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Julia Christine Brueck
University of Iowa

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A STUDY OF PETER CHRISTIAN LUTKIN'S
PHILOSOPHY OF CHURCH MUSIC AND ITS MANIFESTATION
IN THE *HYMN TUNE TRANSCRIPTIONS* FOR ORGAN (1908)

by

Julia Christine Brueck

An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

May 2010

Essay Supervisor: Assistant Professor Gregory Hand

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Graduate College
The University of Iowa
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CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

Julia Christine Brueck

has been approved by the Examining Committee
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CHAPTER ONE
PETER CHRISTIAN LUTKIN:
AN INTRODUCTION TO HIS LIFE AND WORKS

Historical Introduction

The influence of Peter Christian Lutkin (1858-1931) as an author and lecturer on church music, as a church musician, as a composer of sacred music, and as one of the nation's leading authorities on church music was indisputable during his lifetime and in the years immediately following his death. As the first and longtime dean of the Northwestern University School of Music in Evanston, Illinois, Lutkin was a sought-after speaker for music education and sacred music conventions, a well-known hymn-singing clinician, and the organizer of one of the largest music festivals in the country, the Chicago North Shore Festival. He held himself to the highest standards of scholarship and musicianship and worked to foster a similar desire for excellence and lifelong education among his colleagues, his students, and the surrounding community of Evanston. During the Festival Choral Evensong in memory of Lutkin at St. James Episcopal Cathedral in Chicago on May 29, 1932, the Right Reverend George Craig Stewart described Lutkin with these words: "He had brains as well as feelings. He had a sturdy will as well as emotions. He had common sense as well as dreams."¹ This statement gets to the heart of the man who figured so centrally into the musical life of the greater Chicago area. Lutkin was a scholar, a teacher, a musician, and a mentor to many. His life revolved around music and religion, and it was the combination of these two

¹ Rt. Rev. George Craig Stewart, "Dean Peter Christian Lutkin, In Memoriam," *Northwestern University Bulletin, School of Music, Department of Church and Choral Music VII: Lutkin Memorial Issue* 33, no. 35 (1933): 11.

emotional forces that provided inspiration for his accomplishments in music education, music composition, and musical writings.

As a young boy, Lutkin gained regional fame for becoming the first alto soloist in the boys' choir of the Episcopal Cathedral of Saints Peter and Paul, Chicago to perform oratorio solos.² With little formal music education, he became the assistant organist of the Cathedral at age fourteen and the principal organist at age sixteen, displaying such a remarkable level of natural musical ability that he garnered praise from a local newspaper in an 1875 article about the Cathedral.³ He later earned the opportunity to study organ with the internationally known organist Clarence Eddy (1851-1937) and music theory with composer, music critic, and organist Frederick Grant Gleason (1848-1903).⁴ From 1879 to 1881, when Lutkin was in his early twenties, he served as a piano instructor at Northwestern University. The Music Department was not yet in existence; it would be ten years before Lutkin's return to the University and the subsequent organization of the new department.⁵

In 1881, Lutkin traveled to Europe for three years of intensive study in keyboard performance and music theory. He studied piano at the Königliche Hochschule für Musik in Berlin with Oscar Raif (1841-1899) from 1881 to 1883. His organ professor, [Karl] August Haupt (1810-1891), was the director of the Königliche Kirchenmusik

² The boys' choir had the distinction of being the first vested choir in Chicago, as well as one of the first of its kind in the Midwest. Pauline Graybill Kennel, *Peter Christian Lutkin: Northwestern University's First Dean of Music* (Ph.D. diss., Northwestern University, 1981), 11.

³ *Ibid.*, 17.

⁴ *Ibid.*, 18-19.

⁵ Carl Beecher, "Peter Christian Lutkin," *Lutkin Memorial Issue*, 5-6.

Institut of Berlin⁶ and was highly sought after by visiting American organ students, including Eugene Thayer (1838-1889), John Knowles Paine (1839-1906), and George Whiting (1842-1923).⁷ Lutkin excelled in the area of theory and composition and in 1882 was the first foreigner to receive a scholarship to the Meisterschule für Komposition, where he studied with Waldemar Bargiel (1828-1897). He was accepted into the Theodore Leschetizky Piano School in Vienna in 1883, and later traveled to Paris, where he trained with pianist and composer Moritz Moszkowski (1854-1925).⁸

With Lutkin's return to the United States in 1884 came a simultaneous return to the field of church music. He served as organist of St. Clement's Episcopal Church in Chicago from 1884-1891 and of St. James Episcopal Church in Chicago from 1891-1896.⁹ St. Clement's was a fledgling congregation, supported in part by Lutkin's childhood priest from the Cathedral of Saints Peter and Paul, the Reverend John Harris Knowles. Although the church only lasted for seven years, Lutkin dedicated himself to his service as organist and choirmaster and cultivated music of exceptional quality, as stated in newspaper reviews of the late 1880s.¹⁰

His relationship with St. James Episcopal Church began prior to his official appointment as organist. As a member of the executive committee of the newly-formed Chicago Diocesan Choir Association, Lutkin helped organize the First Annual Festival,

⁶ Kennel, 23-24.

⁷ Louis Charles Elson, *The History of American Music* (New York: Macmillan, 1904), 273.

⁸ Kennel, 24-25.

⁹ Beecher, 5. The list of organists supplied by St. James Church on its website states Lutkin's years of employment as 1891-1897. St. James Cathedral Music, The Organ, "Organists of St. James Cathedral," St. James Cathedral, <http://www.saintjamescathedral.org/images/Music/OrganistList.pdf> (accessed October 4, 2009).

¹⁰ Kennel, 25-26.

which was held at St. James in May of 1889. Over the course of eight festival years he alternately served as assistant conductor, principal conductor, organist, and composer. The popularity of these gatherings was immense; by 1891 there were seventeen participating congregations and over 1,200 singers.¹¹

During Lutkin's tenure at St. Clement's he accepted a position at the American Conservatory of Music in Chicago as head of the theory department. His exact dates of service are questionable; in the 1932 *Northwestern University Bulletin: Lutkin Memorial Issue*, Carl Beecher, Lutkin's successor as dean of the School of Music, describes the period of employment as "between the years 1888 and 1895."¹² In Pauline Graybill Kennel's 1981 dissertation, *Peter Christian Lutkin: Northwestern University's First Dean of Music*, the dates listed are 1888-1893. In any case, Lutkin began a school of musical instruction at his home in 1889, where he and other instructors of his choosing offered private lessons in keyboard studies, voice, violin, and cello, as well as occasional classes in theory, counterpoint, fugue, and composition.¹³

To add to this expansion of professional activity, Lutkin was approached by members of the Northwestern University Board of Trustees in 1891 with a request to assist in establishing a Department of Music from the existing Conservatory of Music. From the outset, Lutkin was met with much resistance from the Trustees in terms of obtaining classroom space, creating suitable practice rooms, and receiving a steady

¹¹ Ibid., 28-29.

¹² Beecher, 5. The same dates are given in "Who's Who Among American Organists: Peter Christian Lutkin," *The Diapason* (July 1926): 18.

¹³ Kennel, 30-31.

salary, which the University refused to provide.¹⁴ Despite the great strides Lutkin made during his first year of employment, the current President of Northwestern University, Henry Wade Rogers, recommended that the Conservatory be closed due to its inability to independently fund the salaries of the music faculty. Fortunately for the future of the Conservatory, the Trustees' Committee on the Conservatory of Music disagreed with the President and formulated a plan that would ensure continuous musical instruction at Northwestern under the leadership of Lutkin. The first step toward establishment was to rename the Conservatory of Music the "Department of Music." The committee also promised sufficient practice space and a guaranteed salary for Lutkin, who would serve as the head of the new department. After months of further negotiation, Lutkin and the committee at last reached an agreement, and his three-year contract commenced in July of 1892.¹⁵

As the Department of Music grew, so did Lutkin's influence on the musical education of the University's entire student body. One of his first major concerns was the lackluster singing at chapel services, which he attempted to remedy by requiring students to practice the Northwestern University songs after daily exercises.¹⁶ This early interest in improving corporate singing among university students foretells the emphasis Lutkin would place upon hymn-singing as a unifying act among churchgoers, both in his writings and in his actions. Rev. Stewart remembered, "No town was too small, no Church too tiny, but he would pack and go to conduct congregational singing, to

¹⁴ Ibid., 32-33.

¹⁵ Ibid., 51-54.

¹⁶ Ibid., 59.

stimulate if possible their community worship of God.”¹⁷ Lutkin widely advocated the spiritual and moral uplift supplied by the act of singing in a group, whether in a university setting or within a community of believers.

Between 1892 and 1896, Lutkin worked tirelessly to improve the Department of Music by expanding its course offerings, forming new ensembles, heightening the curriculum requirements, developing lecture series, and presenting his own solo and chamber ensemble performances on the organ and the piano. However, he continued to struggle with insufficient resources, especially as the increasingly widespread reputation of the department attracted more students each year. Finally, in 1896, the President and Lutkin agreed that the Department of Music had both outgrown its existing facilities and satisfactorily proven its educational and monetary value to the university.¹⁸ It was evident that a new approach toward administration and structure of the Department was imperative for future growth; thus, by authorization of the Trustees, the Department of Music was changed to a School of Music in July of that year, tentative plans were made for a new music building, and Lutkin was soon bestowed with the title of Dean, a post he would hold until his retirement in 1928.¹⁹

In addition to Lutkin’s duties as a church musician and as the full-time head of the School of Music, he organized two community choral societies in the greater Chicago area. The Evanston Musical Club, founded in 1894, brought together members of the Evanston community, students from Northwestern University, musicians from the Chicago Symphony Orchestra, and internationally recognized soloists during Lutkin’s

¹⁷ Stewart, 8.

¹⁸ Kennel, 73-74.

¹⁹ Beecher, 6.

long tenure as the club's conductor.²⁰ His concurrent affiliation with the Ravenswood Musical Club (1897-1905) served to unite the two communities, as the clubs shared a similar repertoire, joined forces for some concerts, and often traveled together to music festivals.²¹

Lutkin's chief contribution to the enrichment of music in the Chicago area, however, was the establishment of the Chicago North Shore Festival, first held in Evanston in 1909. Described by Carl Beecher in 1932 as "now . . . one of the largest and most important musical activities in the country,"²² the festival was anchored by a chorus of 600-1000 singers drawn from the Evanston and Ravenswood Musical Clubs, the Northwestern University *A Cappella* Choir, and other area choral organizations. The festival repertoire centered on major choral works, but also featured solo performances by world-renowned vocalists, works for symphony orchestra, children's chorus songs, and works by contemporary American and English composers such as Horatio Parker (1863-1919), Henry Hadley (1871-1937), David Stanley Smith (1877-1949), Ralph Vaughan Williams (1872-1958), and Edward Elgar (1857-1934).²³ After Lutkin's death, *The Christian Advocate* reported, "Dean Lutkin was the central and inspiring figure of the veritable congress of musicians which each year he directed from his familiar post on the platform of Patten Gymnasium in Evanston. Lutkin was the festival, and the festival was

²⁰ Kennel, 87-90.

²¹ In 1922, after years of fading interest, the relatively small-scale Evanston Musical Club was forced to disband. Its influence, nevertheless, remained powerful until the group's ultimate dissolution. *Ibid.*, 92-93.

²² Beecher, 6.

²³ Kennel, 125-129.

Lutkin.”²⁴ After twenty successful years, Lutkin finally announced that he would resign as director after 1930, although he conducted two concerts in 1931.²⁵ The financial setbacks that rippled through the country after the Great Depression made it impossible to hold any Festivals from 1933 to 1936. In 1937, organizers attempted to reconstruct the grandeur of the Chicago North Shore Festival, but the hiatus, a change in available facilities, and the loss of Lutkin’s leadership all contributed to the Festival’s eventual termination in 1939.²⁶

From the time Lutkin became head of the Conservatory of Music at Northwestern University until his death in 1931, his increasingly widespread reputation for teaching, performing, conducting, and speaking garnered him frequent mentions in musical and religious magazines and journals. Many articles focus on his profession as an organist and teacher of successful organists; others emphasize his service to the Northwestern University School of Music and its famous *A Cappella* Choir; and still others primarily identify Lutkin as a respected composer of popular sacred choral pieces. The common bond between all of these publications is a sense of undisputed, universal admiration shared by musicians of all types in the United States.

Music in religion and music in education were of primary importance to Lutkin, and he consistently put forth efforts to help advance the organizations that matched his personal causes. In 1896, he became one of the founding members of the American Guild of Organists, and in both 1911 and 1920 he served as President of the Music Teachers National Association. He was awarded an honorary doctorate in music from

²⁴ Dan B. Brummitt, “Peter Lutkin, Music Master,” *The Christian Advocate* 79 (Dec. 1931): 1307.

²⁵ Kennel, 140-141.

²⁶ *Ibid.*, 142-143.

Syracuse University in 1900, and he inspired the 1918 formation of the musical honor society Pi Kappa Lambda at Northwestern University, named after the Greek spelling of his initials P.C.L.²⁷

Lutkin also maintained a frequent traveling schedule for his renowned hymn festivals, the express purpose of which was to improve hymn-singing among church congregations and to help educate both the congregation and the church staff in their respective roles in church music. It was his belief that everyone associated with the church held an equal share of responsibility in becoming knowledgeable in the value of its music, so as to foster both a greater appreciation of music and a sincere desire for betterment in all aspects of worship beyond the musical portions.²⁸

During his lifetime, Lutkin was hailed as one of Chicago's foremost composers and was known nationwide as a contemporary authority on church music. In an 1895 issue of *Brainard's Musical World*,²⁹ the brief overview of his accomplishments effectively illustrates the level of respect already owed him at that early stage of his career:

One of the best products of Chicago, musically speaking is Mr. Peter C. Lutkin for some time the able director of the music at St. James Episcopal Church. He has been identified with Chicago music as performer and teacher at the Northwestern and American Conservatories. His residence and study abroad have given him a large fund of experience and a liberal culture. His compositions are chiefly in the line of the Episcopal services and are extensively used and highly spoken of.³⁰

²⁷ *Ibid.*, 307.

²⁸ Lutkin, "Choirmasters and their Choirs," in *Worship in Music* (The Mendenhall Lectures, DePauw University), ed. Edwin Holt Hughes et al. (New York: The Abingdon Press, 1929), 197.

²⁹ *Brainard's Musical World* appeared from 1869 to 1895, after which it was absorbed into Theodore Presser's *Etude*. From the following source: William Osborne, *Music in Ohio* (Kent, OH: Kent State University, 2004), 516. http://books.google.com/books?id=_x7_3e7H-xcC&dq=william+Osborne+ohio&source=gbs_navlinks_s (accessed September 13, 2009).

Further illustrating his success was his first appearance in *Grove's Dictionary of Music and Musicians*, in the "American Supplement" to the 1904 edition, published in 1920.³¹

After his passing in 1931, however, the memorial concerts and dedicatory articles about him ceased to be produced and the concept of Lutkin as a vital influence in church music seems no longer to have been a major source of interest among scholars of the field. Even after the 1981 publication of Kennel's biographical dissertation on Lutkin, which focuses on his role as the first dean of the Northwestern University School of Music, there was no great resurgence in the study of his life or works. Lutkin's only published collection of organ works, the *Hymn Tune Transcriptions* (1908), was well-received at the time of publication, but have since garnered very little attention among organists and have undergone no in-depth analytical study. The goal of this essay is to rectify the gap in the scholarly research on Lutkin by examining his philosophy of church music, presenting a musical analysis of the nine *Hymn Tune Transcriptions* as they specifically relate to the tenets of his philosophy, and providing a brief assessment of Lutkin's contributions to the field of church music during his lifetime.

Review of Primary Literature

Introduction

The primary literature of Peter Christian Lutkin includes essays, lectures, and articles produced by him on the interrelated fields of church music, organ and choral music, music education, and music appreciation. Because his philosophy of church

³⁰ Herbert J. Krum, "Some Chicago Organists," *Brainard's Musical World* 32 (1895): 7.

³¹ Lutkin did not receive an entry in the main set of volumes until 1980, after the dictionary's name had changed to *The New Grove Dictionary of Music and Musicians* and editorship switched to Stanley Sadie. The 1920 entry is lengthy and detailed; all subsequent entries have been greatly condensed.

music is so thoroughly entrenched in all of his published writings, a thorough review of these works at this point in the essay will facilitate the more focused examination that follows. Lutkin's compositions form a second category of primary literature, which for the present study will be limited to the *Hymn Tune Transcriptions*, his only complete volume of works composed for solo organ. A review of the written works appears first and will proceed chronologically.

Early Writings (1908-1912)

Peter Lutkin's *Music in the Church*³² has its origins in the last will and testament of the Right Reverend Charles Reuben Hale, D.D., LL.D., Bishop Coadjutor of Springfield (1837-1900), which states that each year there is to be a series of "Hale Lectures" at Western Theological Seminary in Chicago, Illinois.³³ The five possible series topics prescribed by Hale are as follows:

- a) Liturgies and Liturgics
- b) Church Hymns and Church Music
- c) The History of Eastern Churches
- d) The History of National Churches
- e) Contemporaneous Church History³⁴

Lutkin was commissioned to be the Hale Lecturer for the 1908-1909 academic year, during which he delivered addresses related to the topic "Church Hymns and Church Music." The purpose and plan of the lectures, as described in Lutkin's own words was:

³² Lutkin, *Music in the Church* (Milwaukee: The Young Churchmen Co., 1910).

³³ The seminary is presently located in Evanston, Illinois and is known as Seabury-Western Theological Seminary, the result of a 1933 merger with Seabury Divinity School of Faribault, Minnesota. Seabury's Blog, "About Seabury: Seabury's History," Seabury-Western Theological Seminary, <http://www.seabury.edu/about/history.php> (accessed September 15, 2009).

³⁴ Lutkin, "Extracts," in *Music in the Church*, v-vi.

. . . in the first place to set before the interested reader, be he clergyman or layman, a concise history of the various subjects, in order that he may arrive at an intelligent comprehension of the situation as a whole; in the second place to give practical suggestions bearing upon conditions as they exist in the average church or parish of to-day [*sic*].³⁵

In 1910, the six lectures were compiled into a single volume with the following headings:

- I. Hymn Tunes
- II. Congregational Singing
- III. The Organ
- IV. The Organist and Choirmaster
- V. The Vested Male Choir
- VI. The Development of Music in the Anglican Church³⁶

Perhaps to aid in the transition between classroom lecture format and textbook format, each chapter features sidenotes in the margins that highlight the major points of the lecture and provide an outline for the reader. Lutkin's approach to his lectures is primarily historical and factual; however, there are excerpts and embedded quotes relating to the superiority of music in the Episcopal Church that are clearly intended for the original audience of Episcopal seminarians.³⁷

The first lecture, "Hymn Tunes," is subdivided into five sections: Plainsong Melodies; German Chorales; Early English Tunes; Modern English Tunes; and American Tunes. Each genre is discussed in terms of its genesis, development, and current usage in the church. Much of this first section lays the groundwork for a later essay by Lutkin, "Hymns and Public Worship," discussed below. The second lecture, "Congregational Singing," details the history of hymnody and congregational participation from Biblical

³⁵ Ibid., "Author's Preface," xi.

³⁶ Ibid., Table of Contents, ix.

³⁷ For an example, see Lutkin, "Hymn Tunes," in *Music in the Church*, 2-3.

times through the nineteenth century. Lutkin then turns to the current state of congregational singing, and outlines what might be done to improve it. As in many of his other writings, he focuses on the church choir as both a potential help and a hindrance to the success of congregational singing.

“The Organ,” the third lecture in the series, features an exhaustive discourse on the history of the instrument from its origins to Lutkin’s day, citing noteworthy organs, organists, and organ builders in the United States and around the world. Keeping in mind that this lecture was originally intended for future clergymen, Lutkin delves surprisingly deeply into the science of organ building, the attributes of individual organ stops, the differences between key action mechanisms, the relationship between acoustics and architecture, and such details as the effects of temperature changes on organ pipes and the need for regular cleaning and maintenance. In addition to providing a history of the organ, this lecture exemplifies Lutkin’s goal to increase the level of musical knowledge and sympathy toward church musicians among clergymen.

In “The Organist and Choirmaster,” the fourth lecture of the series, Lutkin first states that organists are generally regarded as better musicians than vocalists or other instrumentalists, and explains exactly what qualities comprise this higher level of musicianship. Topics of emphasis include the skillful accompanying of soloists; the leading of congregational hymns in an expressive, appropriate and uplifting manner; the necessity for advanced transposition skills, strong improvisatory techniques and superior sight-reading ability; the reharmonization of hymns at sight; and sensitivity toward the registration of the organ according to the needs of the service.³⁸ He then discusses the various educational opportunities – and lack thereof in some parts of the United States –

³⁸ Lutkin, “The Organist and Choirmaster,” in *Music in the Church*, 149-151.

that should ensure that church organists are able to function both independently and alongside the priest in the planning and execution of the church service. A description of how each part of the service should be played with regard to registration, tempo, rhythm, and style follows. The role of choirmaster figures into the discussion primarily as an extension of the work of the organist; to have a combined position is ideal, both for the satisfaction of the organist and the overall unity of music within the church.

The final two lectures in the series, “The Vested Male Choir” and “Anglican Church Music,” relate almost exclusively to the history and development of choral music in the Episcopal Church. In “The Vested Male Choir,” Lutkin remains consistent to the layout established in earlier lectures, with sections relating to the definition of the topic, its history and development, the current state of affairs, and suggestions for improvement. “Anglican Church Music” is a historical narrative that highlights the major events and composers that influenced and shaped church music of Lutkin’s time period.

The importance of *Music in the Church* lies primarily in its completeness. The lectures contained therein are filled with information that either alludes to, or clearly states, the writer’s perspective on various church matters. These early works foreshadow a consistency of thought and expression that pervades virtually all of Lutkin’s later writings on church music.

