framework, through the diverse repertoire practiced. However, not all neo-Protestant churches accept Christian *manele*, or even all Pentecostal churches.

The departure of neo-protestant churches from culture, science and education through rhetoric based on cheap sentimentality gradually leads to an exodus of intellectuals, and people concerned with culture and beauty will find less and less place in these places of worship, so

that churches will be filled with members with diminishing cultural demands. Ironically, the prevailing message of the neo-Protestant churches is for the member to go out of "the world", to dissociate himself from all that is worldly, because the divine cannot live with the evil, the sacred cannot be confused with the profane: "Love not the world, nor the things of the world. If anyone loves the world, the love of the Father is not in him."—1 John 2:15

Iulius Cozac believes that all musical genres are suitable to convey a religious message, so that the text of a Christian *manele* will reach faster people who taste this genre in its secular version: "We approached Christian fiddle music or manea style to attract some people to watch this kind of music, to understand that God really exists regardless of the musical genre, whether it is manea or fiddle, opera or light music."<sup>49</sup>

Being asked to offer a point of view on this increasingly widespread musical subgenre, musician Gavril Tarmure, manager of the "George Coșbuc" Municipal Cultural Center in Bistrita, says: "Religious music has a certain character, some rigors, it is played in a certain manner. Not everyone can sing it, anytime. Since they appeared, the neo-protestant denominations have not really taken anything into account, they have done as they wanted. To claim to bring a hymn of glory to the Lord with a manea seems incredible to me."

Andrei Drăgulinescu, associate professor at the Polytechnic University of Bucharest, although he is not a specialist musician, writes in his book *The Harmonies of God and the Dissonances of the World*, that *manele* are a "tool for imbecilizing a nation."

The *manele* is not accepted in the academic community, not only for its poor musical and literary quality, but especially for promoting a subculture with aggravated, often violent, crude and vulgar expressions. You don't have to be a specialist to notice the evidence of *worthlessness*, a word that, paradoxically, is often used in the lyrics of this musical subgenre.

Christian *manele* do not essentially change the discourse of secular texts because religious verses lack poetic depth. The message, poor literary as it is, attracts the crowd, precisely by its simplicity and the ease with which it reaches the uneducated man. "A very coarse folk song may have a certain harmony (in its music) or nature (in its words), and its music would be considered harsh or its lyrics uninteresting only by someone who is familiar with higher beauties."<sup>50</sup>

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<sup>49</sup> Ibid.

<sup>50</sup> David Hume, *The Standard of Taste*, in: *Four Essays*, pp. 13-14.

<http://www.earlymoderntexts.com/assets/pdfs/hume1757essay2.pdf>, accessed 2023-02-10

## **VI. CONCLUDING REMARKS. ORIGINAL CONTRIBUTIONS. DISSEMINATION OF RESULTS. FUTURE RESEARCH DIRECTIONS**

The phrase "why should the devil have all the good tunes?" is often attributed to the reformer Martin Luther as his response to a question about why he used songs from the secular world to create new hymns for the church. Although we cannot be sure that Luther is the author of this phrase, we might imagine that he could have said it. Secular genres were very popular and appealing, and in order for new members to find themselves in Protestant churches detached from more conservative Catholicism, the Reformed movements allowed secular musical materials to be transformed for liturgical use. These *contrafactum procedures* were performed at the highest artistic outfit by established composers, as we presented in our research on the origin of Protestant chorales. The newly formed melodies lost their frivolous, danceable, often erotic and lascivious character for those times, thus becoming different, almost unrecognizable melodies, through the use of isorhythmic accompaniment, the addition of complex harmonies or suitable for the new destination.

The issue of contemporary Christian music is increasingly topical, separating generations more and more. What was forbidden in the 1950s is now considered old-fashioned in the same religious institutions. Censoring certain genres of music in one conservative church is considered an abuse in another, more liberal church. The theological changes are understandable in the context of a century of pressure from democratic countries for equality and the elimination of discrimination of any kind. The Church, especially in Western countries, does not want to be marginalized and seeks to be current, to answer the questions of contemporary society, which is becoming increasingly secular.

The issue is nuanced and is closely related to the cultural-religious aspect. The neo-Protestant religions, although originating from Luther's Reformation, located in a Germanic cultural space, are the result of North American spiritual movements and "awakenings". Interculturality increases when we refer to neo-Protestant churches in Eastern European countries that are integrated into the great Byzantine culture.

The influences of contemporary secular genres would have a cultural justification in the countries from which they originated. However, just as expression in a foreign language, with all its nuances, is unnatural, so in the intimate process of religious worship the adoption of foreign musical genres will result in an artificial, unnatural manifestation. The assimilation of



gospel, country, negro spiritual, pop, rock or jazz music in Protestant churches in Romania represents ignorance of cultural and spiritual roots.

As a choir conductor I have tried to carefully choose the repertoire of choirs I have led in religious services or outside them. Non-liturgical or concert choral works, even if they are not performed in ecclesiastical spaces, must have rhetorical content consistent with their text. The goal is not to entertain the audience, but to educate them, to bring them closer to the Word and, why not, to enrich them spiritually.

The orientation of the research was towards analyzing the evolution of sacred music and profane elements that are increasingly integrated into the discourse of Western church music, reflecting these phenomena in the practice of religious services in neo-protestant churches. From our point of view, the lack of musical instruction of religious leaders has led to a profound decay of musical and literary content in the music practiced at religious services. Dilettantism has taken the place of professionalism, and the results are worrying. The addressability area moves away from the character of sacredness and approaches a territory that has several elements in common with the area of the profane, of the human sensory, physical part.

In this research we analyzed the musical parameters related to orchestration and the types of instruments used in certain churches, which give a specific sonority to musical genres in the *showbiz* industry. Also, the rhythmic parameter is increasingly taken from the entertainment area. When the elements that should compose church music are increasingly diluted, it will reach a point where it will be improper to call sacred music any musical work carrying a religious text.

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## ABSTRACT

The thesis *Sacred and Profane in Western Christian Music – The Influence of the Secular in Evangelical Neo-Protestant Christian Music* is a singular research through in-depth analysis of the interactions between sacred and profane in Western Christian religious music from the Middle Ages to the present day. For a choir conductor, but also for choristers or musicians in general, it is essential to know the origin of the works they perform. The research is of hymnological importance because it presents the source of certain Christian hymns, choirs, chorals, or even sacred vocal-symphonic works used in worship services or in a non-liturgical form.

The concept of *contrafactum* is debated on multiple levels. There are analyzed works that have become sacred, but originally they were secular: instrumental works, patriotic songs, madrigals with love text, lieder, parts of operas, fiddle songs, etc. Altering the primary meaning given by the composer to a musical work, with specific rhetorical figures correlated with the corresponding text, will sometimes produce theological and hermeneutical confusion. From the point of view of communication, music is not neutral, but has significant semantic content, even without the presence of text. In certain situations there is a strong conflict between what music conveys through its elements (melody, harmony, metric, rhythm, orchestration, etc.) and its text. On the other hand, certain *contrafactum procedures* have led to the emergence of reference works in sacred music.

Neo-Protestant churches face the same concerns of keeping young people in an increasingly secular society. While theological concepts are slow to adapt to contemporary society, music is much more flexible, being in a continuous process of laicization.

A constant challenge for a church musical leader will be the careful selection of repertoire and the promotion of authentic, remarkable sacred musical works, refined both in terms of musical and literary construction, but especially the combination of these.