In April 1912, Lutkin delivered the lecture “Music as an Aid to Religion” to the Church Congress of the Protestant Episcopal Church in St. Louis, Missouri.³⁹ (The lecture was later published in pamphlet form). In his opening sentences, Lutkin draws a clearly defined correlation between music and religion: music is an intensifier of

³⁹ Lutkin, *Music as an Aid to Religion: a plea for the improvement of the musical portion of the church service*. (New York: H.W. Gray, 1912).

emotions, and religion is also strongly connected to emotions.⁴⁰ Therefore, the use of music as an aid to the practice of religion is a logical pairing, but only if music remains an aid and does not seek to overpower religion.

Lutkin identifies two main areas of fulfillment for music in the church: 1) to assist in the formal worship of God; 2) to touch the souls and hearts of its hearers.⁴¹ In the quest for achievement of the former, Lutkin believes one must assume that the music offered to God is of the highest quality possible, both in its composition and its performance; then can the latter purpose be fulfilled. However, he fully recognizes the poor circumstances surrounding most church music programs and concedes that not all choirs are readily equipped to produce music of the utmost inspiration and musical merit. He indicates that even in the case of a work by a reputable composer, errors in transmission may occur from the composer's mental concept to the manuscript, from manuscript to initial printing, and from initial printing to subsequent re-printing. Compounding these variables is the changing number of singers in a given church choir due to illness and absence. Thus, by the time the music reaches the listener's ears, its essential qualities may be altered or lost. Lutkin also warns that listeners' appreciation of music is largely based upon the feelings of the moment, such as fatigue, boredom, hunger, drowsiness, and reactions to one's physical environment.

The concluding statements in this address focus on the need for historical and practical religious education for church musicians. Without holding the highly emotional and spiritual effects of religion as the ideal to which church music should aspire, Lutkin believes there is no hope of music ever attaining its highest value.

⁴⁰ Ibid., 2.

⁴¹ Ibid., 5.

As part of the annual meeting of the National Education Association of the United States in 1912, Lutkin delivered the address “Musical Appreciation – How is it to be developed?”⁴² The purpose of the lecture, later printed as a journal article, is to provide suggestions for how to develop musical appreciation, especially in the public school system. Lutkin asserts that music must first be introduced as an art rather than a science; that is, aural skills should be developed in young children before notation is introduced. He speaks strongly against the popular vocal/piano arrangements of the time, with their “cheap and vulgar character”⁴³ and their inability to provide the same level of musical sustenance as choral and instrumental music. Lutkin was an advocate of teaching children the great works of composers from bygone eras, before their ears and minds could become prejudiced against Western art music. With the aid of technological achievements such as the phonograph and mechanical piano, he felt that teaching these works in the public school setting suddenly became much more possible.

As in many of his writings, Lutkin shares his ideas on the relationship between music and the emotions – a theme he often revisits when speaking of the connections between music, religion, and emotions – and the depth of both feeling and intellect that true musical appreciation requires. He closes this essay by stating that the “older” arts, such as painting, sculpture, and architecture, peaked long ago and therefore offer little stimulation to the new, eager individual. However, the potential for musical advancement is great, and the capacity of humans to listen and comprehend music of

⁴² Lutkin, “Musical Appreciation – How is it to be developed?” in *National Education Association of the United States Journal of Proceedings and Addresses* (1912).

⁴³ *Ibid.*, 1010.

greater complexity is ever-increasing.⁴⁴ The concept of learning by listening and enjoying, as a precursor to studying the theory behind the music, follows quite closely the belief that church congregations are able to learn new hymns by mainly aural means. The explanation of this approach to teaching hymns, as well as Lutkin's own experiences and real results with church congregations figure into several of the secondary sources discussed below.

Later Writings (1926-1930)

In 1926, Lutkin was asked to contribute an essay to the multi-volume work *An Outline of Christianity*. "Music and Religious Inspiration" was placed in volume four [of five], entitled "Christianity and Modern Thought."⁴⁵ The essay begins with a discussion of the origins of music in the Roman Catholic Church and its evolution into the sixteenth-century polyphony of Palestrina, which Lutkin considered to be the ideal for church choral music. A brief explanation of Post-Reformation Catholic Church music and the newly developed music of the young Protestant Church follows, with special attention paid to the variety of influences and differences between geographical areas in the styles of Protestant Church music.

The matter of hymn-singing figures heavily into this essay and provides a view of Lutkin's church music philosophy that is crucial to the present study. His personal opinions regarding the type of music that is valuable and acceptable in the church colors his historical account of hymn-singing and sacred composition, as he focuses on

⁴⁴ Ibid., 1013.

⁴⁵ Lutkin, "Music and Religious Inspiration," in *An Outline of Christianity: The Story of our Civilization.*, Vol. 4: "Christianity and Modern Thought," ed. Francis J. McConnell (New York: Bethlehem Publishers, 1926), 295-305.

composers whom he considers to have contributed the most to the hymn repertoire. He names Martin Luther (1483-1546), John Wesley (1703-1791), and Lowell Mason (1792-1872) as some of the finest examples of hymn tune composers.⁴⁶ Lutkin also addresses the relationship between language and music, specifically regarding the frequency with which literary masterworks have been set to music by many of the greatest composers of the modern age. A brief survey of composers and their finest sacred works are listed geographically, followed by a statement concerning the works of lesser composers: in essence, the lower level of musical quality need not diminish their genuine ability to move people toward a more spiritual end.

Although the title of the 1927 article “Church Music and Its Shortcomings”⁴⁷ includes the all-encompassing term “church music,” the main area of concern is congregational hymn-singing. The substitution of the broader term for what many would consider just one small part of church music is entirely representative of Lutkin’s philosophy; his emphasis on congregational participation in hymns is a theme that recurs throughout many of his writings.

Lutkin identifies as the main problem with church music the “listlessness and indifference of the average pew occupant,”⁴⁸ too often incited by an overpowering church choir that actually serves to discourage the congregation from singing. Citing the success of early church reformers, he believes that it was the strong and dignified hymnody that helped move believers to an attitude of reverence and awe, manifested in the enthusiastic

⁴⁶ Ibid., 300-302.

⁴⁷ Lutkin, “Church Music and Its Shortcomings,” *The Diapason* (Jan. 1927): 49.

⁴⁸ Ibid.

corporate singing of hymns. As an antidote to the issue, he points directly to the church musician, who must be equal parts leader, director, and motivator of both the choir and the congregation.

The next source, *Worship in Music*, shares a similar history with *Music in the Church* in that it is a collection of lectures originally delivered as part of an annual series. Marmaduke H. Mendenhall, D.D., DePauw University, left approximately \$10,000 for an annual lectureship on the theme “The divine origin, inspiration and authority of the Holy Scriptures.”⁴⁹ Peter Lutkin is one of seven individuals who contributed to the series in 1927 with his two lectures “Hymns and Public Worship” and “Choirmasters and their Choirs.” The collection of essays was published in 1929.

The thesis of “Hymns and Public Worship” may be summed up in the following statement by the author of the present essay:

Religious conviction is the utmost human emotion, and the essential quality of music is its appeal to the emotions. Therefore, the integration of music into religion, especially in the form of congregational hymn-singing, enables both elements to reach their highest levels of beauty, meaning, and value.

In order to contextualize this assertion, Lutkin reviews the history of Protestant hymnody and discusses the inter-denominational influences that helped shape the traditions of each denomination. He declares that the starting points of hymns should not be considered musical, but literary. While the music should be of the highest quality possible, it is the text of the hymn that reigns supreme, determining all that is used for its accompaniment and amplification. Several practical hints follow, regarding such matters as the role of the church choir; the necessary musical, spiritual, and moral qualifications in a church

⁴⁹ Hughes, *Worship in Music*, 7.

organist; and the importance of a well-prepared, unified, and clearly thematic worship service for the benefit of congregation members.

In “Choirmasters and their Choirs” Lutkin takes a similar approach by making strong recommendations for the behavior and attitudes of choirmasters, pastors, committees, and the congregation. He acknowledges that all church musicians may not subscribe to Christian beliefs; however, it is imperative that they exhibit an understanding of the faith and show respect for those whom they serve. Pastors must seek to attain a level of musical knowledge that enables them to sympathize with the music staff, as well as to recognize poorly chosen music. In turn, the church committee members and the congregation must be educated in the value and purpose of music in the church, with the majority of the responsibility left to the choirmaster.

Lutkin wrote the booklet *Hymn-singing and Hymn-playing* in 1930 as the third in a series on Church and Choral Music, published by Northwestern University in its weekly Bulletin.⁵⁰ Three main sections comprise the pamphlet: an essay on hymn-singing and hymn-playing, an appendix of hymns mentioned in the essay, and an informational section on the Northwestern University School of Music and Church and Choral Department.

The opening essay on hymn-singing is further divided into three subsections, the first of which is “Hymns and Hymn-Singing.” After an introduction that discusses the importance of congregational hymn-singing in the church and the problems that plague many churches – over-zealous choirs and self-consciousness among the most common – Lutkin focuses on the importance of hymn texts and the appropriateness of the tunes to

⁵⁰ Lutkin, *Northwestern University Bulletin, School of Music, Department of Church and Choral Music III: Hymn-singing and Hymn-playing* 30, no. 51 (1930).

which they are set. He cites several traditional hymn text and tune pairings that he feels are so nearly perfect that it would be unfathomable to attempt to separate them or to create new music for the poetry of the hymn. Among the examples: “Now Thank We All Our God” (*Nun Danket Alle Gott*, 1647), “All Glory, Laud and Honor” (*St. Theodulph*, 1613), “O God, Our Help in Ages Past” (*St. Anne*, 1708), and “Jesus Shall Reign Where’er the Sun” (*Duke Street*, 1793).⁵¹

Lutkin next discusses the relationship between hymn-singing and the minister. A proponent of both theological training for musicians and musical training for theologians, he asserts that it is the responsibility of the minister to educate himself about hymnody and to make careful decisions regarding hymn selection, stanza omission, and time spent rehearsing hymns in preparation for worship. To close the section on hymn-singing, Lutkin offers several practical suggestions for increasing interest and enthusiasm among congregation members.

The second subsection, “The Organist and Hymn-Playing,” is a concise, usable guide for church organists, covering such topics as proper hymn-playing technique and acceptable avenues for interpretation of hymn texts. From the technical differences between playing the piano and organ to suggestions for how to vary organ registrations and tempo based on the composition of the congregation, Lutkin manages to touch upon most of the main topics and challenges associated with service playing in the church and attempts to provide practical solutions. As it is the responsibility of the minister to familiarize himself with the hymnody of the church, so it is the duty of the organist to uphold the vitality of sacred hymns and ceaselessly work to instill in the congregation a sincere appreciation for congregational singing.

⁵¹ Ibid., 8-9.

“A Short History of the Development of the Hymn-Tune,” the third subsection of the essay, illustrates the progression from plainsong to modern hymnody, with information on Lutheran tunes, early Anglican tunes, American tunes, and each period’s most noteworthy composers of hymn tunes. Lutkin pronounces Lowell Mason (1798-1872) as the only outstanding American composer of hymn tunes, although he also praises Horatio Parker (1863-1919) for his worthwhile contributions to the repertoire.

Organ Compositions

Lutkin’s main compositional output for organ is the collection of nine *Hymn Tune Transcriptions*, published in 1908. He composed three earlier pieces in 1895 and 1896: *Pastorale in Canon Form* (1895), *Postlude in C Major* (1896), and *Reverie for Organ* (1896). Of these three, only the *Postlude in C Major* has been published; it may be found in the 2008 publication *Orgelmusik aus England und Amerika: Band 22, Amerikanische Orgelromantik, Volume 1*, edited by Hans Peter Reiners. *Hymn Tune Transcriptions* are a set of nine voluntaries based on hymn tunes, suitable for use throughout the church year. To date, a thorough analysis of the transcriptions and miscellaneous pieces has not been undertaken.

Review of Secondary Literature

Introduction

Secondary literature on Peter Christian Lutkin is not plentiful, consisting of only one major scholarly work and several lesser articles in various newsletters, journals, and magazine publications. The biographical sketches published during his lifetime generally

do not contain unique information; therefore, only three main sources of information will be discussed below, in chronological order.

The *New Music Review and Church Music Review* (called *The Church Music Review* until November 1904) was an important American music journal published monthly in New York City from November 1901 through September 1935. It included feature articles, advertisements, news of the American Guild of Organists, concert reviews, and new music reviews, among other items. Lutkin's *Hymn Tune Transcriptions* are briefly mentioned in the February 1908⁵² and March 1908⁵³ issues, and in both cases receive a highly favorable review. By stating that Lutkin's volume represents a genre of music that was needed and valued at that point in time, these two small paragraphs offer a realistic glimpse into the world of church organ music as it existed in the early twentieth century

The May 1, 1933 issue of the *Northwestern University Bulletin*, which was the seventh and final bulletin issued by the Department of Church and Choral Music of the University, was a "Lutkin Memorial Issue." Lutkin had initiated this project, and with his passing in December of 1931 it became evident that a memorial issue would be a fitting end to the Department's participation in the University publication. Carl Beecher authored a concise biography of his professor that is interlaced with personal remembrances. Several more tributes follow, written by the following individuals: the Right Reverend George Craig Stewart, Bishop of the Diocese of Chicago; Walter Dill

⁵² American Guild of Organists, "Organ Transcriptions," *The New Music Review and Church Music Review* 7 (Feb 1908): 186.

⁵³ American Guild of Organists, "Organ Transcriptions," *The New Music Review and Church Music Review* 7 (Mar 1908): 250.

Scott, President of Northwestern University; Waldo Selden Pratt, Professor Emeritus of Public Worship, Hartford Theological Seminary; H.W. Gray, music publisher [of many of Lutkin's compositions]; Frederick A. Stock, Conductor of the Chicago Symphony Orchestra; Earl Enyeart Harper, President of Evansville College, Indiana.⁵⁴

The broad representation of authors, their individual perspectives on Lutkin, and their personal relationships with him make this newsletter one of the most important sources utilized for the present study. From his own writings one may ascertain the tenets of his musical philosophy, but the essays in the *Bulletin* put his philosophy into a context of true, vibrant life that reflects the attitude of the man. The essays in honor of Lutkin also provide support for the information gleaned from other sources, as the accounts of first-hand encounters blend seamlessly with what he both claimed to believe and what he actually put into practice.

In 1981, Northwestern University student Pauline Graybill Kennel completed a doctoral dissertation entitled *Peter Christian Lutkin: Northwestern University's First Dean of Music*. The dissertation serves both as a biography of Lutkin and a historical account of the Department of Music at Northwestern University from 1891, the year Lutkin began employment with the then-Conservatory of Music, until 1931, the year of his death.

Of the nine topically-organized chapters of the dissertation, five deal specifically with Lutkin's work at Northwestern University and his cultivation of musical interest in the surrounding community of the greater Chicago area. One chapter discusses his childhood, youth, and young adulthood, and the remaining three chapters are devoted to

⁵⁴ *Northwestern University Bulletin, School of Music, Department of Church and Choral Music VII: Lutkin Memorial Issue* 33, no. 35 (1933).

choral music, church music, and his musical compositions, respectively. In the sections of Kennel's dissertation aside from the one on church music, it is possible to find information of particular relevance to the present study, namely statements and quotes pertaining to Lutkin's philosophy of music in the church. In his view, music and religion were truly inseparable due to their mutual reliance on one another.

To support her assertions and to illustrate salient points of the historical narrative, Kennel utilizes meaningful excerpts from Lutkin's own writings and includes the quotations of others who worked directly with him at Northwestern University or at the churches where he was employed and/or attended throughout his career. Although only a single chapter is devoted solely to church music and aspects of Lutkin's church music philosophy, information presented elsewhere in the dissertation offers additional insight into these topics. Lutkin's compositional output, like the topic of church music, is condensed into one chapter in Kennel's dissertation. In this chapter, her examination of the *Hymn Tune Transcriptions* is only cursory, leaving much room for further study and analysis of the pieces. The present essay will originate from and expound upon the careful research performed by Kennel nearly thirty years ago, focusing on Lutkin's church music writings, his *Hymn Tune Transcriptions* for organ, and the correlations between these two areas of his work.

CHAPTER TWO LUTKIN AS CHURCH MUSICIAN AND CHURCH MUSIC PHILOSOPHER

Professional Experience as Performer and Pedagogue

It appears that of all of Lutkin's professional inclinations, the organ occupied a place of lesser importance than did, for example, choral conducting and choral composition. This is evidenced by the gradual shift from full-time church music to teaching and conducting at the collegiate level, as well as by the number of choral anthems he composed (approximately 65).¹ However, the organ was an early interest for Lutkin and the source of many opportunities for learning, teaching, and performing in various capacities. In addition to his church organist duties as a teenager, he obtained a job as a salesclerk and repairman of reed organs at the George Woods and Company organ shop. This position not only reflected a continued interest in the organ, but also offered him practical experience beyond his organ studies with Clarence Eddy and his performance responsibilities at the Cathedral.²

Although a highly competent organist by his mid-twenties, Lutkin opted not to pursue a career as a professional recitalist. Instead, his performance on the organ was limited mainly to church services and other religious events in the Chicago area. As mentioned in Chapter One, he served as organist at several of the festivals of the Chicago Diocesan Choir Association between 1889 and 1899. In the same time period, he was active as a faculty recitalist on both the organ and the piano at Northwestern University. In the 1893-1894 academic year, he performed on the piano in four of eight faculty

¹ Kennel, 198.

² Ibid., 21-22.

recitals.³ The following year, he played the organ in three chamber music recitals and the piano in one, and acted as organist for a dedication ceremony of the new Lunt Library⁴ held at First Methodist Church in Evanston.⁵ Kennel notes that the number of Lutkin's organ performances gradually lessened as the size of the organ department at Northwestern grew and his consequent pedagogical demands increased. She hypothesizes that one of his final organ recitals occurred at First Methodist Church in Evanston on June 6, 1901, as no record of subsequent recitals is available. However, she acknowledges that Lutkin continued to act as a substitute organist at churches of all sizes whenever the need arose.⁶

In addition to having the reputation of a skilled performer, Lutkin was widely regarded as an inspiring teacher, as Walter Dill Scott, President of Northwestern University from 1920-1939 attests in the *Lutkin Memorial Issue*. President Scott further writes:

Northwestern University fully appreciates that the success of our School of Music was brought about largely by the efforts of Dean Lutkin . . . He made music a cultural influence that was essential in order that the University might be a well rounded institution in the scientific age through which we have been and are passing. We revere him because of the cultural influence which he brought to bear by his personality and by the art which he so completely represented.⁷

³ Ibid., 63.

⁴ The official name was the Orrington Lunt Library. After the University outgrew the space, a new library was constructed and Lunt Library was renamed Lunt Hall in 1933. After a number of transformations throughout the years, Lunt Hall now houses the Department of Mathematics. Northwestern University Library, "University Archives, Northwestern Architecture: Lunt Hall," Northwestern University, <http://www.library.northwestern.edu/archives/exhibits/architecture/building.php?bid=11> (accessed September 29, 2009).

⁵ Kennel, 70-71.

⁶ Ibid., 162-163.

⁷ Walter Dill Scott, "Dean Lutkin and the University," in *Lutkin Memorial Issue*, 13.

Lutkin's career in pedagogy had humble beginnings, originating in the small music studio that he opened at the home of his sister and brother-in-law around the age of twenty.⁸ His two years at Northwestern University's Conservatory of Music, from 1879-1881, marked his first opportunity to teach at the college level and provided the foundation for his eventual appointment as dean of the School of Music. His studies in Europe, which afforded him the opportunity to work with and learn from well-respected musicians and to hone his performance and compositional skills, did not deter him from ultimately selecting education as a primary career upon his return to the United States.

Lutkin's service to Northwestern University was characterized by musical excellence, boundless energy, a constant desire for progress, and sincerity in his approach to teaching. In the words of Carl Beecher: "His students all know how intense and real was his devotion to and belief in the profession of teaching. To him it was a sacred and noble calling, and this belief tinged all of his work in the school which he founded and directed for so long."⁹ Specifically, as head of the organ department of Northwestern University from 1891-1913, Lutkin required that all organ students study hymn playing, the accompaniment of choral anthems, and the performance of voluntaries for use before and after worship services. Advanced students would learn how to accompany oratorios, study transposition and improvisation, and be trained in Episcopal service playing.¹⁰ The strict demands of the program combined with Lutkin's affable personality and compassionate teaching style succeeded in producing organists of an exceptionally high

⁸ This early private music studio should not be confused with the school that Lutkin later opened in his own home in 1889.

⁹ Beecher, 7.

¹⁰ Kennel, 174.

caliber, many of whom would go on to assume prominent church positions in Evanston and the surrounding area.¹¹

Lutkin's ability to train fine organists represents only one of many areas for which he received accolades during his lifetime. He was hailed as one of the leading organists of Chicago, he gained a reputation as an excellent teacher, he was well-known for his leadership of the Northwestern University School of Music and Chicago North Shore Festival, he was regarded as one of the country's foremost hymnologists, and his choral works were popular and frequently programmed. As late as 1918, he was described in the afterword of an article in *The Diapason* as, simply, "an organist and teacher of many successful organists."¹² However, the essence of Lutkin's dual contributions to both performance and pedagogy is appropriately stated in the 1926 "Who's Who Among American Organists," printed in the same publication: "Dr. Peter C. Lutkin occupies a position of honor among the organists of the United States which is based on achievements in various fields [performance and pedagogy among them] . . . No organist in Chicago has the respect of his fellows in greater measure than Dr. Lutkin."¹³

The Influence of the Anglican Church on Lutkin's Perceptions of Church Music

Introduction

Lutkin's active participation in the Episcopal Church began in 1868 at age 10, when his family joined the Cathedral of Saints Peter and Paul in Chicago. In 1870, he

¹¹ Ibid., 163.

¹² Lutkin, "American Church Music," 7.

¹³ "Who's Who Among American Organists: Peter Christian Lutkin," *The Diapason* (July 1926): 18.

and his older sister were both confirmed into the church,¹⁴ and from then until the end of his life he was a devout follower of the religion and a staunch proponent of the value of its music. As Lutkin became progressively more involved in the musical portions of the service through singing in the choir and playing the organ as a youth, his knowledge of the musical traditions of the Church naturally deepened, providing a foundation upon which he would later form his personal philosophy of church music. Lutkin was aided in this process by Canon Knowles, who appreciated fine church music and ensured its usage in the services at the Cathedral.¹⁵ Of his early musical experiences, Lutkin writes:

The diminutive Episcopal Cathedral where I sang had the good fortune to have a music-loving minister who had sung in the famous choir of Trinity Church, New York; and with extraordinary zeal and no small success he attempted to use the same type of music used at Trinity. This was the first choir in the West to use the fine, churchly music of Smart, Goss, Stainer, and other good composers of the English school, and it was necessary in those days to send to London for such music.¹⁶

Many of Lutkin's musical leanings are reflected in the fact that the Episcopal Church considers itself to be part of the Anglican Church and therefore a descendent of both the Roman Catholic and Reformed traditions. From the time of its institution, the Anglican Church considered music an indispensable element in the liturgy, modeling itself after the Roman Catholic Church in all ways but language, which was to be the vernacular.¹⁷ In many of Lutkin's writings on hymns, choral music, and church music, he spends a great deal of time reviewing the history of plainchant and listing its intrinsic

¹⁴ Kennel, 10.

¹⁵ *Ibid.*, 16.

¹⁶ Lutkin, "Choral Conditions in America," *Proceedings, Music Supervisors National Conference* (1930), 66-67, quoted in Kennel, 16.

¹⁷ Lutkin, "Music and Religious Inspiration," 298.

liturgical qualities. To elucidate the latter point, Lutkin includes a quote in his Hale Lecture entitled “Anglican Church Music” from a source identified only as “a German writer”:

In the Middle Ages nothing was known of accompaniment; there was not the slightest need of one. The substance of the musical content, which we to-day commit to interpretation through harmony, the old musicians laid on melody [*sic*]. The latter accomplished in itself the complete utterance of the artistically-aroused fantasy. In this particular the melismas, which carry the extensions of the tones of the melody, are a necessary means of presentation in medieval art; they proceed logically out of the principles of the unison melody. This method . . . comes nearer, also, to the natural expression of the devotionally inspired heart.¹⁸

Although, according to Lutkin, the musical form of plainchant reached its highest development in the 11th century, it “remains to-day a complete entity in itself, full of vital force and meaning to those who seriously study and adequately comprehend it [*sic*].”¹⁹

The Organ in the Anglican Church

When speaking of the organ in his Hale Lecture “The Organ,” Lutkin first praises organ builders for the mechanical genius required for construction, the aural skills used in the voicing of pipes, the aesthetic sensibility utilized in the design of the organ case, and the overall level of artistry that infuses every aspect of the building process.²⁰ In the years leading up to World War I, the American organ represented the height of engineering and technological advancement across all disciplines, drawing huge crowds of admirers at expositions and equally large audiences at organ recitals.²¹ Lutkin was

¹⁸ Lutkin, “Anglican Church Music,” in *Music in the Church*, 223-224.

¹⁹ *Ibid.*, 220.

²⁰ Lutkin, “The Organ,” in *Music in the Church*, 101.

²¹ Craig R. Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: Public Affairs, 2003), 21.

fully aware and supportive of the role that the organ played in the secular realm, but seemed to take pride in the fact that of the twelve largest organs in the world [as of 1908], America was home to four of them, two of which were located in Episcopal Churches.²² Further, he held firm to the belief that it is in the Church that the organ fulfills its ideal purpose, finding “its true sphere of usefulness and effectiveness.” In more practical terms, he found that the ability of the organ to sustain a tone for an indeterminate amount of time is more conducive to effective leadership of congregational singing than the piano, with its natural decay of sound.²³ Because of this reason and many others – including attracting fine organists, uplifting the spirituality of the congregation, and enhancing the anthems sung by the choir – Lutkin championed the building of high-quality pipe organs in churches and emphasized the necessity of continued maintenance to ensure maximum usefulness for years after their installation.²⁴

An interesting juxtaposition of perspectives occurs ten years after the delivery of the Hale Lectures (1908-1909). Whereas Lutkin espouses his beliefs on the virtues of the organ as an aid to worship in “The Organ,” a lecture delivered at the Music Teachers National Association 1916 session in New York City and reprinted in the May 1918 issue of *The Diapason* includes the following two surprising comments: “We are under the tyranny of the organ in this land of the free and many of us have to learn that there is no beauty like the beauty of unaccompanied voices,” and “Palestrina happily lived before the piano and the organ exerted their paralyzing influence on the human voice.”²⁵

²² Lutkin, “The Organ,” 128. (Lutkin does not specify the names of the churches).

²³ *Ibid.*, 127-128.

²⁴ *Ibid.*, 139-140.

²⁵ Lutkin, “American Church Music,” *The Diapason* (May 1918): 6.

These statements, when taken at face value, apparently renounce the organ as an acceptable accompanying instrument in the church. However, a close examination of Lutkin's body of writings on church music provides evidence that his words arise primarily from frustration with inept church organists and choirmasters, whose faults range from improperly accompanying choral and congregational music to possessing little or no knowledge of the proper presentation of *a cappella* music. In her dissertation, Kennel states that the only circumstance under which Lutkin would approve accompaniment to *a cappella* choral music is if the low level of the choir absolutely demands it; even then, the instrument does nothing to add to the performance, but instead serves merely as a generous cover for vocal inadequacies.²⁶

Regarding church organists, Lutkin frequently wrote about his expectations for such matters as proper education, skill in accompanying, and sincerity of approach to choosing and performing church music. In the following quotes, he outlines another important duty of the church organist, which is to provide excellent leadership in hymn-singing. In "Hymns and Public Worship," he says of the organist:

On him reposes a real responsibility in leading and guiding the hymn singing. He can make or mar the whole situation. He must be interested, alert, and resourceful. He must follow carefully the changing sentiment of the words and seek to translate them into inspirational tones. It is stupid business to use the same amount of organ from start to finish as so many lazy and indifferent organists do, and yet when variety is sought it must be done with good taste and judgment.²⁷

He later states in *Hymn-singing and Hymn-playing*:

Hymn-playing must be appropriate and convincing. In playing over the tune, both the mood and the tempo should be firmly established. Too many organists announce a hymn in a slipshod and indifferent manner . . .

²⁶ Kennel, 83.

²⁷ Lutkin, "Hymns and Public Worship," in *Worship in Music*, 110.

the registration should be most carefully thought out and be in consonance with the general character of the hymn. If the hymn be joyful use a clear, bright organ, but not too loud, or one will discount the possibilities of climax later on. If it is a quiet, peaceful hymn, set this mood, but do not play too softly or it will discourage the singers before they start.²⁸

The importance Lutkin placed on hymns extended to other musical portions of church services. He believed that “the ideal prelude is an improvisation, hinting at a hymn to be sung, or making use of strains of an anthem to follow.”²⁹ He was adamantly opposed to choosing an organ prelude that was “a serenade, a berceuse, or some fanciful pretty trifle that has nothing whatever to do with the worship of Almighty God.” However, he realized that despite the musical superiority generally ascribed to organists, few possess exceptional skills in improvisation. Thus, his *Hymn Tune Transcriptions* served a very important purpose as an aid and example to church organists who lacked the skills to improvise a suitable prelude independently.

Lutkin’s dedication to the musical traditions of the Anglican Church never diminished, even as his principal career path transitioned from church music to education. For him, his church symbolized all that was right with sacred music, and he fully subscribed to the idea of its supremacy among denominations, as illustrated in the following quote:

He [the American organist] will also discover that this same Church is the only one with any definite musical system or standards, that music is an integral and important part of the service, and that special training and talent are required on the part of its organists and choirmasters. In consequence of these conditions he will furthermore learn that the Episcopal Church offers a far more interesting and lucrative field than the sectarian Churches.³⁰

²⁸ Lutkin, *Hymn-singing and Hymn-playing*, 15.

²⁹ Lutkin, “Hymns and Public Worship,” 114.

³⁰ Lutkin, “The Organist and Choirmaster,” 156.

While the straightforward manner with which Lutkin writes of his beliefs might be construed as brusque or dismissive of the efforts of other-denominational church musicians, it is necessary to realize that constantly underpinning his words was simple, honest, whole-hearted faith. In the words of Rev. Stewart, “He combined within himself the sensitiveness of the artist, the vigor of the practical man of affairs, and the simplicity and beauty of the disciple of Jesus Christ.”³¹ The following section on Lutkin’s church music philosophy fittingly illustrates the truth in this character assessment.

Key Tenets of Lutkin’s Church Music Philosophy

Introduction

The essence of Lutkin’s church music philosophy may be summed up in a single phrase, using his own language: music is the “handmaid of religion.”³² By placing music in this subservient role, the musician in Lutkin seems to likewise assume subordination to the man of faith. If he experienced inner strife over the simultaneous roles he filled as a devout Christian and a professional musician, his writings do not disclose that fact. Instead, they help to identify and clarify the exact reasons why there need not be a struggle between music and religion as separate entities, however powerful and worthy they may be in their own rights. Lutkin felt that the truth of religion naturally takes precedence over music, but it is music that helps bring religion to its highest form as a matter of utmost significance to its believers. Thus, it is against this backdrop that Lutkin sets out his beliefs on the relationship between these two major forces in his life, religion and music.

³¹ Stewart, 8.

³² Lutkin, “Music and Religious Inspiration,” 305.

Music, to Lutkin, is indispensable to the worship service – so much so that even the “crudest religious services under the most unpromising conditions turn to music whenever it is available.”³³ As it fulfills its subsidiary role to religion, the main function of music in the worship service is to intensify, enrich, enhance, elucidate, or otherwise improve the religious experience of churchgoers. This expectation extends to the work of the organist, the choirmaster, the choir members, the clergy, and even the congregation members, who are entrusted with very specific responsibilities when it comes to music in the church. The matter of sincerity in worship is paramount to Lutkin, and it is the sincere effort exerted by all participants in the worship service that forms the basis for all of his recommendations for church music.

In his 1916 lecture delivered at the Music Teachers National Association session in New York City, Lutkin identifies three major points that relate to his philosophy of church music: 1) One without religious convictions cannot write sincere church music; 2) One must have a clear understanding of the English language when setting it to music, or of any other language one wishes to set to music; 3) To be a worthy composer one must be well-versed in harmony, counterpoint, form, compositional techniques, and sacred music history.³⁴ In the same portion of this article, Lutkin touches upon several noteworthy aspects of his church music philosophy, namely his belief that church musicians must be Christian, the accompanying sincerity of intentions when producing sacred music, an awareness of text and the resulting textual-musical associations, and the need for music education that surpasses either focused training in one field or rudimentary training in all fields. These points, in combination with others outlined

³³ Ibid.

³⁴ Lutkin, “American Church Music,” 6.

below, define Lutkin's church music philosophy. Framing the following discussion will be three larger sections: "Education in Church Music," "Religion, Music, and Emotion," and "Hymns and Hymn-Singing."

Education in Church Music

Lutkin's dedication to teaching others and to continuing his own path of learning accompanied him throughout his life. In the field of church music, he felt that everyone must be educated in music on some level, either by engaging in study outside of the church, as in the case of the organist or choirmaster, or by willingly being taught within the church by the music staff, as in the case of church committees and congregation members. Lutkin was well aware that the majority of churchgoers are either musically inexperienced or only casually acquainted with such matters as music theory. He granted that it was "obviously necessary to speak to them [the musically illiterate] in a language they can understand."³⁵ However, he did not subscribe to the belief that one must oversimplify church music or limit the choice of music to those compositions that are clearly of a far lesser quality for the sake of accessibility.

This commitment to quality influenced all areas of his work in education, both within the church and outside of it. His founding and development of the School of Music at Northwestern University was remarkable, as it was one of the first music schools in the nation to be affiliated with a university, both physically and in name. His efforts helped to further the cause of music as a worthwhile field of study and bring awareness to its value as a recognized discipline.³⁶ Without recognizing his own

³⁵ Lutkin, *Music as an Aid to Religion*, 8.

³⁶ Kennel, 3.

influence in the matter, Lutkin explains the generally improved state of music education in the following statement from 1912:

Music by virtue of its intrinsic merit has gradually won its way to a recognized position in the educational world. It is no longer necessary to explain its intimate relation with life, its value as a refining influence, its worth as a disciplinary force, or its commanding position as an art. We have arrived at that stage of development where we are seeking the best methods of presenting it to the young, in order that the rising generation may come into the rich heritage that awaits an awakened musical sense.³⁷

To help foster greater interest in music education in the sacred arena, Lutkin utilized many of his ideas originally formulated for public schools in the church. For example, he believed that the easiest way to develop musical appreciation among people, whether young or old, was to start from the aural perspective. In reference to children in the public schools, he wrote, “The passive participation, as in listening, is not so restricted, for a child can grasp and aesthetically comprehend music far beyond its ability to perform.”³⁸ Strikingly similar are his words when speaking of the musical education of a church congregation:

Education in its ordinary sense does not necessarily imply artistic appreciation, nor does illiteracy mean a total lack of the esthetic sense . . . an essential element in the effect of good music is adequate performance, and adequate performances are unfortunately rare. But given an adequate performance, it takes but few repetitions indeed to carry to the average listener the real purport of so-called classical music in its simpler forms.³⁹

Lutkin felt strongly that the compositions of renowned composers, such as Mendelssohn, could provide much more spiritual sustenance than the “catchy jingle[s]” so popular in

³⁷ Lutkin, “Musical Appreciation – How is it to be developed?” 1009.

³⁸ *Ibid.*, 1010.

³⁹ Lutkin, *Music as an Aid to Religion*, 8-9.

the early twentieth century.⁴⁰ When presented in a favorable situation, the simpler music of the great composers could speak perfectly well to the untrained ear, with no need of structural or formal knowledge on the part of the listener.⁴¹ Lutkin was not a proponent of presenting music beyond the capabilities of the performing musicians; he found it much more worthwhile for all involved parties to choose simple pieces and hear them performed well.⁴² Essentially, what he aimed to avoid was a familiarization with and subsequent craving for what he deemed the shallow musical offerings of revivalist meetings, quite common in the late nineteenth and early twentieth centuries in the United States. The songs introduced at such gatherings certainly accomplished the goal of instant appeal and ease of singing among congregation members, but Lutkin feared that the fleeting charm of these songs would encourage a similarly transient feeling of religious fervor.⁴³

To aid in congregational understanding of the worship service, Lutkin stressed the importance of preparation and unification of all elements, musical or otherwise. He also insisted that the congregation be made aware of the weekly themes by printing bulletins and having the choirmaster or presiding priest give verbal instructions and explanations to encourage congregational involvement in the service. In his opinion, “the ideally constituted service fails of its purpose if the worshipers are not conscious of its beauty, its fitness, and its lesson.”⁴⁴

⁴⁰ Ibid., 9.

⁴¹ Lutkin, “Musical Appreciation – How is it to be developed?” 1011.

⁴² Lutkin, *Music as an Aid to Religion*, 8.

⁴³ Ibid., 9.

⁴⁴ Lutkin, “Hymns and Public Worship,” 113.

When speaking of musical education among pastors, Lutkin placed foremost responsibility on the seminaries to better educate their theologians in the function of music as an aid to religion. He stated, “The ignorance of most of the clergy in this regard is appalling! . . . Even the most indifferent are forced to admit that they cannot get along without it [music] even if they would. The people demand it.”⁴⁵ Although clergy in the early twentieth century saw little need to become educated in the finer points of church music, Lutkin considered a well-rounded church music education to be non-negotiable. An ample knowledge of music would enable pastors to tell the difference between good and bad hymn tunes and to appreciate the value of meaningful hymn texts; it would introduce to them the most prominent names in the church music field; it would give them the tools to “distinguish between sickly, mawkish sentiment and dignified emotion” in the music performed during worship services. Furthermore, the clerical education in church music that Lutkin so heartily supported would facilitate the mutual understanding between choirmasters and pastors regarding their respective roles, resulting in a stronger, more integrated approach to worship planning.⁴⁶

As much of the musical education of a church congregation naturally falls to the organist and/or choirmaster, the educational background of the music staff takes highest priority in many of Lutkin’s writings. He was a firm believer in the alignment of faith with vocation; ideally, choirmasters should be part of the Episcopal Church, should assume responsibility for the moral and religious development of those whom they lead, and should serve as examples of morality and devotion, both in the church and in the

⁴⁵ Lutkin, “Choirmasters and Their Choirs,” 188.

⁴⁶ *Ibid.*, 188-189.

community.⁴⁷ In at least one of his essays, he allows that those individuals who display a deep respect and understanding of Christianity and who lead a moral life, while not actively practicing the faith, could still potentially serve in the capacity of choirmaster.⁴⁸ Similarly, organists were expected to be churchgoers first and musicians second, with an attitude of reverence toward music and a constant attunement to the momentary needs of the worship service. Lutkin bemoaned the fact that “they may have, and frequently do have, excellent taste as regards Church music, but the proper attitude of mind is lacking.”⁴⁹

Lutkin’s belief that organists and choirmasters should undergo similar training in theology stemmed from his own experience as a church musician in the early part of his professional life. He understood that musicians are often called upon for pastoral care, to assist with duties in Christian education, or to otherwise go beyond the bounds of their customary duties. Lutkin recognized, however, that dual training in both fields was nearly impossible at the time during which he lived, stating:

This much-to-be-wished-for consummation . . . will not come to pass until the worth of the musical ministry has been driven home, until the constructive and vivifying force of a great, sacred art is more widely practiced and appreciated.⁵⁰

Nevertheless, he upheld his hope for the broader education of both church musicians and seminarians by requiring organ students to take courses in Episcopal service playing and offering courses in church music to students at Garrett Theological Institute as early as

⁴⁷ Lutkin, “The Organist and Choirmaster,” 175.

⁴⁸ Lutkin, “Choirmasters and Their Choirs,” 185.

⁴⁹ Lutkin, “The Organist and Choirmaster,” 156.

⁵⁰ Lutkin, “Choirmasters and their Choirs,” 187.

1896.⁵¹ In 1926, he furthered his mission by establishing the Department of Church and Choral Music at Northwestern University, with the assistance of a \$100,000 endowment from the Carnegie Corporation,⁵² and in the third year of the new program he introduced the mandatory course for all Garrett students, “The Pastor and the Musical Program of the Local Church.”⁵³ Despite a constant lack of facilities and materials, 134 students from Garrett Theological Institute and Seabury-Western Theological Seminary enrolled in church music classes at Northwestern University during the 1930-1931 academic year.⁵⁴

Lutkin was passionate about the educative nature of church music and worked diligently to spread his knowledge and ideas for how to introduce it into churches across the nation. His feeling that “education is needed all along the line . . . for the layman, for the organist, for the choirmaster, for the theological student, and, I fear, for the three orders of ministry [bishops, priests, and deacons],”⁵⁵ illustrates his real concern over the state of affairs in churches of his day. He delivers the following convincing argument for the potential ripple effects of quality musical education in church:

With the musical education of the ministers and the religious education of the church musicians must come the education of church members not only in a better appreciation of music but also for better orders of service,

⁵¹ Garrett Theological Institute (now Garrett-Evangelical Theological Seminary, since 1974) is a United Methodist seminary on the Northwestern University campus. Kennel, 174, and Garrett-Evangelical Theological Seminary, “Who We Are,” Garrett-Evangelical Theological Seminary, <http://garrett.edu/index.php/about-us> (accessed October 4, 2009).

⁵² Kennel, 175.

⁵³ *Ibid.*, 178.

⁵⁴ *Ibid.*, 176.

⁵⁵ Lutkin, “Hymn Tunes,” 3.

better buildings, better ecclesiastical taste, and a better understanding of the fundamentals of worship.⁵⁶

Thus, for Lutkin, music education served as both the focal point of all liturgical matters and the springboard for a deeper understanding of all aspects of worship.

Religion, Music, and Emotion

“The primary quality of music is an intensifying of the emotions.” This opening statement to *Music as an Aid to Religion*, Lutkin’s 1912 lecture to the Church Congress of the Protestant Episcopal Church, is followed closely by the phrase, “Religion is also largely concerned with the emotions.”⁵⁷ Approximately fifteen years later, Lutkin revisited this topic in another lecture, stating:

Nothing appeals to human emotions more intimately or vitally than religious belief or conviction. These emotions have to do with our greatest hopes, our most ardent desires. The essential quality of music is its appeal to human emotions.⁵⁸

The threefold relationship of religion, music, and emotion follows a somewhat syllogistic logic: if emotion is connected to music, and religion is connected to emotion, then religion must be connected with music. Lutkin believed that human emotion was the unifying force between music and religion, as it was “not through any moral quality in itself that music intensifies the religious life.”⁵⁹ Rather, the appropriate usage of music – a vehicle for and enhancement to emotions – makes possible a deeper level of spirituality than could otherwise be attained.

⁵⁶ Lutkin, “Choirmasters and their Choirs,” 197.

⁵⁷ Lutkin, *Music as an Aid to Religion*, 2.

⁵⁸ Lutkin, “Hymns and Public Worship,” 97.

⁵⁹ Lutkin, *Music as an Aid to Religion*, 3.

The powerful effect of music on the emotions is described by Lutkin in the following quote:

The pursuit of music unquestionably tends toward a love for the pure and beautiful. It is an excellent counterirritant for the feverish restlessness of the age. It invites contemplation and introspection. It expands our emotional life and sharpens our sense-perceptions. It keeps alive our finer sensibilities which are so likely to become dulled and deadened with the sordid contact of everyday life.⁶⁰

Although the above statement was not presented in a specifically religious setting, its relevance nevertheless rings true with the writings of Lutkin that were designed for the religious audience. In *Music as an Aid to Religion*, for example, he explains how the combination of melody, harmony, and rhythm are naturally appealing and exciting to the emotions, making music a perfect accompaniment to the practice of religion.

The individuals best equipped to handle the delicate subject of music selection are, according to Lutkin, the church musicians and clergy, as long as their educational background mirrors the expectations outlined above. Lutkin was rather self-deprecating when it came to his own training in religious studies,⁶¹ but toward church music he displayed a deep reverence and understanding that could only have been innate. As described by Rev. Stewart: “Dean Lutkin’s attitude to music was that of a high priest in the temple of a divine revealing art. He considered himself a steward of the mysteries of God, and communicated to his pupils that high sense of a spiritual vocation which alone gives dignity and nobility to life.”⁶² Lutkin consistently modeled the behavior that he wished to see from others, whether in his role as the dean of the School of Music, as a

⁶⁰ Lutkin, “Musical Appreciation – How is it to be developed?” 1013.

⁶¹ See Lutkin, “The Organist and Choirmaster,” 156.

⁶² Stewart, 9-10.

teacher, or as a church musician and educator. He did not support overwrought, sentimental outpourings of action or verbiage, but was serious in his aim to balance reason and emotion. Waldo Selden Pratt stated, “Fine as were his powers and achievements as an artist, still finer was the fabric and temper of his manliness in its elevation, breadth and spiritual purpose.”⁶³

Lutkin felt that on the whole, American church music was fraught with a severe lack of sincerity. In his view, the fault lay equally with the indifferent composers of “sacred” music, with the church organists and choirmasters whose abilities to lead by example were often nonexistent, due either to little theological training or a shortage of desire, and with the congregations, whose tendency toward laziness or boredom could have little hope for improvement as long as their music leaders lacked the requisite levels of education or desire for improvement. The ideal emotional expression of church music was, to Lutkin, “sentiment, sincere and profound, and not a thin veneer of debilitated sentimentality.”⁶⁴ To ensure the delivery of music that actually followed this policy, conscientiousness of the church when hiring musicians was of utmost importance. He believed that music would never serve its true purpose in the church “until we have a race of creative musicians, who are impelled by inner necessity to express in their art their faith, their hope and their earnest desire to extend Christ’s kingdom upon earth.”⁶⁵ He describes the ideal environment for the production of fine church music by stating:

Such a type of art can result only where stable conditions exist, where the church itself fosters good art and where composers enter into their work in

⁶³ Waldo Selden Pratt, “Dean Lutkin and Music Education in America,” in *Lutkin Memorial Issue*, 14.

⁶⁴ Lutkin, “American Church Music,” 6

⁶⁵ Lutkin, *Music as an Aid to Religion*, 16.

a spirit of devotion and consecration. In churches where the music is casual or incidental or used to draw the crowd fine art can never result.⁶⁶

As indicated by Lutkin's words, sincerity not only leads to worshipful music, but produces it in its highest form. To assume that church music would or should be of a lesser quality than the best secular music was unthinkable to him. He asserted that the best works of major composers such as Handel, Haydn, Mendelssohn, and Brahms were all based on sacred ideas and/or texts – in other words, on the all-important issues of life, death, salvation, and redemption. By taking as its subject matter such worthy material, music then fulfilled its highest function.⁶⁷ Lutkin believed that “if the ministrations of music to the Christian religion were blotted out, the art of music would suffer an irreparable and most lamentable loss.”⁶⁸

Hymns and Hymn-Singing

Of the three major topics that frame the tenets of Lutkin's philosophy of church music, “Hymns and Hymn-Singing” bears the broadest relevance to the *Hymn Tune Transcriptions*. The ideas contained in this category of his philosophy also draw upon those presented in previous sections, exemplifying the interrelatedness and consistency of his beliefs as they developed throughout his career and exerted their influence through oral and published means.

Lutkin argued that worship is, by nature, an emotional experience, and music provides the channel for the “gamut of religious emotions from deepest penitence to

⁶⁶ Lutkin, “American Church Music,” 7

⁶⁷ Lutkin, “Music and Religious Inspiration,” 303-304.

⁶⁸ *Ibid.*, 305.

highest praise.”⁶⁹ Moreover, the act of worship shared among many people reflects fittingly the role that hymn-singing plays in the worship service as the greatest corporate musical activity in which believers may participate.⁷⁰ The inherent value of hymn-singing recurs in Lutkin’s writings many times over, with its most specific treatment in *Hymn-singing and Hymn-playing*. He writes, “It follows, then, that hymn-singing represents the high point of communal religious worship and that its practice should be the first concern of every minister and of every congregation.”⁷¹ Unfortunately, he discovered that only a small number of professional church musicians put much stock in hymn-singing, considering it more of a nuisance than an opportunity to join hearts and voices in musical praise. He deplored their general disinterest in religion and found the “missionary spirit . . . entirely lacking.”⁷² Among his contemporaries, he experienced more of the same; upon writing to many prominent composers for musical contributions to the 1905 *Methodist Hymnal*, (of which Lutkin was co-editor), Arthur Foote (1853-1937) replied with the comment that he “would rather write an overture than a hymn tune.” It is not clear whether Foote considered hymn-writing to be an unworthy task or if he simply found it more difficult to compose a quality hymn tune than an overture. In any case, his refusal to participate was one of the few responses that Lutkin received; most of the other composers simply ignored the request.⁷³

⁶⁹ Lutkin, “Hymns and Public Worship,” 97.

⁷⁰ Lutkin, “Music and Religious Inspiration,” 303.

⁷¹ Lutkin, *Hymn-singing and Hymn-playing*, 5-6.

⁷² Lutkin, “Hymns and Public Worship,” 104.

⁷³ Kennel, 190-191.

As stated in Chapter One, Lutkin considered hymns as literary forms first, with the music taking a secondary role. This ordering makes sense in the context of his overall philosophy of church music; the words express the theological truths of religion and therefore take priority, and the music is carefully matched with the text so as to produce a meaningful, emotionally evocative result. Lutkin states, in *Hymn-singing and Hymn-playing*: “If a hymn is sung for the mere pleasure that the tune gives as music the whole object of hymn-singing is frustrated. If the tune does not respond to the inner meaning of the hymn, it is a misfit and a failure.”⁷⁴ One must be aware, however, that although the tune plays a secondary role to the text, it has the extraordinary power to swiftly destroy even the most poetically-written hymn. Lutkin included this warning in the first of his Hale Lectures on hymn tunes: “As far as the general public is concerned the tune holds indisputably the supremacy. Many a hymn of mediocre merit has been sung into fame and widespread use through the compelling power of the tune, while many a worthy hymn has been unable to survive inadequate musical expression.”⁷⁵ In the case of well-known tune and text associations in such hymns as “Now Thank We All Our God” (*Nun danket alle Gott*), “O Sacred Head, Now Wounded” (*Passion Chorale*), and a number of Christmas hymns, Lutkin realistically acknowledges that the link between musical and literary elements is, at this point in time, too strong to challenge.⁷⁶

One of the surest ways to promote enthusiastic congregational participation is by selecting familiar hymns for the worship service. Lutkin, however, identifies another method by which to encourage and develop strong congregational singing: clearly

⁷⁴ Lutkin, *Hymn-singing and Hymn-playing*, 7.

⁷⁵ Lutkin, “Hymn Tunes,” 1.

⁷⁶ Lutkin, *Hymn-singing and Hymn-playing*, 8.

defining and possibly decreasing the role of the church choir. He explains his stance in the following quotation:

A choir . . . is to lead the communal vocal worship of the congregation. When this happens, well and good, but in many quarters the development of a good chorus choir tends to lassitude and indifference in congregational singing. The better the choir performs, the more the feeling grows that it is the business of the choir to do all the singing and that mass participation is neither needed nor wanted. Unless this tendency is vigorously combated it will soon become a fixed attitude.⁷⁷

Lutkin recognized the potential negative effects of an ill-trained church choir, and strove to stop choirmasters from allowing their singers to overpower or stifle the participation of congregation members.

Lutkin was steadfast in his resolve to hold congregations accountable for their responsibilities in the worship service. He once remarked, “It is much easier to worship vicariously through minister and choir than to arouse ourselves to a full consciousness of our intimate relations to a Supreme Being who holds our destinies in his hands.”⁷⁸ This message is quite sobering for those who proclaim themselves followers of the Christian faith. Lutkin considered worship as “the most unselfish and noblest function of the human soul,” and to waste the opportunity to participate in this highest act of praise through music was a matter so serious that he continually fought for its betterment throughout his lifetime.⁷⁹ The practical methods by which he attempted to improve hymn-singing included holding hymn festivals in churches across the country and

⁷⁷ Lutkin, “Hymns and Public Worship,” 106.

⁷⁸ *Ibid.*, 114.

⁷⁹ Lutkin, *Hymn-singing and Hymn-playing*, 14.

suggesting to choirmasters that they hold congregational rehearsals before worship services in order to introduce new hymns.⁸⁰

Lutkin took pride in the tradition of hymnody that had been handed down through the Anglican Church, and part of his church music philosophy relates to the proper usage of hymns and hymn tunes – specifically, those from the Anglican Church. In his Hale Lecture “Hymn Tunes,” he traces the evolution of hymnody from its origins in plainchant through the Reformation-era chorales of Martin Luther, the development of English hymn tunes, and “modern” examples of English and American tunes and composers.⁸¹ The historical account is generally fair and factual, despite the fact that Lutkin blatantly argues for the superiority of the Protestant Episcopal Church in America with regard to its hymnals, its position as a musical model to other Christian churches, and its responsibility in the ongoing development of church music in the United States.⁸² In Lutkin’s opinion, the Anglican Church’s musical contribution to all other English-speaking churches throughout the world bears much importance, as described in the following quote:

The standards of the Church of England and the Protestant Episcopal Church of America have become the accepted standards of the sectarian churches of this country. These latter churches have not succeeded in developing music or musicians of their own. By practical experience they have discovered that the Gospel hymn tune and the cheap and showy anthem have no real wearing qualities, and they have turned to our large repertory of church music to supply their needs. It would be sad . . . if we should turn about face and adopt methods which they are rapidly discarding.⁸³

⁸⁰ Kennel, 152-153.

⁸¹ Lutkin, “Hymn Tunes,” 4-47.

⁸² *Ibid.*, 3.

⁸³ Lutkin, *Music as an Aid to Religion*, 10.

In his discussion, Lutkin makes a momentary concession to the chorales of the Lutheran Church, but quickly reverts to another statement of praise for the Anglican Church: “their [Anglican hymn tunes’] only rivals are the Lutheran chorales, but Lutheran hymnody is a thing of the past while the Anglican Church is to-day at its fullest and ripest period of musical expression [*sic*].”⁸⁴

Lutkin’s loyalty to the musical traditions of the Anglican Church is clearly a major influence in the formation of his church music philosophy. Of greater significance, however, is the emphasis placed on musical-textual compatibility in hymns, regardless of denominational or geographical origin. In Lutkin’s view, the importance of hymn texts cannot be underestimated; it is in the worshipful act of corporate hymn-singing that the essence of religious thought is expressed in words and the outpouring of sincere emotion is channeled through music.

⁸⁴ Lutkin, “Hymn Tunes,” 3.

CHAPTER THREE
COMPOSITIONAL CHARACTERISTICS OF THE
HYMN TUNE TRANSCRIPTIONS

Overview of Lutkin's Compositional
Output, Style, and Influences

Lutkin's compositional output consists of works for piano, organ, and various string combinations; he also composed piano studies, school and university songs, and over two dozen hymn tunes.¹ However, it has been shown that he was a choral composer above all else, specializing in unaccompanied choral pieces that were often written for performance by the Northwestern University *A Cappella* Choir, of which he was the director from 1906 to 1931. Of all his anthems, only one has maintained lasting popularity over the past several decades, as evidenced by its continued publication and frequent performances in churches, schools, universities, and community choral ensembles: *The Lord Bless You and Keep You* (ca. 1900).² In her dissertation, Kennel identifies four possible reasons for the gradual disuse of Lutkin's choral compositions, including 1) a high level of difficulty; 2) an *a cappella* setting; 3) the length of the work (up to 18 pages) and the resulting implications for required rehearsal time; 4) instances of weak harmonic progressions, particularly at points of modulation.³ Lutkin, himself, was the first to recognize the inherent flaws in his music, choral or otherwise. In a 1918 article he stated of himself:

Like most composers, he has two standards – one for other people's music and one for his own. They do not agree, the one being far more exacting

¹ "Published Compositions of Peter Christian Lutkin," in *Lutkin Memorial Issue*, 19-20.

² Lutkin, *The Lord Bless You and Keep You*, (Chicago: Clayton F. Summy, 1900). Reprinted in *Lutkin Memorial Issue*, 22-24.

³ Kennel, 198.

than the other. Somehow or other we cannot judge rightly of the merits or demerits of our own children. He wishes hereby to make public confession of his sin and to add that he does not set himself up as an example of what a composer of church music should be, but as a warning.⁴

Regardless of the modest and self-deprecating composer-model that Lutkin claimed to embody, his repertoire was highly regarded during his lifetime. Waldo Selden Pratt, a contemporary of Lutkin, writes, “Crowning all, [were] his sterling anthems and organ pieces, which grew out of his long service as organist and choirmaster.”⁵ Likewise, H.W. Gray, one of Lutkin’s main publishers, felt that upon his first meeting with the composer in 1895, “he was practically the first prominent American in the music world that I met.” Gray remembered Lutkin’s strong feelings against non-churchgoers who wrote uninspired sacred music, and noted that a lack of religious feeling was never a problem in the compositions of Lutkin, who was “a deeply religious man in the best sense.”⁶

Aside from his choral anthems, Lutkin’s original hymn tunes form the largest part of his compositional output. *The Lutkin Memorial Issue* reports that he composed twenty-five hymn tunes,⁷ while Kennel states that he wrote at least thirty.⁸ Seventeen of these are found in the 1905 *Methodist Hymnal*. Lutkin expressed displeasure at most of his contributions to the hymnal, explaining that the lack of interest from composers such

⁴ Lutkin, “American Church Music,” 7.

⁵ Pratt, 14.

⁶ H.W. Gray, “Dean Lutkin and Church Music,” in *Lutkin Memorial Issue*, 15.

⁷ “Published Compositions of Peter Christian Lutkin,” 19.

⁸ Kennel mentions at least one hymn tune written for the Chicago Diocesan Choir Festival that was probably unpublished and possibly overlooked by the compilers of the *Lutkin Memorial Issue*. She also cites three hymn tunes published posthumously, and five others found only in manuscript form. Kennel, 190, 193.

as Arthur Foote left many gaps that had to be quickly filled by Lutkin himself prior to publication.⁹ Few of Lutkin's hymn tunes figured prominently into the repertoire of any other denomination during his lifetime,¹⁰ and today, though none of his tunes are included in the *Hymnal 1982* of the Episcopal Church, *The United Methodist Hymnal* (1989) and *The Worshiping Church* (1990) both feature all or part of his choral anthem "The Lord Bless You and Keep You."¹¹ In the years immediately preceding his death, Lutkin returned to using pre-existing hymns as a basis for composition in his set of eight *Descants on Familiar Hymns*, published in 1931. Two hymns, "Crown Him with Many Crowns" (*Diademata*) and "Holy, Holy, Holy" (*Nicaea*) appear in both this set of eight compositions and his 1908 *Hymn Tune Transcriptions*.

Lutkin's compositional style is an amalgamation of techniques gleaned from the many musical influences and opportunities for learning that were made available to him throughout his life. His studies with Bargiel in Germany, for example, likely influenced the Romantic style with which he would later compose his *Hymn Tune Transcriptions* for organ.¹² Anglican church music was also of foremost interest to him, as is supported by the recurring themes of Anglican music, hymn tunes, and composers in his writings, as well as the regular programming of literature by his favored composers. One of the earliest examples of church music for which Lutkin displays written appreciation is a

⁹ Ibid, 191.

¹⁰ Ibid., 193.

¹¹ *The United Methodist Hymnal* includes only the "seven-fold amen" in its service music section. *The United Methodist Hymnal: Book of United Methodist Worship* (Nashville: United Methodist Publishing House, 1989).

¹² Bargiel was the half-brother of Clara Schumann. Partly due to this relationship, Bargiel's compositions were strongly influenced by the Romantic-era works of Robert Schumann, as well as of Ludwig van Beethoven. "Concerts, etc.," *The Monthly Musical Record* 5 (August 1875): 118.

1560 collection of choral pieces suitable for various parts of the church service, published by John Day (?1522-1584). Of the pieces, Lutkin writes:

These compositions were in the contrapuntal style, a style which is of far more artistic merit than the ordinary church music of today. Instead of a pleasing melody in the soprano to which the other parts supply agreeable harmonies, the contrapuntal style endeavors to have each voice part of equal importance . . .¹³

In this statement, Lutkin seems to state a preference for contrapuntal works over those in the cantional style, i.e., four-part hymns with the melody in the soprano line. However, it is only in speaking of music sung by the choir that he believes a higher level of difficulty may be attained. There is no question that he considered hymn-singing to be the epitome of musical expression when sung by a congregation.

Lutkin greatly admired the work of his English forbears and contemporaries in the Anglican Church, nurturing a lifelong respect for the English composers John Goss (1800-1880), Henry Smart (1813-1879), Joseph Barnby (1838-1896), John Stainer (1840-1901), Arthur Seymour Sullivan (1842-1900), and Edward Elgar (1857-1934).¹⁴ He felt that after the post-Wesleyan era of English Church music, these particular composers represented “an unbroken chain of fine church composers, men of splendid technical equipment, of reverent attitude toward their work, and of expressive artistic powers.”¹⁵ He held in particular esteem Barnby and Stainer, whose respective compositional characteristics differed considerably from one another, in Lutkin’s opinion. He felt that Barnby endeavored to express himself in a unique, non-traditional manner, producing works of a “sensuous beauty” that are replete with lush chromatic harmonies. Stainer, in

¹³ Lutkin, “Anglican Church Music,” 227.

¹⁴ *Ibid.*, 247-252.

¹⁵ *Ibid.*, 247.

Lutkin's estimation, carried on the tradition of fine sacred choral music handed down by the Wesleys, Goss, and Smart. Lutkin felt that Stainer actually improved upon their example by utilizing more unique words as opposed to the repetition of text, and he held the composer's popular "God So Loved the World" in the highest regard, referring to it as a "simple example of pure religious musical expression."¹⁶

Lutkin was also a supporter of the integration of contemporary music into both sacred and secular musical events, as is evidenced by his membership in the Manuscript Society of Chicago, an organization whose mission was to encourage the composition of and local performance of new music.¹⁷ In his first two years as organist and choirmaster at St. Clement's Episcopal Church (1884-1886), the majority of Lutkin's choral selections were by living composers or those who had died during his lifetime.¹⁸ The *Cappella* Choir of Northwestern University also performed a broad repertoire of music, ranging from the works of Palestrina to those of contemporary composers, including works by Lutkin written expressly for the group.¹⁹ As the organizer of the Chicago North Shore Festival, he made a point to feature works by American composers Frederick Stock (1872-1942), Amy Beach (a.k.a. Mrs. H.H.A. Beach [1867-1944]), Percy Grainger (1882-1961), and George Whitefield Chadwick (1854-1931), who join the list of composers mentioned in Chapter One.²⁰

¹⁶ Ibid., 249.

¹⁷ Kennel, 204.

¹⁸ Ibid., 27.

¹⁹ Ibid., 111.

²⁰ Ibid., 128.

In Lutkin's opinion, American church music lacked the historical legacy of its British counterparts but was making progress toward the formation of a characteristic style in the late nineteenth century and early twentieth century. In his lecture "Anglican Church Music," he cites Dudley Buck (1839-1909) as the "first and almost the only American composer of prominence who wrote especially for the Episcopal Church . . . [standing] more nearly for a distinctive style of American church music than any other composer," but he criticizes Buck's early choral works for being overly emotional and somewhat undignified. In Lutkin's opinion, Horatio Parker represented the highest level of excellence in American church music; his oratorio *Hora Novissima* (1893) earned high acclaim in the United States and England at the time of its publication. According to Lutkin, Parker's inventiveness, uniqueness, and dignity caused his compositions to represent the "high-water mark of American attainments in the field of Church music."²¹ While Lutkin never purported his own works to be of much consequence, his prediction that American sacred music would eventually become a composite of various styles and influences reflects the diversity of his own compositional style.²²

Introduction to the *Hymn Tune Transcriptions*

For reasons not clearly defined, Lutkin's affiliations with keyboard music were chiefly in the capacities of performance and instruction throughout much of his life. Although he apparently preferred to compose *a cappella* choral anthems, he recognized the increasingly independent role of the keyboard in choral music and produced a number of works, including two cantatas, with accompaniments that far surpassed the traditional

²¹ Ibid., 252-254.

²² Ibid., 256.

role of mere vocal support in favor of a newer and more vital presence.²³ His foray into solo piano composition spanned only a short time in the middle of his career, from 1889-1898,²⁴ and his organ works are limited to the three manuscript pieces mentioned in Chapter One and the *Hymn Tune Transcriptions*, published in 1908 by H.W. Gray.

As the only published volume of works for solo organ, the *Hymn Tune Transcriptions* provide the most comprehensive representation of Lutkin's compositional language for the instrument. In contrast with the more general nature of Lutkin's earlier organ works, the *Hymn Tune Transcriptions* were clearly based on hymn tunes and were undoubtedly intended for church services, as evidenced by their ordering in accordance with the church calendar and the written designations for use during Advent, Christmas, Epiphany, Lent, Easter, Ascension, Trinity and General times. Moreover, Lutkin did not utilize any of his own hymn tunes, but instead selected a variety of well-known tunes that would be useful to organists and congregations: *Veni Emmanuel*, *Mendelssohn*, *Dix*, *Heinlein*, *Worgan*, *Diademata*, *Laudes Domini*, *Nicaea*, *Innocents*, and *St. Bees*.²⁵ The simultaneously religious and practical nature of the pieces make the *Hymn Tune Transcriptions* a logical choice for evaluation in the context of the three key areas of Lutkin's church music philosophy: education, emotion, and hymns.

At the time of their 1908 publication, the *Hymn Tune Transcriptions* earned favorable reviews in two consecutive issues of *The New Music Review and Church Music*

²³ Ibid., 199.

²⁴ "Published Compositions of Peter Christian Lutkin," 19.

²⁵ In her discussion of the *Hymn Tune Transcriptions*, Kennel states that there are nine pieces in the collection, but inadvertently omits the piece for Trinity Sunday that is based on the tune *Nicaea*.

Review. The compositions are praised for being both musically pleasing and suitable for use in the church service:

Mr. Lutkin's series of transcriptions, which comprises organ voluntaries on well-known hymn tunes, promises to be very successful, as there is an undoubted demand for hymn-tune voluntaries in the extemporaneous style . . . Mr. Lutkin has demonstrated very fully his ability to provide an interesting collection of pieces.²⁶

This is a series of organ transcriptions of well-known hymn-tunes. The style adopted by Mr. Lutkin is attractive, being really an extemporization on the particular hymn selected. Of the nine numbers published seven are for special seasons of the church and they would be very suitable to close the service on these days.²⁷

The fulfilled need for pieces of this style in the repertoire of the American church organist not only speaks to the timeliness of the publication, but also illustrates Lutkin's keen attunement to trends in church music. This assertion is supported by the fact that each of the tunes appear in what would have been the hymnal likely used at the time of the collection's composition, *The Hymnal, Revised and Enlarged* (1892, 1903 edition).²⁸

Hymn Tunes and Texts in the *Hymn Tune Transcriptions*

The Hymnal's first widespread distribution occurred in 1892, after its adoption by the General Convention of the Protestant Episcopal Church in America. Of the six ensuing editions of the hymnal, Horatio Parker's 1903 version has been selected for the nearness of its publication date to that of the *Hymn Tune Transcriptions* and its inclusion

²⁶ American Guild of Organists, "Organ Transcriptions," *The New Music Review and Church Music Review* 7 (Feb 1908): 186.

²⁷ American Guild of Organists, "Organ Transcriptions," *The New Music Review and Church Music Review* 7 (Mar 1908): 250.

²⁸ The 1916 *Episcopal Hymnal* also includes each of the hymn tunes presented in the collection, with the name of *Worgan* changed to *Easter Hymn*. The Episcopal hymnal currently in use, *Hymnal 1982*, contains all of the hymn tunes except for *Innocents*, and features an alternate text to the tune *St. Bees*.

of all ten hymn texts and corresponding tunes used by Lutkin.²⁹ In all listings of hymn texts taken from *The Hymnal*, the ending “Amen” has been eliminated, as the practice of singing it at the conclusion of hymns has its roots in the nineteenth century and is not part of the original poetry.³⁰ Eight of the nine transcriptions in Lutkin’s collection reference a single hymn tune, while the final transcription utilizes musical material from both *Innocents* and *St. Bees*. Presented below is a description of each hymn’s origin, an illustration of its appearance in *The Hymnal*, the full text of the hymn, and information on each of the former organ students to whom Lutkin dedicated his *Transcriptions*.

No. 1 “Prelude on *Veni Emmanuel* (‘O Come, O Come, Emmanuel’)”

One of the most enduring and recognized Advent hymns in historical and modern usage, *Veni Emmanuel* (also called *Veni, Veni Emmanuel*) opens Lutkin’s collection of well-known hymn tune transcriptions. The tune is based on a plainsong melody dating back to the fifteenth century, while the text has origins in the ninth century. The seven stanzas are paraphrases of the ancient "O Antiphons," verses that are sung during Vespers services from December 17th to 23rd. Below is a facsimile of the hymn in *The Hymnal* (Figure 3.1), followed by its text in the form of poetic stanzas:

²⁹ At least one of the earlier editions of *The Hymnal* contained only hymn texts and no music.

³⁰ Jane Parker Huber, *A Singing Faith* (Philadelphia: Westminster, 1987), 129.

Figure 3.1. “O Come, O Come, Emmanuel,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #45.³¹

To be sung in Union.

The image shows a page of a hymnal with three systems of music. Each system consists of a vocal line on a single treble clef staff and an organ accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/2. The lyrics are printed below the vocal line.

1. O come, O come, Em - man - u - el, And ransom captive Is - ra - el;

ORGAN.

That mourns in lone-ly ex - ile here, Un - til the Son of God, ap - pears.

Harmony.

Re-joice! Re-joice! Em - man - u - el Shall come to thee, O Is - ra - el!

³¹ Horatio Parker, ed., *The Hymnal, Revised and Enlarged* (New York: Novello, Ewer & Co., 1903), 48.

1 O come, O come, Emmanuel,
And ransom captive Israel;
That mourns in lonely exile here,
Until the Son of God appear.

Refrain

Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

2 Oh come, Thou Rod of Jesse, free³²
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory o'er the grave. *Refrain*

3 Oh come, Thou Day-Spring, come and cheer
Our spirits by Thine advent here;
Disperse the gloomy clouds of night
And death's dark shadows put to flight. *Refrain*

4 Oh come, Thou Key of David, come,
And open wide our heavenly home;
Make safe the way that leads on high,
And close the path to misery. *Refrain*

5 Oh come, oh come, Thou Lord of Might!
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty, and awe. *Refrain*³³

Lutkin dedicated his transcription on *Veni Emmanuel* to Louis Norton Dodge, instructor of piano and theory at the Northwestern University School of Music and organist of St. Mark's Episcopal Church in Evanston from 1907 to 1913. The well-rounded church music education that Lutkin so strongly advocated was seemingly part of Dodge's experience, as the choirmaster with whom he worked at St. Mark's commented that "of all St. Mark's organists with whom I have worked, he was the only one that I

³² The word "O" is spelled "Oh" in all other stanzas printed in *The Hymnal*.

³³ Parker, *The Hymnal, Revised and Enlarged*, 48.

ever felt able to sit down with for mutual intercourse on the service itself apart from the music.”³⁴

No. 2 “Prelude on ‘Hark! the Herald Angels Sing’ (*Mendelssohn*)”

The tune of this Christmas hymn was taken from Felix Mendelssohn’s *Festgesang*, composed for the 1840 Gutenberg Festival. Dr. W. H. Cummings, the organist of Waltham Abbey, matched the original eighteenth-century text by Charles Wesley to Mendelssohn’s music and published the hymn in 1856. In order to maintain a strophic presentation, contemporary hymnals usually treat the hymn as though it comprises only three stanzas. In its original form, Wesley’s poem consists of six four-line stanzas, and is printed and numbered as such in *The Hymnal*. The hymn (Figure 3.2) and its text appear below:

³⁴ Robert Holmes was the choirmaster at this time and was also well-acquainted with Lutkin. Robert Holmes, *Reminiscences, Notes, and Records of St. Mark’s Parish, Evanston, Illinois* (Evanston, IL: n.p., 1918), 104-106, <http://www.archive.org/details/reminiscencesnot00holm> (accessed October 6, 2009).

Figure 3.2. “Hark! the Herald Angels Sing,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #51.³⁵

1. Hark! the her - ald an - gels sing . . . Glo - ry to the

new - born King; Peace on earth, and mer - cy mild, . . .

God and sin - ners re - con - ciled! 2. Joy - ful, all ye

na - tions, rise, . . . Join the tri - umph of the skies;

³⁵ Parker, *The Hymnal, Revised and Enlarged*, 56-57.

With th'an-gel - ic host pro-claim, Christ is born in Beth - le - hem.!

REFRAIN, after each Stanza.

Hark! the her-ald an - gels sing Glo - ry to the new-born King. A - men.

1 Hark! the herald angels sing,
 Glory to the newborn King;
 Peace on earth, and mercy mild,
 God and sinners reconciled!

2 Joyful, all ye nations rise,
 Join the triumph of the skies;
 With th'angelic host proclaim,
 Christ is born in Bethlehem!

Refrain

Hark! the herald angels sing,
 Glory to the newborn King!

3 Christ, by highest heaven adored;
 Christ, the everlasting Lord;
 Late in time behold Him come,
 Offspring of the Virgin's womb.

4 Veiled in flesh the Godhead see;
 Hail the Incarnate Deity,
 Pleased as Man with man to dwell,
 Jesus, our Emmanuel! *Refrain*

- 5 Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
- 6 Risen with healing in His wings,
Light and life to all He brings,
Hail, the Sun of Righteousness!
Hail, the heaven-born Prince of Peace! *Refrain*³⁶

Of the nine pieces in this collection, “Prelude on ‘Hark! the Herald Angels Sing’” is the only one that was first published in 1907, as well as the only transcription referred to by its common title rather than its tune name. Lutkin dedicated this transcription to Elias Arnold Bredin, an instructor of music at the University of Wisconsin³⁷ who later became Dean of the School of Fine Arts and professor of organ and music theory at Washburn University in Topeka, Kansas.³⁸

No. 3 “Prelude on *Dix* (‘As with Gladness Men of Old’)”

Dix is named for the poet of “As with Gladness Men of Old,” William Chatterton Dix (1837-1898). Dix penned the poem around 1860, and it appeared in that year’s Anglican publication *Hymns Ancient & Modern*, followed by inclusion in the Episcopal hymnal in 1871. The tune was written by Conrad Kocher (1786-1872) and originally intended for use with a German chorale. However, William Henry Monk (1823-1889) shortened and harmonized the tune for its 1860 appearance in *Hymns Ancient & Modern*,

³⁶ Ibid.

³⁷ Kennel, 187.

³⁸ Washburn College, *The Kaw*, Yr. 1919 (Topeka, KS: Washburn College, 1919), 13, http://www.archive.org/details/kaw__1919wash (accessed October 5, 2009).

and it was his version that Lutkin used as a basis for his transcription.³⁹ The music (Figure 3.3) and text of this Epiphany hymn appear thus in *The Hymnal*:

Figure 3.3. “As with Gladness Men of Old,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #65.⁴⁰

1 As with glad-ness men of old Did the guid-ing star be-hold,
As with joy they hailed its light. Lead-ing on-ward, beam-ing bright:
So, most gracious Lord, may we Ev-er-more be led to Thee A men

1 As with gladness men of old
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright;
So, most gracious Lord, may we
Evermore be led to Thee.

³⁹ Raymond F. Glover, ed., *The Hymnal 1982 Companion, Vol. Three A, Hymns 1 to 384*, (New York: The Church Hymnal Corporation, 1994), 249.

⁴⁰ Parker, *The Hymnal, Revised and Enlarged*, 76.

- 2 As with joyful steps they sped
To that lowly manger bed;
There to bend the knee before
Him Whom heaven and earth adore;
So may we with willing feet
Ever seek the mercy-seat.
- 3 As they offered gifts most rare
At that manger rude and bare;
So may we with holy joy,
Pure and free from sin's alloy,
All our costliest treasures bring,
Christ! to Thee, our heavenly King.
- 4 Holy Jesus! every day
Keep us in the narrow way;
And, when earthly things are past,
Bring our ransomed souls at last
Where they need no star to guide,
Where no clouds Thy glory hide.
- 5 In the heavenly country bright,
Need they no created light;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down,
There for ever may we sing
Alleluias to our King.⁴¹

Lutkin dedicated this transcription to Charles J. Haake, professor of piano at the Northwestern University School of Music and one of its first graduates in music in 1902.

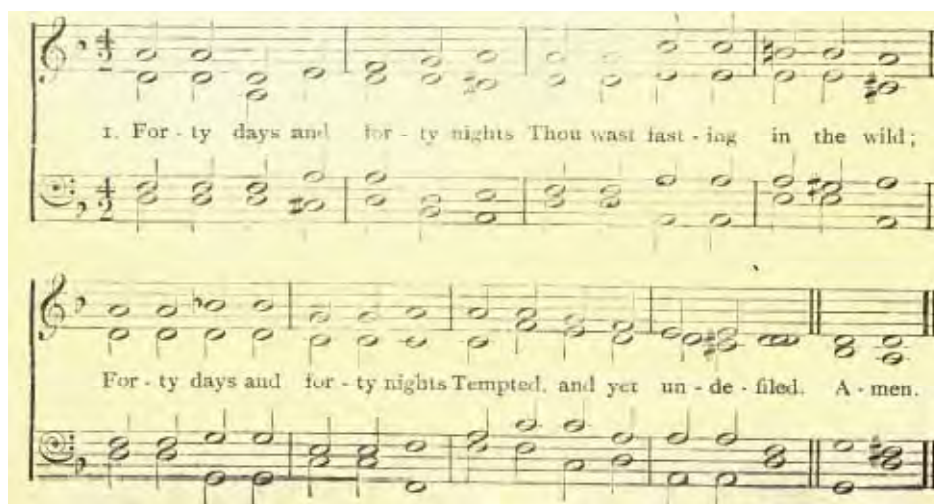
No. 4 “Prelude on *Heinlein* (‘Forty Days and Forty Nights’)”

The name of this hymn tune derives from a questionable attribution to a composer named Heinlein, based upon a 1676 publication that listed the composers’ initials as “M.H.” Although the tune is now generally credited to Martin Herbst (1654-1681) and referred to as *Aus der tiefe not*, the name *Heinlein* is still in use in some hymnals.⁴² The

⁴¹ Ibid.

text “Forty Days and Forty Nights” is the work of George Hunt Smyttan (1822-1870), who submitted the poem to the *The Penny Post* in March of 1856 as “Poetry for Lent.” After the initial matching of text and tune in *Hymns Ancient & Modern* (1861), William Henry Monk made further alterations by eliminating the passing tones, bringing the hymn to its modern form.⁴³ The musical setting (Figure 3.4) and the text appear thus in *The Hymnal*:

Figure 3.4. “Forty Days and Forty Nights,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #79.⁴⁴



1 Forty days and forty nights
 Thou wast fasting in the wild;
 Forty days and forty nights
 Tempted, and yet undefiled.

⁴² Peter J. Gomes et al., ed., *The Harvard University Hymn Book*, 4th ed. (Cambridge, MA: Harvard University Press, 2007), 465.

⁴³ Nigel Day, “Forty Days and Forty Nights,” in *Claves Regni, The On-line Magazine of St. Peter’s Church, Nottingham with All Saints*, (St. Peter’s Church, Nottingham), <http://nottinghamchurches.org/hymns/forty.htm> (accessed October 2, 2009).

⁴⁴ Parker, *The Hymnal, Revised and Enlarged*, 88.

- 2 Should not we Thy sorrow share
 And from earthly joys abstain,
 Fasting with unceasing prayer,
 Glad with Thee to suffer pain?
- 3 And if Satan, vexing sore,
 Flesh or spirit should assail,
 Thou, his Vanquisher before,
 Grant we may not faint or fail.
- 4 So shall we have peace divine;
 Holier gladness ours shall be;
 Round us, too, shall angels shine,
 Such as ministered to Thee.
- 5 Keep, oh keep us, Savior dear,
 Ever constant by Thy side;
 That with Thee we may appear
 At the eternal Easter-tide.⁴⁵

The dedication of this piece is to Alfred G. Wathall, the organist and choirmaster of the Church of Our Savior, Chicago⁴⁶ and the first student of the Northwestern University School of Music whose original composition (a suite for strings) appeared on a graduating recital program in 1900.⁴⁷

No. 5 “Prelude on *Worgan* (‘Jesus Christ is Risen Today’)”

The hymn tune “Worgan” is commonly known today as “Easter Hymn,” and is the only surviving tune from *Lyre Davidica, or a Collection of Divine Songs and Hymns, partly newly composed, partly translated from the High German and Latin Hymns; and set to easy and pleasant tunes* (1708). Adaptations from its appearance in the 1749

⁴⁵ Ibid., 88-89.

⁴⁶ Kennel, 187.

⁴⁷ Arthur Herbert Wilde, *Northwestern University: A History, 1855-1905*, Vol. 4 (New York: University Publication Society, 1905), 204, http://books.google.com/books?id=8Li2AAAAIAAJ&dq=arthur+herbert+wilde&source=gbs_navlinks_s (accessed October 13, 2009).

volume *The Compleat Psalmodist* brought the tune to its modern form by the early nineteenth century.⁴⁸ The tune name has been a source of controversy since its misattribution to the English organist, composer, and celebrated performer and improviser John Worgan (1724-1790).⁴⁹ His date of birth immediately clarifies any discrepancy, as the tune appeared in print sixteen years before he was born. There is evidence that musicians and scholars were aware of this spurious assignation to Worgan as early as the late nineteenth century, as illustrated in the following letter to the editor of *Musical News*, published in 1894:

Dr. Pole, quite innocently, has fallen into the common error in attributing the authorship of the “Easter Hymn” to Dr. Worgan. As a matter of fact, the tune appeared in “Lyra Davidica,” dated 1708 . . . there seems to be no more authority in attributing the tune to Henry Carey [(?1687-1743), another individual commonly credited with composing the tune] than to Dr. Worgan.⁵⁰

Nevertheless, the name “Worgan,” along with “Salisbury” and “The Resurrection” continues to be associated with the common first line “Jesus Christ is Risen Today.” In Parker’s version of the *The Hymnal*, the tune is referred to as “Worgan,” with the following music (Figure 3.5) and text:

⁴⁸ LindaJo H. McKim, *The Presbyterian Hymnal Companion* (Louisville, KY: Westminster/John Knox Press, 1993), 104.

⁴⁹ Richard Mackenzie Bacon, “Memoir of the Life and Works of Dr. Worgan,” in *The Quarterly Musical Magazine and Review* 5/17 (1823): 113- 134.

⁵⁰ F.G. Edwards, “To the Editor of *Musical News*,” in *Musical News* 6 (Apr. 1894): 373.

Figure 3.5. “Jesus Christ is Risen Today,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #112.⁵¹

The image displays a four-system musical score for the hymn "Jesus Christ is Risen Today." Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are printed below the vocal line of each system.

System 1: Je - sus Christ is risen to - day, Al - le - lu - ia!

System 2: Our tri - amphant ho - ly day, Al - le - lu - ia!

System 3: Who did once up - on the cross, Al - le - lu - ia!

System 4: Suf - fer to re - deem our loss. Al - le - lu - ia! A - men.

⁵¹ Parker, *The Hymnal, Revised and Enlarged*, 125.

- 1 Jesus Christ is risen today, Alleluia!
Our triumphant holy day, Alleluia!
Who did once upon the cross, Alleluia!
Suffer to redeem our loss. Alleluia!
- 2 Hymns of praise then let us sing Alleluia!
Unto Christ, our heavenly King, Alleluia!
Who endured the cross and grave, Alleluia!
Sinners to redeem and save. Alleluia!
- 3 But the pains which He endured, Alleluia!
Our salvation have procured; Alleluia!
Now above the sky He's King, Alleluia!
Where the angels ever sing Alleluia!
- 4 Sing we to our God above Alleluia!
Praise eternal as His love; Alleluia!
Praise Him, all ye heavenly host, Alleluia!
Father, Son, and Holy Ghost; Alleluia!⁵²

Lutkin dedicated this piece to William E. Zeuch, who at the time was organist of First Congregational Church in Oak Park, Illinois⁵³ and eventually became co-Vice-President of the Skinner Organ Company around 1920.⁵⁴

No. 6 “Prelude on *Diademata* (“Crown Him with Many Crowns”)

In 1868, George Job Elvey composed a tune specifically for the text of “Crown Him with Many Crowns,” written in 1851 by Matthew Bridges (1800-1894). Approximately twenty-five years later, Godfrey Thring supplied additional stanzas to the hymn to replace what some church leaders considered inappropriate in Bridges’ original poem. The intent to keep the two hymns entirely separate was not upheld; a combined version, with only the first stanza of Bridges’ poem remaining, appeared in print in 1882

⁵² Ibid.

⁵³ Kennel, 187.

⁵⁴ Whitney, *All the Stops*, 17.

and was subsequently entered into 1892's *The Hymnal*, with credit given only to Bridges.

This text-tune pairing has remained unchanged in the Episcopal tradition since that time.⁵⁵ The music (Figure 3.6) and text are presented thus in *The Hymnal*:

Figure 3.6. "Crown Him with Many Crowns," *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #374.⁵⁶

The image displays a four-staff musical score for the hymn "Crown Him with Many Crowns." Each staff consists of a treble and bass clef line. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are printed below the notes. The first staff begins with a treble clef and a key signature of three sharps. The lyrics for the first staff are: "1. Crown Him with ma - ny crowns, The Lamb up - on His throne". The second staff continues with: "Hark | how the heavenly anthem drowns All mu - sic but its own". The third staff continues with: "A - wake, my soul, and sing Of Him Who died for thee,". The fourth and final staff concludes with: "And hail Him as thy matchless King Thro' all e - ter - ni - ty. A-men." The score ends with a double bar line and repeat dots.

⁵⁵ Glover, *The Hymnal 1982 Companion, Vol. Three B*, 929-931.

⁵⁶ Parker, *The Hymnal, Revised and Enlarged*, 387.

- 1 Crown him with many crowns,
 The Lamb upon his throne.
 Hark! How the heavenly anthem drowns
 All music but its own:
 Awake, my soul, and sing
 Of Him Who died for thee,
 And hail Him as thy matchless King
 Thro' all eternity.
- 2 Crown him the Son of God
 Before the worlds began,
 And ye, who tread where He hath trod,
 Crown him the Son of Man;
 Who every grief hath known
 That wrings the human breast,
 And takes and bears them for His own,
 That all in Him may rest.
- 3 Crown Him the Lord of life,
 Who triumphed o'er the grave,
 And rose victorious in the strife
 For those He came to save;
 His glories now we sing
 Who died, and rose on high,
 Who died, eternal life to bring,
 And lives that death may die.
- 4 Crown Him of lords the Lord,
 Who over all doth reign,
 Who once on earth, the Incarnate Word,
 For ransomed sinners slain,
 Now lives in realms of light,
 Where saints with angels sing
 Their songs before Him day and night,
 Their God, Redeemer, King.
- 5 Crown Him the Lord of Heaven,
 Enthroned in worlds above,
 Crown Him the King, to Whom is given
 The wondrous name of Love.
 Crown Him with many crowns,
 As thrones before Him fall,
 Crown Him, ye kings, with many crowns,
 For He is King of all.⁵⁷

⁵⁷ Ibid.

Lutkin dedicated this piece to Mary Porter Pratt, a 1904 graduate of Northwestern University and the organist of the Congregational Church in Winnetka, Illinois.⁵⁸

No. 7 “Prelude on *Nicaea* (‘Holy, Holy, Holy’)”

The composer of *Nicaea*, John B. Dykes, wrote the music specifically for an existing text by Reginald Heber (1783-1826). The text and tune first appeared together in *Hymns Ancient & Modern* (1861),⁵⁹ garnering a spot of such recognition and veneration among all Victorian-era hymns that it was regarded by theologian and church musician Erik Routley (1917-1982) as Dykes’ “one piece of perfection.”⁶⁰ The following stanzas and musical setting (Figure 3.7) appear in *The Hymnal*:

- 1 Holy, Holy, Holy! Lord God Almighty!
 Early in the morning our song shall rise to Thee:
 Holy, Holy, Holy! merciful and mighty!
 God in Three Persons, blessed Trinity.

- 2 Holy, Holy, Holy! All the saints adore Thee,
 Casting down their golden crowns around the glassy sea;
 Cherubim and seraphim falling down before Thee,
 Which wert, and art, and evermore shalt be.

- 3 Holy, Holy, Holy! though the darkness hide thee,
 Though the eye of sinful man Thy glory may not see,
 Only Thou art holy; there is none beside Thee,
 Perfect in power, in love, and purity.

- 4 Holy, Holy, Holy! Lord God Almighty!
 All Thy works shall praise Thy Name, in earth, and sky, and sea:
 Holy, Holy, Holy! merciful and mighty!
 God in Three Persons, blessed Trinity!⁶¹

⁵⁸ Kennel, 187-188.

⁵⁹ Glover, *The Hymnal 1982 Companion, Vol. Three A*, 667-670.

⁶⁰ *Ibid.*, 670.

⁶¹ Parker, *The Hymnal, Revised and Enlarged*, 395.

Figure 3.7. “Holy, Holy, Holy!” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #383.⁶²

1. Ho - ly, Ho - ly, Ho - ly!.. Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to Thee:

Ho - ly, Ho - ly, Ho - ly!.. mer - ci - ful and might - y!

God in Three Per - sons, bless - ed Trin - i - ty. A - men.

Lutkin dedicated this transcription for Trinitytide to John Gordon Seely, who composed several of his own works for solo organ.

⁶² Ibid.

No. 8 “Prelude on *Laudes Domini* (‘When Morning Gilds the Sky’)”

For this hymn, Englishman Edward Caswall produced two translations of the early nineteenth-century German text “Beim frühen Morgenlicht,” authorship unknown, in 1854 and 1858. Although the paraphrase by Robert Seymour Bridges (1844-1930) is featured in many modern hymnals, it is an altered version of Caswall’s 1858 translation that is found in the *The Hymnal* (1892).⁶³ One of the composers Lutkin admired most, Joseph Barnby, composed the music to this text for the 1868 Appendix to *Hymns Ancient & Modern*, the first edition.⁶⁴ The usage of “Sky” in Lutkin’s parenthetical subtitle as compared to “skies” in the hymn is inexplicable; in all located editions of *The Hymnal* (1892) the text reads “skies,” as do all editions published through 1904 of the Anglican hymnal *Hymns Ancient & Modern*. The following text and music (Figure 3.8) appear in the 1903 edition of *The Hymnal*:

- 1 When morning gilds the skies,
 My heart awaking cries,
 May Jesus Christ be praised!
 Alike at work and prayer,
 To Jesus I repair;
 May Jesus Christ be praised!

- 2 Whene’er the sweet church bell
 Peals over hill and dell,
 May Jesus Christ be praised!
 Oh, hark to what it sings,
 As joyously it rings,
 May Jesus Christ be praised!

- 3 My tongue shall never tire
 Of chanting with the choir,
 May Jesus Christ be praised!
 This song of sacred joy,
 It never seems to cloy,

⁶³ Glover, *The Hymnal 1982 Companion, Vol. Three B*, 799.

⁶⁴ *Ibid.*, 801.

May Jesus Christ be praised!

- 4 When sleep her balm denies,
 My silent spirit sighs,
 May Jesus Christ be praised!
 When evil thoughts molest,
 With this I shield my breast,
 May Jesus Christ be praised!
- 5 Does sadness fill my mind?
 A solace here I find,
 May Jesus Christ be praised!
 Or fades my earthly bliss?
 My comfort still is this,
 May Jesus Christ be praised!
- 6 The night becomes as day,
 When from the heart we say,
 May Jesus Christ be praised!
 The powers of darkness fear,
 When this sweet chant they hear,
 May Jesus Christ be praised!
- 7 In heaven's eternal bliss
 The loveliest strain is this,
 May Jesus Christ be praised!
 Let earth, and sea, and sky
 From depth to height reply,
 May Jesus Christ be praised!
- 8 By this, while life is mine,
 My canticle divine,
 May Jesus Christ be praised!
 Be this the eternal song
 Through ages all along,
 May Jesus Christ be praised!⁶⁵

⁶⁵ Horatio Parker, ed., *The Hymnal, Revised and Enlarged*, 453.

Figure 3.8. “When Morning Gilds the Skies,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #445.⁶⁶

The image shows a three-system musical score for the hymn "When Morning Gilds the Skies." Each system consists of a vocal line and a piano accompaniment line. The music is in 4/2 time and G major. The lyrics are: "1. When morn-ing gilds the skies, . . . My heart a - wa - king cries, . . . May Je - sus Christ be praised! A - like at work and prayer . . . To Je - sus I re - pair; . . . May Je - sus Christ be praised! A-men." The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

“Prelude on *Laudes Domini*” is dedicated to Curtis A. Barry, the instructor of organ at the Northwestern University School of Music and the organist of First Presbyterian Church in Evanston. Barry also assumed directorship of the Ravenswood Musical Club after Lutkin resigned in 1905.⁶⁷

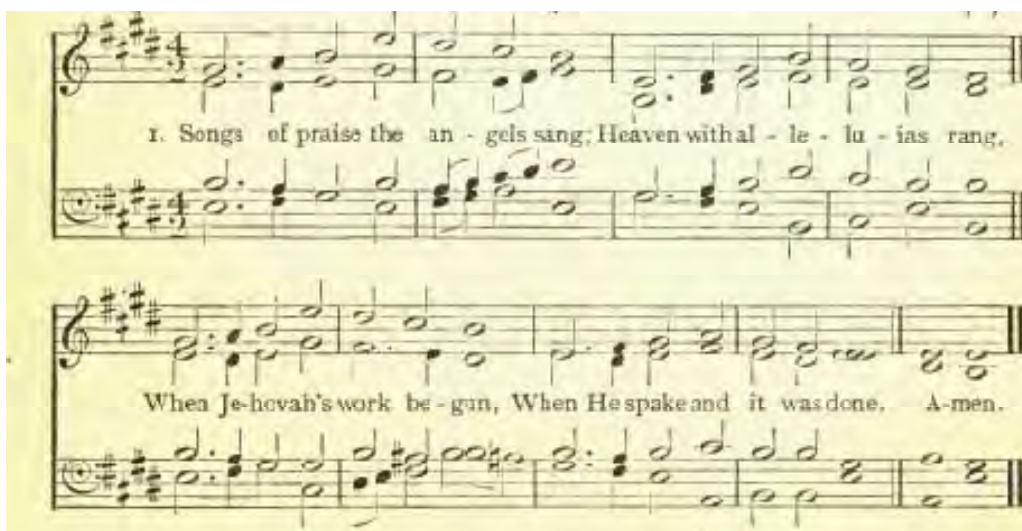
⁶⁶ Ibid.

⁶⁷ Kennel, 188.

No. 9 “March on *Innocents* (‘Songs of Praise the Angels Sang’) and
St. Bees (‘Jesus, Name of Wondrous Love’)”

Derived from a 13th-century French melody, the hymn tune *Innocents* is generally ascribed to George Frederic Handel (1728). Either unaware or dubious of this attribution, Lutkin instead indicates “Anon.” on the score. *Innocents* has remained in Episcopal hymnody through the publication of *The Hymnal 1940*, but it is the only hymn tune featured in this collection that is not included in the *Hymnal 1982*. The author of Lutkin’s chosen text, “Songs of Praise the Angels Sang” (1819), is the prolific hymn writer James Montgomery (1771-1854). The musical setting (Figure 3.9) and text appear thus in *The Hymnal*:

Figure 3.9 “Songs of Praise the Angels Sang,” *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #476.⁶⁸



⁶⁸ Horatio Parker, ed., *The Hymnal, Revised and Enlarged*, 485.

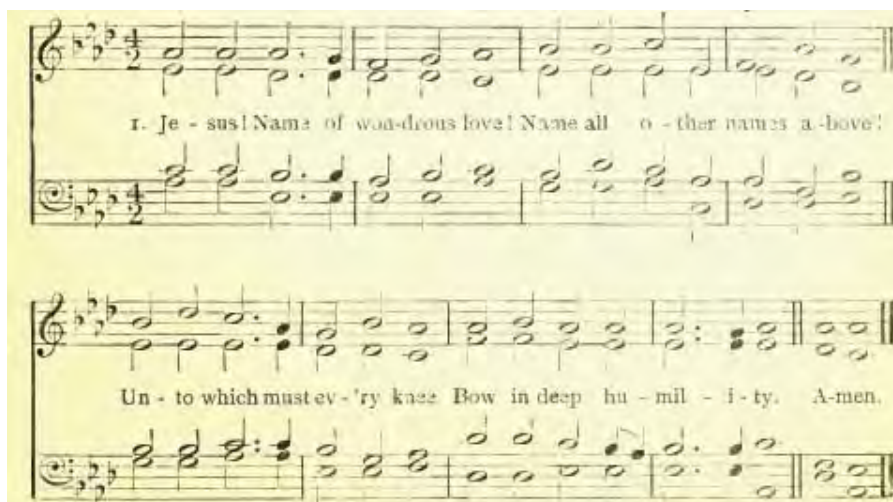
- 1 Songs of praise the angels sang;
Heaven with alleluias rang,
When Jehovah's work begun,
When He spake and it was done.
- 2 Songs of praise awoke the morn,
When the Prince of Peace was born;
Songs of praise arose, when He
Captive led captivity.
- 3 Heaven and earth must pass away;
Songs of praise shall crown that day;
God will make new heavens and earth;
Songs of praise shall hail their birth.
- 4 And shall man alone be dumb,
Till that glorious kingdom come?
No; the Church delights to raise
Psalms, and hymns, and songs of praise.
- 5 Saints below, with heart and voice,
Still in songs of praise rejoice;
Learning here, by faith and love,
Songs of praise to sing above.
- 6 Borne upon their latest breath,
Songs of praise shall conquer death;
Then, amidst eternal joy,
Songs of praise their powers employ.⁶⁹

St. Bees is the second tune by John B. Dykes that appears in Lutkin's collection. Composed sometime before 1862, it first appeared in Chope's *Congregational Hymn and Tune Book* (1857). Lutkin lists as the title "Jesus, Name of Wondrous Love," indicating that he composed this piece with William Walsham How's poem in mind. By 1875, in Britain, this initial text association was supplanted by William Cowper's poem, "Hark, my soul, it is the Lord."⁷⁰ The music (Figure 3.10) and text appear thus in *The Hymnal*:

⁶⁹ Ibid.

⁷⁰ Raymond F. Glover, ed., *The Hymnal 1982 Companion, Volume Three B, Hymns 385-720*. (New York: The Church Hymnal Corporation, 1994), 880.

Figure 3.10. "Jesus! Name of Wondrous Love," *The Hymnal, Revised and Enlarged* (1892, 1903 ed.) #149.⁷¹



- 1 Jesus! Name of wondrous love!
Name all other names above!
Unto which must ev'ry knee
Bow in deep humility.
- 2 Jesus! Name decreed of old,
To the maiden mother told,
Kneeling in her lowly cell,
By the angel Gabriel.
- 3 Jesus! Name of priceless worth
To the fallen sons of earth,
For the promise that it gave,
"Jesus shall His people save."
- 4 Jesus! Name of mercy mild,
Given to the holy Child,
When the cup of human woe
First He tasted here below.
- 5 Jesus! only Name that's given
Under all the mighty heaven,
Whereby man, to sin enslaved,
Burst his fetters, and is saved.

⁷¹ Horatio Parker, ed., *The Hymnal, Revised and Enlarged*, 163.

6 Jesus! Name of wondrous love!
 Human Name of God above;
 Pleading only this we flee,
 Helpless, O our God, to Thee.⁷²

Any pairing or medley of musical compositions relies upon a certain level of commonality between the selected pieces in order to achieve a cohesive whole. Lutkin's selection of these two specific hymns demonstrates his attention to their shared musical and textual characteristics. Speaking first from a strictly musical perspective, the two hymn tunes share a number of similarities: both are in $\frac{4}{4}$ time, both are eight measures long and divisible into four two-measure phrases, and the melody of each is limited to half, quarter, dotted quarter, and single eighth-note values. The pattern created by cadences that occur at the ends of phrases are also closely related; *St. Bees* follows a I-V-vi-I construct, while *Innocents* is framed by I-V-V-I. This slight difference in harmonic interest is somewhat balanced by the greater number of passing tones in the lower three voices of *Innocents*, compared to the single occurrence of passing tones in the penultimate measure of *St. Bees*.

Both texts have a trochaic metrical foot, or "consisting of an accented syllable followed by an unaccented one."⁷³ As indicated in the hymnal, the meter of both hymns is 7.7.7.7, making the texts interchangeable and the pairing in Lutkin's "March" even more logical. That "Songs of Praise the Angels Sang" is a hymn of praise is self-evident by the title; that it is also doctrinal becomes clear upon reading its stanzas. The first two stanzas give the impression of a narrative style, while the emphasis on the Holy Trinity in

⁷² Ibid.

⁷³ Myron K. Sauder, *Handbook for a Collection of Spiritual Hymns Adapted to the Various Kinds of Christian Worship and Especially Collected for the Use of the Old Order River Brethren*, revised ed. (Paradise, PA: Paradise Publications, 2003), 6.

the final stanza hearkens back to the nineteenth-century tradition of ending hymns with a doxological (Trinitarian) statement.⁷⁴ The generality of “Songs of Praise the Angels Sang” finds its complement in “Jesus, Name of Wondrous Love,” a poem whose stanzas each state and expound upon a different facet of the name “Jesus.” However, the two hymns are similar in that they both state that everlasting life is attained through belief in Jesus Christ.

Lutkin dedicated this piece to Herbert S. Hyde, who graduated from Northwestern University in 1910 and continued his studies with such major figures as Joseph Bonnet at Saint Eustache and Charles-Marie Widor at Saint Sulpice.⁷⁵ With assistance from Bonnet and Widor, Hyde designed the 1921-1922 Skinner organ that was installed in St. Luke’s Episcopal Church, Evanston, where he served as organist and choirmaster from 1920 to 1946.⁷⁶ The most obvious differences between “March on *Innocents* and *St. Bees*” and the other pieces in Lutkin’s collection is the title of “March” in place of “Prelude” and the usage of two hymn tunes as a compositional basis. However, Lutkin’s compositional techniques do not differ greatly from those already identified in his other works. As the final transcription in the collection, this piece serves its purpose as an all-encompassing conclusion to the volume.

⁷⁴ Harry Eskew and Hugh T. McElrath, *Sing with Understanding*, 2nd ed., revised and expanded (Nashville, TN: Church Street Press, 1995), 65.

⁷⁵ Hyde’s middle initial is listed as “E.” in: Byron D. Stokes, “Significant Sigs,” in *The Sigma Chi Quarterly: A Journal of College and Fraternity Life and Literature Devoted to the Interests of the Sigma Chi Fraternity* 38/3 (May 1919), 349. http://books.google.com/books?id=nQ4TAAAIAAJ&dq=significant+sigs+sigma+chi+quarterly&source=gbs_navlinks_s (accessed October 6, 2009).

⁷⁶ “Music: The Organ,” St. Luke’s Episcopal Church, Evanston, IL, http://www.stlukesevanston.org/6_music/6_5_organ.html (accessed October 6, 2009).

Conclusions

As the 1908 reviews of the *Hymn Tune Transcriptions* indicate, there was a felt need for organ works of a particular compositional style and level of accessibility that were based on recognizable hymn tunes. Lutkin, who had not previously composed any hymn-based organ works, filled this void with a collection of pieces that struck a balance between function and form in the context of the worship service. The next chapter features a full exploration of the methods used as he incorporated various elements of the hymns' poetry and music in order to present his own interpretation of the specific religious concepts embodied in each hymn tune and text. Supporting the notion of an alignment between compositional aspects of the *Hymn Tune Transcriptions* with the core values of Lutkin's church music philosophy, several representative musical examples will illustrate relationships with the major topics of education, emotion, and hymns.

CHAPTER FOUR
PHILOSOPHICAL-COMPOSITIONAL RELATIONSHIPS
IN THE *HYMN TUNE TRANSCRIPTIONS*

Introduction

Each of the pieces in the *Hymn Tune Transcriptions* is written for performance on three manuals, though each can be performed on a two-manual organ with combination action with little change to the overall effect. The transcriptions range from three to six pages in length, are sectional in form, and are at a difficulty level appropriate to the experienced church organist. Potential challenges include lengthy excerpts of linear pedal work, quick and frequent manual changes, highly chromatic manual passages, the need for “thumbing-down” (i.e., playing with the thumb on a lower manual while the rest of the hand continues to play on an upper manual), and widely spaced chords that may necessitate revoicing between hands or the omitting of chord members. In addition, Lutkin does not provide numerous fingerings, pedal markings, or consistent registration indications. At times he notates dynamic markings, only, leaving to the performer the appropriate combination of stops to achieve the intended sound or volume. Elsewhere, he lists the desired type of stop, such as “8 ft. reeds,” but does not specify exactly which reed to use. The most detailed registrations are provided in solo sections, where he frequently lists the specific stop the organist should utilize.¹ However, these potential challenges are balanced by the moderate length of the pieces, the insertion of easy, straightforward passages, and very few truly virtuosic passages.

¹ An exhaustive survey of all the stops indicated in the score produce a list that reflects the style of organ common to the late-Romantic era, replete with principal, flute, string, and imitative reed stops. It is worthwhile to mention that in no instance does Lutkin call for a mixture, mutation, or any other stop higher than 4', though the absence of certain stops in the score cannot be considered proof that Lutkin expressly avoided them.

All nine pieces are composed of several discernible sections linked by brief interludes. To signal these formal changes, Lutkin indicates a different registration or change in dynamic level, alters the tempo, changes key, and/or introduces a new musical idea or style. The sectional construction of the *Transcriptions* is reflective of the multiple stanzas of each hymn, a fact that points to Lutkin's possible intent to interpret the hymns in a formally literal way. Many of the pieces also share a similar overall shape by beginning simply and softly, increasing in activity, texture, and/or dynamic level as the piece progresses, and concluding softly and slowly. The four settings that do not follow this general scheme are "Prelude on *Worgan* ('Jesus Christ is Risen Today')," "Prelude on *Diademata* ('Crown Him with Many Crowns')," "Prelude on *Nicaea* ('Holy, Holy, Holy')," and "March on *Innocents* ('Songs of Praise the Angels Sang') and *St. Bees* ('Jesus, Name of Wondrous Love')." This is most likely attributable to the joyousness of the festival days for which the hymn transcriptions were intended, as well as the thematic content of the associated hymn text.

The relative accessibility of Lutkin's *Hymn Tune Transcriptions* and the combination of simplicity and complexity speak to its potential educational value to church organists as an addition to their repertoire. In the aim toward providing the congregation with a musical composition that has educational, emotional, and religious value, Lutkin ensures through his compositional style that the organist will simultaneously experience personal growth as a performer and interpreter of musical and extra-musical elements. Although Kennel states that "these transcriptions cannot be considered creative or daring,"² the discussion of the works in conjunction with Lutkin's

² Kennel, 188.

church music philosophy unveils numerous relationships that speak to the creativity and mindfulness with which he composed each of his *Hymn Tune Transcriptions*.

Educative Aspects of the *Hymn Tune Transcriptions*

In the initial discussion of education as a key tenet of Lutkin's church music philosophy, those individuals in need of teaching fall into three categories: congregation, musicians, and clergy. In the philosophical-compositional discussion of the *Hymn Tune Transcriptions*, the three groups are reduced to two: the congregation who hears the *Transcriptions* and the organist who chooses to play them.

As a prelude to a worship service, each piece serves the purpose of introducing to the congregation the hymn on which it is based, expounding upon that hymn in a variety of musical styles, and aiding in the overall unification of the elements of the service. The latter point is obviously most effective when the remainder of the service is well planned and the selected transcription is appropriate to the theme and hymn selection. Assuming that these factors are present, Lutkin aids in the goal of unification by beginning and ending each hymn transcription in the same key as it is presented in *The Hymnal* (1892). This detail gains significance when one considers the frequent key changes that Lutkin employs in all but one of the *Hymn Tune Transcriptions*.³ In all eight other pieces, he changes key up to three times. His compositional decision to end each piece in the original key of the hymn proves particularly useful in cases where a smooth musical transition would be beneficial, such as when the opening hymn immediately follows the prelude.

³ No. 4 "Prelude on *Heinlein* ('Forty Days and Forty Nights')" is written in D minor and is the only transcription that does not change key. The piece does, however, end with a Picardy third.

As a clear reminder to the congregation of the hymn tune basis of each composition, Lutkin is careful to include clear allusions to the hymn at the beginnings and endings of his compositions. The fact that the hymns he chose for the *Hymn Tune Transcriptions* are quite familiar does not deter him from maintaining this important tie between the hymn and the piece that references it. For example, Lutkin creates a clear, straightforward statement of the tune in the first section of “Prelude on *Veni Emmanuel*,” placing the melody in the soprano voice. The accompaniment is written with careful consideration of the melody; when the upper voice is active, the role of the left hand and pedal, as a unit, lies primarily in reinforcing the downbeat of each measure with chords on beats 4 and 1. Likewise, at the ends of phrases the accompaniment immediately fills the gap with moving notes (Example 4.1).

Example 4.1. Lutkin: “Prelude on *Veni Emmanuel*,” mm. 8-22.

The image shows a musical score for "Prelude on *Veni Emmanuel*" by Lutkin, measures 8-22. The score is in G major and 2/4 time. It features a soprano line with a melodic line and a piano accompaniment. The piano part has a steady bass line with chords on the downbeats. The score includes dynamic markings like "mf" and "pizz f", and performance instructions like "Bar with Oboe" and "Of Gamba".

A similar occurrence is found near the beginning of “Prelude on *Worgan*,” where the first statement of the hymn commences in m. 3 in four-part harmony. All voices are

played on the Great at *mf* (no registration indicated), with the melody in the soprano and the occasional leap to the Swell reed for punctuation of the “Alleluia” motive, recalling the opening two measures of the piece (Example 4.2).

Example 4.2. Lutkin: “Prelude on *Worgan*,” mm. 1-18.

The image shows a musical score for organ, titled "Prelude on *Worgan*" by P.C. Lutkin, measures 1 through 18. The score is divided into two systems. The first system covers measures 1 to 9, and the second system covers measures 13 to 18. The score is written for Manual and Pedal parts. The tempo is marked "Allegro moderato." and the key signature is one sharp (F#). The score includes various dynamic markings such as *sw. f*, *dim. e rit.*, *mf*, and *f*. Registration changes are indicated by "sff Reeds" and "Sw. Reed". A change from Great to Pedal ("G to Ped.") is noted at measure 9. The score concludes with a "Piu vivace" marking and a registration change to "G to Ped. Full Sw." at measure 18.

An example of allusion to one motive of the hymn tune occurs at the conclusion of “Prelude on *Dix*”. Lutkin presents the opening five pitches of the hymn tune melody, rhythmically augmented, in alternating voices beginning in m. 95. The indicated dynamic range of *p* to *ppp* over five repetitions of the motive helps to invoke a sense of

quietude and reflection as the congregation is continually reminded of the original hymn tune (Example 4.3).

Example 4.3. Lutkin: “Prelude on *Dix*,” mm. 94-105.

94 98 102

Più lento.

rit. *p* *pp* *ppp rit.*

Likewise, “Prelude on *Laudes Domini*” ends with extremely soft, repeated statements of the first part of the hymn tune, corresponding to the words, “When morning gilds the skies” (Example 4.4).

Example 4.4. Lutkin: “Prelude on *Laudes Domini*,” mm. 127-135.

127 131

rit. *a tempo* *Andante.* *rit.*

ppp *pp* *ppp* *p*

(dolcissimo) *(Clar.)* *(Sw.)* *(trem. off) Sw, St, Diap. & Ael.(Fl.)* *(Sw.) off St. Diap.*

As previously indicated, the overall theme of each transcription differs according to the point in the church year for which it was written. The hymns for the penitential seasons of Advent and Lent that are based on *Veni Emmanuel* and *Heinlein* are of an

appropriately more subdued nature, both in terms of tempo and registration. “Prelude on *Veni Emmanuel*” begins with a tempo marking of *Moderato* and a registration limited to principals, flutes, and strings. “Prelude on *Heinlein*” is the shortest transcription in the collection and also one of the simplest in terms of level of difficulty for the organist. Its slow tempo and quiet registration add to its meditative quality, making it highly suitable for use as a prelude during the somber season of Lent.

By contrast, two of the transcriptions intended for use on specific festival days, “Prelude on *Diademata*” (for the Ascension) and “Prelude on *Nicaea*” (for Trinity Sunday), begin relatively quietly, undergo various musical treatments that do not follow predictable patterns in terms of tempo, dynamics, or registration, and gradually increase in rhythmic activity, musical texture, and dynamic level as they each move toward a grand conclusion, illustrated in Examples 4.5 and 4.6. As these particular Sundays of the church year are typically of a celebratory nature, it follows that Lutkin would compose preludes ending in a like manner to set the mood for worship.

Example 4.5. Lutkin: “Prelude on *Diademata*,” mm. 96-105.

The image displays a musical score for Example 4.5, Lutkin's "Prelude on *Diademata*", measures 96-105. The score is written for piano and organ. It begins at measure 96 and ends at measure 105. The key signature is G major (one sharp) and the time signature is 4/4. The score includes a dynamic marking of *ff* (fortissimo) and a tempo marking of *allargando* (ritardando). The piece concludes with a *poco rit.* (slightly ritardando) marking and a final chord. The score is presented in two systems, with measure numbers 96, 100, and 104 indicated above the staves.

Example 4.6. Lutkin: “Prelude on *Nicaea*,” mm. 86-98.

Lutkin’s belief in the importance of setting the proper atmosphere is further emphasized in his recommendations for church organists, as he states that the organist should assume this responsibility by making “an earnest endeavor to establish a sense of reverence” during the opening organ voluntary.⁴ He also believes that the choice of prelude should specifically relate to other elements of the worship service, either in the form of a secular organ work that evokes the proper spiritual mindset or, more preferably, a work that foreshadows a hymn or choral anthem planned for later in the service. Lutkin placed much emphasis on the unity of components of the worship service, and with the composition of the *Hymn Tune Transcriptions*, he supplied the church music community with examples of voluntaries that would best achieve total thematic and emotional cohesion.

As an educational tool for the organist, the *Hymn Tune Transcriptions* offer a variety of techniques for how to elaborate and improvise upon a hymn tune. For

⁴ Lutkin, *Hymn-singing and Hymn-playing*, 15.

example, Lutkin includes a developmental section in “Prelude on ‘Hark! the Herald Angels Sing’,” that intersperses phrases of the hymn tune in various voices and keys into its surrounding musical material. “Prelude on *Dix*” contains an example of elaborated accompaniment to the hymn tune melody, where the pedal line adds rhythmic interest with its constant activity. In his setting of *Heinlein*, Lutkin displays how experimentation with melodic alteration can affect the mood conveyed by the composition. In this case, a piece of a quiet and searching nature becomes even more mysterious with the slight adjustment of intervallic content to the melody. Lutkin’s “Prelude on *Diademata*” features a fugue based upon the first four discrete pitches (E, G#, C#, B) of the hymn tune in the original key of E major. Due to the potential compositional challenges associated with writing a fugue, Lutkin’s utilization of this technique is particularly useful as it demonstrates how to create an interesting subject from the first four notes of a simple hymn. A final example selected from the many compositional/ improvisational techniques presented in the *Hymn Tune Transcriptions* occurs in “March on *Innocents* and *St. Bees*.” In this composition, Lutkin offers possibilities for effectively uniting two hymn tunes into a single composition. In the opening two measures of the piece, he first introduces the tune of *Innocents* in the left hand, after which the first phrase of *St. Bees* is superimposed in the right hand in the second measure. Lutkin alternately references and expounds upon both hymns in the ensuing sections, ultimately concluding with material based upon the opening motive of *Innocents*.

Religion and Emotion in the *Hymn Tune Transcriptions*

As conveyors of the tripartite relationship between religion, music, and emotion, the nine pieces that comprise the *Hymn Tune Transcriptions* share one musical

commonality that, above all others, signifies the ability to convey feelings incited by both music and text: the presence of text painting. Lutkin's belief that hymns are primarily literary forms underpins the idea that the *Hymn Tune Transcriptions* were intended to elucidate the poetry of the hymns to the same extent that they were composed for the purpose of elaborating on hymn tunes using a variety of musical techniques. The presentation of several representative examples of text painting exemplifies Lutkin's attention to the major themes, images, and words of the hymns used in the *Transcriptions*.

In the congregational singing of hymns, Lutkin suggested assigning some stanzas to only the men or only the women, having the choir sing one stanza, and even including the occasional solo. He felt that this variety of vocal combinations aided in the meaningful expression of the text through the resultant timbre of the voices.⁵ Further, he believed that "as a rule, changes in registration should coincide with changes of sentiment, and should begin and end with a definite phrase or section of the music."⁶ Lutkin's *Hymn Tune Transcriptions* closely reflect this emphasis on textual elucidation through the use of assorted compositional techniques that highlight key phrases and help differentiate between stanzas. He incorporates numerous manual shifts, frequent changes in registration, gradations of dynamics and tempo, and melodic and rhythmic modification throughout the pieces. The ever-changing registrations in the *Hymn Tune Transcriptions* assist in the explication of individual stanzas' themes and imagery, encouraging congregation members to meditate upon the deeper meaning of the hymn by actively listening to its related organ voluntary.

⁵ Lutkin, "Congregational Singing," 92-93.

⁶ Lutkin, "The Organist and Choirmaster," 171.

The second section of “Prelude on *Veni Emmanuel*” provides an example of possible musical-textual association, beginning in m. 38. The downward motion of eighth notes and inconsistent intervallic content within each grouping point toward the images of Satan, hell, and death, which are expressed in the second stanza of the hymn:

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory o'er the grave.

The text of the third and fourth lines is noticeably conveyed through the musical content of mm. 38-44 of the composition; the words “from depths of hell” match perfectly with the lowest passage of the piece, ascending three octaves by the time “Thy people save” would be uttered. Equally well-suited to the text is the eighth-note motion that accompanies “victory o’er the grave,” at which point Lutkin descends to the bottom of the manual, only to rise up again (Example 4.7).

Example 4.7. Lutkin: “Prelude on *Veni Emmanuel*,” mm. 35-44 (text added).

35

From depths of hell Thy

40

peo - - ple save And give them vic-tory o'er - - the grave

Lutkin's "Prelude on 'Hark! the Herald Angels Sing'" also contains a possible correlation between text and music, based upon the relationship between the registration, marked as "Sw. Celeste or Quintadena (Trem. ad lib.)," and the first line of stanza three, "Christ, by highest heaven adored." From a broader perspective, this ethereal-sounding stop combination is appropriate to the themes of heaven and God as presented in stanzas three and four (key words italicized):

Christ, by highest *heaven* adored;
 Christ, the everlasting Lord;
 Late in time behold Him come,
 Offspring of the Virgin's womb.

Veiled in flesh the Godhead see;
 Hail the Incarnate *Deity*,
 Pleas'd as Man with man to dwell,
 Jesus, our Emmanuel!

In addition to its association with the registration, the word "veiled" appears to serve as inspiration for Lutkin's alteration of the melody line in this section. While the overall melodic shape remains intact, he eliminates repeated notes, slightly alters parts of the melody line, and inserts much chromatic motion in the accompaniment, thereby producing a softer, "veiled" version of the normally majestic-sounding hymn.

Another instance of text painting occurs in the same composition, beginning with the third major section of the piece, from mm. 65-82. As previously mentioned, Lutkin presents portions of the hymn tune in a deconstructed fashion, resulting in a half-finished statement of the hymn. The manner in which Lutkin avoids a clear statement of the melody in this section aligns with the vision of Christ as humble, unassuming, and willing to "lay his glory by," as seen in the text to stanza five:

Mild He lays His glory by,
 Born that man no more may die,

Born to raise the sons of earth,
Born to give them second birth.

With the arrival of the fourth major section at m. 83, the piece modulates back to the original key of G Major and returns to the beginning of the hymn tune. Despite several internal modulations, there is a clear, whole statement of the hymn in this section that contrasts with the incomplete statement in the previous section. When considering the concept of a “second birth,” it seems that this delayed fulfillment of the entire hymn tune reflects the ultimate fulfillment associated with the second birth of man, made possible by the birth and death of Christ.

Lutkin’s transcription for Easter, “Prelude on *Worgan*,” displays a strong association between the music of mm. 48-63 and the text of the hymn’s third stanza:

But the pains which He endured, Alleluia!
Our salvation have procured; Alleluia!
Now above the sky He's King, Alleluia!
Where the angels ever sing Alleluia!

Lutkin instructs the performer to begin m. 48 on the Full Swell with the Swell box closed. The resulting sound, while not necessarily soft, has a muted, muffled quality that remains unchanged in the first eight measures of this section. The first four measures of this section feature a solo line, corresponding to the singular suffering of Christ as described in the first line of the stanza. The overall musical texture gradually increases and the accompaniment is placed in a higher range from mm. 56-63, reflecting the terms “sky” and “angels,” as well as the overall message of triumph expressed in the final two lines (Example 4.8).

Example 4.8. Lutkin: “Prelude on *Worgan*,” mm. 48-63.

48 52

a tempo

Full Sw. (closed)

56

f

60

Sw.

Off to Ped.

One of the most straightforward methods of text painting utilized by Lutkin is the emphasis of the melody line at points of great textual import. “Prelude on *Diademata*” includes such an occurrence near the end of the third stanza setting from mm. 49-53. From the beginning of the section in m. 38, the hymn tune melody has been placed in the left hand, only. However, on the fourth beat of m. 49, the pedal doubles the left hand, underscoring the magnitude of the last two lines of the third stanza: “Who died, eternal life to bring, / And lives that death may die” (Example 4.9). These words are of particular importance to Christians, whose faith is formed upon the teaching that Christ died to bring eternal life.

Example 4.9. Lutkin: “Prelude on *Diademata*,” mm. 45-53.

45

Sw. closed

49

Ch. Clarinet comp f to Sw.

53

Sw.

Lutkin’s “Prelude on *Nicaea*” showcases the combination of figuration, registration, and range as a means for elucidating the text of a hymn through organ music. His setting of the second stanza commences in m. 45, with the soprano melody only slightly embellished as it is played against continuous eighth notes in the manuals. The hymn tune melody shifts to the pedal in m. 53 and is accompanied by upper-range figuration in the manual that recalls the line from stanza two, “Cherubim and seraphim falling down before Thee.” The following example illustrates the internal “falling down” of notes within the ascending eighth-note groupings, representing the action of the celestial bodies (Example 4.10).

The eighth composition in the *Hymn Tune Transcriptions*, “Prelude on *Laudes Domini*,” includes an imitative section beginning in m. 81 that is strikingly indicative of the first line of stanza three, “The night becomes as day.” Here, the uppermost voice of the right hand and the solo left hand engage in canon at the octave, with exact imitation

Example 4.10. Lutkin: “Prelude on *Nicaea*,” mm. 52-61.

53

57

maintained from mm. 81-98. When one considers “day” to be the 8’ and 4’ Choir Flutes in the right hand and “night” to be represented by the Swell Oboe in the bass clef, the connection between text and music is clearly identifiable (Example 4.11).

Example 4.11. Lutkin: “Prelude on *Laudes Domini*,” mm. 80-87.

81

85

In the discussion of the *Hymn Tune Transcriptions* and Lutkin’s church music philosophy, the concept of text painting as an aid to emotional evocation closely relates to Lutkin’s belief that music is an aid to religion. As the feelings associated with the

experience of worship are enhanced by music, so are the emotions of the listener awakened and touched by the textual allusions in Lutkin's pieces. His understanding of the organ and its capability of producing a range of sounds to match virtually any emotion is evident through the variety of registrations he indicates in the score. Moreover, the many instances in which he matches a textually appropriate registration to an equally fitting compositional technique further support the belief that the *Hymn Tune Transcriptions* are musical vehicles for religious and emotional expression.

The Role of the Hymn in the *Hymn Tune Transcriptions*

The role of the hymn in the *Transcriptions* manifests itself not only in its use as a basis for composition, but also in the pieces' adherence to the standards of clarity and musicality that Lutkin set forth for effectively presenting hymns to the congregation. First, Lutkin includes at least one unambiguous statement of the hymn tune at some point during each piece. By doing so, he not only reminds the congregation of the tune, but also calls attention to the piece upon which his transcription is based: the hymn. The importance of the hymn to Lutkin's philosophy cannot be underestimated – it is that genre of religious music to which he ascribed the utmost value as a means of congregational expression. Based upon what has been discovered about his musical and religious beliefs, it follows that any hymn-inspired work would be incomplete without the inclusion of the hymn in a form that very closely resembles the original. By referencing the sources of his compositions in this way, Lutkin pays homage to the composers and poets whose creativity first brought the hymns into existence.

Throughout the *Hymn Tune Transcriptions*, Lutkin almost invariably maintains the same number of beats in stanza settings as they occur in their corresponding hymn

tunes, whether the development of the tune consists of minor melodic deviation or more complex melodic and harmonic elaboration. The rhythmic regularity of the setting thus enables congregation members to follow along with their hymnals and immediately recognize the correlation between music and text, a concept that, for Lutkin, was imperative.

One such example occurs in “Prelude on *Veni Emmanuel*,” beginning with the refrain to the hymn as presented in m. 44. After the statement of the first half of the hymn tune in the pedal to m. 43, the melody moves to the soprano voice. The refrain is slightly obscured in this section, with an omission of melody notes from mm. 46-48. However, Lutkin neither loses nor adds any extra beats and simply picks up where the refrain should finish in the left hand from m. 48 (beat 4) to m. 51 (Example 4.12).

Example 4.12. Lutkin: “Prelude on *Veni Emmanuel*,” mm. 40-51.

40

44

48

51

Vcl. off. Bd. coup to Sw.

The introduction to “Prelude on ‘Hark! the Herald Angels Sing’” consists of a series of quotations from the second half of the hymn. Instead of beginning the piece on beat 1, as it does in the hymn tune, Lutkin begins the piece on beat 3, thus creating a disconnect between visual and aural interpretation. To the listener, the piece sounds as though it begins on the downbeat of the measure, a perception that is supported by the manual change that occurs after each set of three unison notes. However, Lutkin still keeps intact the exact number of beats as there are in the corresponding hymn tune (Example 4.13).

Example 4.13. Lutkin: “Prelude on ‘Hark! the Herald Angels Sing’,” mm. 1-12 (text added).

1

Un poco Andante.

MANUAL. *Sw. Oboe* *Ch. Mel.* *Sw.* *Ch.* *Sw.* *Cl.*

PEDAL.

Joy-ful all ye na-tions rise, Join the tri-umph of the skies; with th'an-gel-ic host pro-

6

Sw. *Cl.* *Sw.* *CRSG.*

claim, Christ is born in Beth-le-hem! Hark! the her-ald an-gels sing, Glo-ry

11

to the new-born King!

“Prelude on *Nicaea*” provides the final selected example of Lutkin’s consistency in beat numbers, as shown in his setting of the fourth stanza from mm. 92-107. Mirroring the three aspects of the Holy Trinity from which the hymn takes its theme, each of the three physical components of the organist (right hand, left hand, and feet, as a unit) must maintain responsibility for a particular thread in the musical fabric. The pedal line consists of staccato quarter notes on each beat, the left hand alternates between staccato quarter notes and eighth notes to assist the right hand, and the right hand plays constant eighth-note passages that reference enough of the hymn tune to make it instantly recognizable. The length of this elaborated section matches perfectly with the number of measures of the hymn tune. The upper-voice activity ceases in m. 107 with the arrival of the tonic, and the piece draws to a close after two additional measures of extension that build to the final E Major chord. The second half of the fourth stanza, with text added, is illustrated in Example 4.14.

Example 4.14. Lutkin: “Prelude on *Nicaea*,” mm. 99-109 (text added).

99 Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and migh - ty!

104 God - in Three Per - sons, bless-ed Trin - i - ty!

A third method by which Lutkin brings attention to the hymn tune in each of his *Transcriptions* is the highlighting of the melody through registration and/or placement in the texture. In “Prelude on *Dix*,” the first entrance of the entire hymn tune occurs in m. 11 in its original key of A Major, with the melody placed in the pedal line and the following direction to the performer: “Melody to be slightly prominent.” This additional direction is unique to this transcription and seemingly unnecessary, as Lutkin provides a specific pedal registration in the score calling for an 8’ Flute coupled to the Swell (Example 4.15).

Example 4.15. Lutkin: “Prelude on *Dix*,” mm. 11-22.

11 *Con spirito.* 15
mf at
Melody to be slightly prominent.

19

The second section of “Prelude on *Heinlein*” demonstrates the common use of a solo reed to emphasize the melody. In m. 11, Lutkin indicates that the Choir Clarinet should be used for the playing of the hymn tune in the left hand (Example 4.16).

Example 4.16. Lutkin: “Prelude on *Heinlein*,” mm. 8-18.

The musical score for Example 4.16, Lutkin's "Prelude on *Heinlein*", measures 8-18. The score is in 2/4 time and features a piano accompaniment and a solo reed part. The piano part is written in treble and bass clefs. The reed part is written in bass clef and includes markings for "Sw. St. Diap." and "Ch. Clar.". The tempo is marked "sempre legato". Measure numbers 8, 12, and 16 are indicated. The score ends with a "Coda" marking.

Lutkin similarly utilizes the Great Trumpet to point out the melody in “Prelude on *Diademata*” (Example 4.17). However, the more strident characteristic of this type of reed, as compared to the softer and more hollow-sounding Clarinet, makes the Trumpet as fitting for the hymn text “Crown Him with Many Crowns” as is the Clarinet for the hymn text “Forty Days and Forty Nights.”

In the process of categorizing compositional elements of the *Hymn Tune Transcriptions* into the three areas of Lutkin’s church music philosophy – education, emotion, and the hymn – it becomes clear that there is a certain level of interrelatedness between areas and their assigned elements. For example, matters of registration and text painting, though discussed in the context of religion and emotion, are equally relevant

Example 4.17. Lutkin: “Prelude on *Diademata*,” mm. 86-93.

to the topic of hymns and hymn singing. Likewise, any of the subjects specifically discussed in conjunction with hymns could be conceivably linked to aspects of education or emotion in the *Transcriptions*. The connections in Lutkin’s musical works evidence an inherent unity of beliefs that frame his philosophy of church music. In the same way that his writings on church music share commonalities in meaning and purpose, his religious convictions infuse the *Hymn Tune Transcriptions* with the essential qualities of that purpose – to educate, to incite emotion, and to honor and uphold the hymn.

Lutkin once commented that in terms of hymnals, Americans are consistently fifty years behind the British. He cited the utilization of older and more varied tunes and the continued visual presentation of the texts as poetical stanzas in British hymnals as the chief reasons for this assertion.⁷ Although he himself composed a number of hymn tunes, Lutkin readily admitted that his own creations often fell far short of greatness. Judging by his comments on the differing standards one holds for the work of others compared to oneself, it seems feasible that he would value his own work for its divine inspiration

⁷ Lutkin, “Hymns and Public Worship,” 116-117.

above the notion that it attains high musical ideals. Moreover, he repeatedly referenced tunes that he felt represented the best of hymnody. In his bulletin *Hymn-singing and Hymn-playing* (1930), for example, he includes three tunes in the appendix that also appear in the *Hymn Tune Transcriptions*, with slightly altered titles: “O Come, O Come, Emmanuel,” “When Morning Gilds the Skies,” and “Christ the Lord is Risen Today.”⁸

Despite America’s purported lag in the area of quality hymnal production, Lutkin’s personal beliefs regarding the importance of congregational singing, the necessity for excellent hymns, and the responsibility of the church musician to educate congregations through careful music selection were actually ahead of the current trends of the Anglican Church. The earliest source for information on the tenets of Lutkin’s philosophy is *Music in the Church* (the Hale Lectures) likely written either concurrently with or directly after his composition of the *Hymn Tune Transcriptions* in 1908. It was not until 1922 that the Church of England responded to the need for liturgical renewal by publishing a report on church music, *Music in Worship*. Included in the document was a description of the current state of church music and suggestions for its improvement, with the revival of congregational singing – Lutkin’s main area of concern – as the focal point.⁹ With the composition of the *Hymn Tune Transcriptions*, Lutkin took a different, yet complementary, approach to improving hymn-singing. When used in conjunction with his other tactics, these works had the potential to be highly effective in the advancement of the hymn as a genre and of hymn-singing as an indispensable activity.

⁸ Lutkin, Appendix to *Hymn-singing and Hymn-playing*.

⁹ Church of England, Archbishops’ Committee on Music in Worship, *Music in Worship*, (London: Church of England, 1922).

Conclusions

In the first part of the twentieth century, the name Peter Christian Lutkin held a place of honor in the greater Chicago area and nationwide among theologians, church musicians, music professors, and professional musicians. In one of the many articles about him after his death, it was said that Lutkin's outstanding efforts "became, through the years, a ministry of selfless distinction to the music lovers of Greater Chicago."¹⁰ From a young age he was met with opportunities to develop his musical talent, both in the United States and abroad; with his talent he began serving the community in which he was raised. In serving the community through church and university work, he found a forum for sharing his ideas and ideals. Lutkin immersed himself in the constant task of improvement, whether that entailed the education of church congregations in better hymn-singing, the more rigorous training of organists for the church service, the overall improvement of facilities at the School of Music, or the production of compositions that would serve a greater purpose than simply existing as music, as in the case of the *Hymn Tune Transcriptions*. As a reflection of the beliefs that he repeatedly espoused in his speaking and in his writings, the *Transcriptions* stand alongside Lutkin's verbal efforts as the single musical expression of the most important aspects of his church music philosophy.

Lutkin's desire to institute a sacred music program in the Northwestern University School of Music was but one example of the interconnectedness of religion and education in his musical life. Although it would be nearly two decades after the publication of the *Hymn Tune Transcriptions* that the Department of Church and Choral Music would be established, the credentials of the organists to whom Lutkin dedicated each of his pieces

¹⁰ Brummitt, 1307.

prove that he successfully produced capable church musicians and scholars well before the official department existed. The *Hymn Tune Transcriptions* likewise confirm Lutkin's simultaneous desires to educate and evangelize through music. As examples of practical, educational, and musically pleasing compositions, these works were well-known during the early twentieth century, as evidenced by the frequent advertisements for purchase of the score in contemporary articles of *The Diapason*, the highly favorable reviews in *The New Music and Church Music Review*, and Lutkin's own fame, which was already growing rapidly by the 1907/1908 dates of publication. Perhaps his contemporaries, his publishers, and Lutkin himself anticipated future compositions for the organ. However, the pursuit of other musical endeavors, evidenced by his affinity for teaching, choral conducting, and composing choral music effectively supplanted both organ performance and organ composition by the end of the first decade of the twentieth century.

Soon after Lutkin's death, the President of Evansville College in Indiana, Earl Enyeart Harper, wrote a statement concerning Lutkin's contributions to the musical culture of the American Midwest and offered a prediction regarding his lasting influence:

It is too soon for us to evaluate his contribution to American music. My own opinion is that when the history of the cultural development of our country is written years from now, particularly with reference to the great Middle West, we shall find that the name of Peter Christian Lutkin will have a place all its own . . . the great reverent religious life that was his cannot die and his work will make him immortal among his followers.¹¹

Based upon the numerous writings of Lutkin on such matters as church music, music education, and music philosophy, his frequent engagements as lecturer and clinician at churches, colleges, and universities around the country, and the reputation he earned as

¹¹ Earl Enyeart Harper, "Peter Christian Lutkin, Artist, Friend, Gentleman," in *Lutkin Memorial Issue*, 16.

an effective administrator among fellow leaders of higher education institutions, it seems as though Harper's prediction would, and should, have come to fruition. Lutkin was at the forefront of church music reform in the early twentieth century, with a vested interest in the furtherance of music in his own denomination and in the broader sphere of American sacred music. His success in church music came partly from a professional, objective interest in improving musical conditions and partly from a personal, emotional investment in the teachings of the church that kept them at the forefront of his everyday life. Without his steadfast personal beliefs, his accomplishments would likely have been far more narrow and the philosophical connections between his writings and compositions much less consistent.

One of the few references made to Lutkin's work in the years following his death is found in the preface to the 1935-1936 Hale Lectures by Charles Winfred Douglas. Like Lutkin's set of lectures, they were compiled into a single volume and published the following year. The dedication reads:

To the honored and beloved memory of *Peter Christian Lutkin* the first Hale lecturer, whose entire life was humbly devoted to the praise of God, these pages are inscribed by his follower and friend.¹²

These words, as well as the words of the many others who wrote about Lutkin, illustrate that it was his genuine and sincere nature that so endeared him to the public and that caused his compositions to be frequently programmed during his lifetime. His consideration of emotion as the most vital element of worship was mirrored by his commitment to teaching organists and congregations the proper manner in which to express emotion through music, and is reflected in the care with which he composed the

¹² Charles Winfred Douglas, preface to *Church Music in History and Practice* (London: Faber and Faber, 1937), ix.

Hymn Tune Transcriptions. Lutkin's ability to speak to human emotions through words and music, while not stepping over the line into sentimentality, was a source of inspiration and a cause for respect among his students and colleagues. Walter Dill Scott wrote of Lutkin in 1932:

We are fully aware of his professional accomplishments but we think of him as a lovable personality rather than as an eminent professor. We esteem him more for what he was than for what he did. We esteem him greatly, but we love him more."¹³

This comment is not only representative of the feeling in the Northwestern University community after Lutkin's passing, but also analogous to his own beliefs toward church music and the necessary balance between objectivity and subjectivity when dealing with the subject. Music in the church should be of a high quality, but more importantly should come from pure religious inspiration. Worship should hold the highest priority in one's life and be approached with reverence, but should also incite and be enriched by unbridled human emotion. Music education must begin early and be administered carefully, but even more should be a source of aesthetic pleasure. Lutkin, through his work, represented a reconciliation of the academic with the emotional, and through his life exemplified an individual simultaneously capable of remarkable accomplishment and the utmost humility.

¹³ Scott, 13.

APPENDIX

HYMN TUNE TRANSCRIPTIONS

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BY

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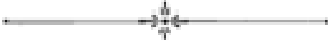
HYMN TUNE TRANSCRIPTIONS

FOR ORGAN

BY

PETER CHRISTIAN LUTKIN



- I. ADVENT.....Veni Emmanuel. (*O come, O come Emmanuel!*)..... Plain-song.
 - II. CHRISTMAS..... Mendelssohn. (*Hark! the herald angels sing!*)..... Mendelssohn.
 - III. EPIPHANY..... Dix..... (*As with gladness men of old!*)..... Conrad Kocher.
 - IV. LENT..... Heinelein..... (*Forty days and forty nights!*)..... Martin Herbst.
 - V. EASTER..... Worgan..... (*Jesus Christ is risen to-day!*)..... Lyra Davidica.
 - VI. ASCENSION..... Diademata..... (*Crown Him with many crowns!*)..... George J. Elvey.
 - VII. TRINITY..... Nicea..... (*Holy, holy, holy Lord God Almighty!*)..... John B. Dykes.
 - VIII. GENERAL..... Laudes Domini. (*When morning gilds the skies!*)..... Joseph Barnby.
 - IX. GENERAL (March) | Innocents..... (*Songs of praise the angels sang!*)..... Anon.
| St. Bees..... (*Jesus, Name of wondrous love!*)..... John B. Dykes.
- 

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To my pupil, Louis Norton Dodge

7
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3

ADVENT.

No 1. PRELUDE on "VENI EMMANUEL" (O COME, O COME, EMMANUEL.)

F. C. Lutkin.

1

Moderato

MANUAL.

PEDAL.

5

mf

16

f

ff

ff

Lutkin-Norton Tune Trans.-(44)

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4

23

mf

Ch.

Gt
Dpl Fl.

30

Ch. Clar.

Gt

Ch.

Gt

Ch.

Violoncello (6 ft) Solo

35

Gt

Ch.

Gt

Ch.

Lutkin-Hymn Tune Trans.-(45)

40

Gt Ch. Gt Ch. Sw *mf*

45

Gt Ch. Gt Sw

50

Ch. Gt Sw *poco rit.*

Vel. off Bd. coup to Sw.

Lutkin-Hymn Tune Trans.-(46)

6

a tempo **56**
Sw (soft strings)

p sempre legato

Gt Op. D. Solo.

64

73

Gt

Sw, *mf*

rit.

Sw to Ped.

Lutkin-Eymn Tune Trans.-(46)

To my pupil Elias Arnold Bredin.

7

CHRISTMAS

Nº 2. PRELUDE on HARK! THE HERALD ANGELS SING. (Mendelssohn.)

P. C. Lutkin.

1

Un poco Andante.

MANUAL.

Sw. Oboe

Ch. Mel.

Sw.

Ch.

PEDAL.

6

Sw.

Ch.

Sw.

cresc.

11

allargando

Full Sw.

Lutkin-Hymn Tune Trans.-(46)

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8

Sw. St. Diap. & Sallc.
Gt Gamba.
Ch. Mel. cpd. to Sw.
Ped. Bd. cpd. to Sw.

15 *Moderato.*

Musical score for measures 15-23. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and melodic lines. Measure 15 is marked with a yellow box. Performance markings include 'Sw.' in the first measure of the treble staff and 'Gt' in the second measure of the bass staff.

24

Musical score for measures 24-31. The score continues from the previous system. Measure 24 is marked with a yellow box. Performance markings include '(add off Fl. to Gt)' in the bass staff of measure 24, 'Gt' in the bass staff of measure 25, and '(on Gt with right thumb)' in the bass staff of measure 26.

32

Musical score for measures 32-39. The score continues from the previous system. Measure 32 is marked with a yellow box. Performance markings include 'Ch.' in the treble staff of measure 32 and 'Ch.' in the bass staff of measure 33.

Lutkin-Hymn Tune Trans.-(46)

38

dim. e rit.

a tempo

Sv. Celeste or Quintadana (Trem. ad lib.)

45

53

rit.

Latkin-Hymn Tune Trans.-(46)

10

60 Sw. or Ch. soft string tone. *Piu animato.*

rit. e dim. *ff* (Doppel Flute)

Sw. Clar. & Oboe

Fed. Bd. cpd. to Sw.

67 Sw.

Oboe off

74

add strings & 4th Fl. to Sw.

Lutkin-Hymn Tune Trans.-(46)

80

Diap. & Fl. off

Tempo primo.

G¹ with Gamba

Sw.

G¹ mf cpd. to Full Sw.

G¹ to Ped.

85

Sw.

Sw.

G¹

90

Sw. (closed)

Lutkin-Hymn Tune Trans.-(46)

12 **95**

g¹

cresc. -

Sw.

(cpd. to *g¹*)

100

poco rit.

a tempo

f

(*scat.*)

105

cresc. -

rit.

ff

allargando

(*lunga*)

110

Adagio. Sw.

rit. - poco - poco

Sw. St. Diap. & Aeoline

St. Diap. off

Sw. to Ped.

The image shows a page of musical notation for a hymn tune. It consists of four systems of music, each with a yellow box containing a measure number (95, 100, 105, 110). The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various dynamics such as *cresc.*, *ff*, and *poco*, and performance instructions like *Adagio*, *rit.*, and *allargando*. There are also specific performance directions for the organ, such as *Sw. St. Diap. & Aeoline* and *St. Diap. off*. The page number 12 is in the top left corner, and the page number 127 is in the bottom right corner.

Lutkin-Hymn Tune Trans.-(46)

Sw. Op. Diap. St. Diap. & Salic.
Ch. Mel. & Dul. cp. to Sw.
G! Gamba & Doppel Flute cp. to Sw.
Ped. 16 ft Bourdon cp. to Sw.

To my pupil Charles F. Haake.

13

EPIPHANY.

Nº 3. PRELUDE on "DIX." (AS WITH GLADNESS MEN OF OLD.)

F. C. Lutkin.

1 *Un poco Andante.*

MANUAL. *Sw.* Ch. G!

PEDAL. Ch. G!

6 Ch. *Sw.* off op. Diap. *dim.* *rit.* off Sw. to G! add op. Diap. & Cornopean to Sw.
off Bourdon add 8 ft Fl. cp. to Sw.

11 *Con spirito.* *mf* G!

Melody to be slightly prominent.

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14

16

21

f

G! to Ped.
add 16! stops

26

dim. - - *rit.*

G! to Ped. off (reduce to Bd.)

Lutkin-Hymn Tune Trans. -(46)

33 *Un poco più Lento.*

pp (soft string tone)

40

dim. - e - rit.

49 *a tempo*

f

dim. - e - rit.

Gl to Ped. add 16! stops

Gl to Ped. off

Lutkin-Hymn Tune Trans. -(46)

16

57 *Moderato.*

mf sw.

64

pp poco rit. P dim. rit.

72 *Tempo primo.*

mf, gl

Gl to Ped.

Lutkin-Hymn Tune Trans.-(46)

78

cresc. ed un poco accel.

Musical score for measures 78-84. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and dynamics are marked as *cresc. ed un poco accel.*

85

f *allargando* *mf* *dim.*

Musical score for measures 85-93. The score continues in the same key signature. The right hand has a melodic line with a dynamic marking of *f* and a tempo marking of *allargando*. The left hand provides harmonic support. The piece concludes with a *dim.* marking.

94

Più lento. *rit.* *p* *pp* *ppp rit.*

Musical score for measures 94-100. The score is in treble and bass clefs. The tempo is marked *Più lento.* and the dynamics range from *p* to *ppp*. The music features a melodic line in the right hand and a supporting bass line in the left hand, ending with a *rit.* marking.

Lutkin-Hymn Tune Trans.-(46)

Sw. Op. Diap. St. Diap., #Salic.
Gt. Doppel Flute, cpd. to Sw.
Ch. Melodia & Dulciana.

To my pupil, Alfred G. Wathall.

LENT.

Nº 4. PRELUDE on "HEINLEIN." (FORTY DAYS AND FORTY NIGHTS.)

P. C. Lutkin.

1 *Andante.*

MANUAL. Sw. mf

PEDAL. Ch. p

Ped. Bd. cpd. to Ch.

8 *sempre legato*

Sw. St. Diap.

Ch. Clar.

(Ch. to Ped. off)

15

Gt

20

Musical score for measures 20-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a flowing melody in the right hand and a supporting bass line in the left hand.

25

Musical score for measures 25-29. The system consists of three staves. The grand staff continues the melody and bass line. A new staff is introduced for the Bass Drum (Bd.) and Cello, with the instruction "Bd. & Cello" below it. The dynamic marking "mf" is present. The Cello part includes the instruction "Sw. soft 8 & 4 ft".

30

Musical score for measures 30-34. The system consists of three staves. The grand staff continues the melody and bass line. The Bass Drum and Cello part continues with the instruction "add to Ch. & Sw." and "off Cello Sw. to Ped." below it.

Lutkin-Eynn Tune Trans. -(46)

20 **35** *sempre legato*

Sw. *mf*

Ch. cpd. to Sw.

R.H.

G1

L.H.

Ch. to Ped.

G1 to Ped.

42

Sw.

p

Ch.

mf

off G1 to Ped.

add to Sw.

50

dim. e rit.

G1 Gamba

Ch.

B

Lutkin-Hymn Tune Trans.-(46)

To my pupil, William E. Zeuch.

21

EASTER.

Nº 5. PRELUDE on "WORGAN." (JESUS CHRIST IS RISEN TO DAY.)

1 *Allegro moderato.* P.C. Lutkin.

MANUAL. *Sw. f* *dim. e rit.* *mf* *f*
(8! Reed) Sw. Reed

PEDAL. *6! to Ped.*

7

13 *Più vivace.*
Sw. *6!* *Sw.* *f* (6! to Full Sw.)

The musical score is written for a grand piano, divided into Manual and Pedal parts. The Manual part consists of two staves (treble and bass clef), and the Pedal part is a single bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro moderato' and begins with a first ending bracket. Dynamics include *Sw. f*, *dim. e rit.*, *mf*, and *f*. Articulations include staccato (stacc.) and accents (6!). The score includes a section marked 'Più vivace' starting at measure 13, with dynamics *Sw.*, *f*, and *6!*. The piece concludes with a final dynamic of *f* and a marking '(6! to Full Sw.)'.

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22 **19**

(Tuba) (senza Tuba) (Tuba) Sw.

24

off Gt. to Ped. poco rit. f a tempo (Tuba) Gt.

29

(senza Tuba) (Tuba) (senza Tuba)

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34

Musical score for measures 34-39. The score is in 3/4 time and features a treble and bass clef. The key signature has two flats. The tempo/mood is *Più animato*. Performance markings include *poco rit.* and *ch. mf*.

40

Musical score for measures 40-47. The score is in 3/4 time and features a treble and bass clef. The key signature has two flats. Performance markings include *accel.*, *rit.*, *Sw. Oboe*, and *dim. e rit.*. A *Ch. to Ped.* marking is present at the end of the system.

48

Musical score for measures 48-53. The score is in 3/4 time and features a treble and bass clef. The key signature has two sharps. The tempo/mood is *a tempo*. A *Pull Sw. (closed)* marking is present at the beginning of the system.

Lutkin-Hymn Tune Trans.-(46)

24 **54**

f
Gt

59

Sw.
Gt to Ped.

64

Gt
(Tuba)
(senzaTuba)
(Tuba)
(senzaTuba)
Sw.
Gt to Ped.

Lutkin-Hymn Tune Trans.-(46)

69

25

Musical score for measures 69-73. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The music is in 2/4 time with a key signature of one sharp (F#). Measure 69 starts with a treble clef. Measure 73 ends with the instruction "G: to Ped. off".

74

Musical score for measures 74-78. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The music is in 2/4 time with a key signature of one sharp (F#). Measure 74 starts with a treble clef and includes the instruction "Sw.". Measure 78 ends with a fermata over the final note.

79

Musical score for measures 79-83. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The music is in 2/4 time with a key signature of one sharp (F#). Measure 79 starts with a treble clef and includes the instruction "G:". Measure 83 ends with the instruction "G: to Ped.".

Lutkin-Hyan Tune Trans.-(46)

26 **84**

89

cresc. -

ff

94

poco rit. -

a tempo

allergando

Lutkin-Hymn Tune Trans. -(46)

To my pupil, Miss Mary Porter Pratt.

27

ASCENSIONTIDE.

Nº 6. PRELUDE on "DIADEMATA," (CROWN HIM WITH MANY CROWNS. (G. J. Elvey.))

P. C. Lutkin.

1 *Moderato ma non troppo.*

MANUAL. *mp* *et*

PEDAL.

8

17 *G! 8 ft only, uncoupled*

non legato

Sw. with Cboc & Cornopean

G! to Ped.

Lutkin-Hymn Tune Trans.-(46)

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28

24

30

Un poco meno mosso.

Sw. P (Sallc.)

dim. e rit.

38

Sw. Salic. St. Diap. & Flute 4 f! (Sw. open)

a tempo

G! open Diap. Solo

Ped. Bourdon coupé to Sw.

Lutkin-Hymn Tune Trans. -(45)

45 Sw. closed

Ch. Clarinet coup d to Sw.

51

rit. e dim.

Sw.

59

Tempo 1^o

mf Ch. coup d to Sw.

Ch. to Ped.

Iutkin-Hymn Tune Trans.-(46)

30 **65**

70

76

81

Lutkin-Hymn Tune Trans.-(45)

86

31

Ch.
f a tempo
 G! with Trumpet s rt

91

G!
cresc.
 G! to Ped.

96

ff
allargando

101

a tempo
poco rit.

Iutkin-Hymn Tune TRANS.-(46)

652124

To my pupil John G. Seely.

TRINITYTIDE

Nº 7. PRELUDE on "NICEÆ" ("HOLY, HOLY, HOLY.") J. B. Dykes.

1 *Moderato.* P. C. Lutkin.

MANUAL. Sw. Oboe, S^t Diap. & Salic. G^t Dpl. Fl.

FEDAL. 16 ft Ed. ep. to G^t

8 G^t Gamba add Dpl. Fl. add Sw. to G^t

16 *Moderato con moto.* *din. e rit.* off Oboe add Sw. Op. Diap.

The musical score is written for a grand piano with manual and pedal parts. It is in the key of D major and 3/4 time. The tempo is marked 'Moderato' for the first system and 'Moderato con moto' for the third system. The score includes various performance instructions for different instruments: Sw. Oboe, S^t Diap. & Salic., G^t Dpl. Fl., G^t Gamba, add Dpl. Fl., add Sw. to G^t, off Oboe, and add Sw. Op. Diap. The score is divided into three systems, with measure numbers 1, 8, and 16 marked in yellow boxes. The composer is P. C. Lutkin.

Lutkin-Hynn Tune Trans.-(46)

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24

33

Musical score for measures 24-31. The score is in 4/4 time and features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter notes and some half notes.

32

Musical score for measures 32-39. The score is in 4/4 time and features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter notes and some half notes. A dynamic marking *Ch. Mel. & Dul.* is present in measure 35.

40

Musical score for measures 40-46. The score is in 4/4 time and features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter notes and some half notes. Dynamic markings include *poco rit.* in measure 42 and *a tempo* in measure 44. A performance instruction *f Sw. & fl Stops with Oboe* is present in measure 44.

Lutkin-Hymn Tune Trans.-(46)

34

47

Musical score for measures 34-47. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of a continuous melodic line in the Treble staff and a rhythmic accompaniment in the Bass and lower Bass staves.

52

Musical score for measures 52-57. The score is written for three staves. At measure 52, there is a change in the lower Bass staff: "Ch. with Bd. 16 ft & Fl. 4 ft". At measure 54, there is a change in the Treble staff: "Ch.". At measure 56, there is a change in the lower Bass staff: "Ped. coupé to Gt Gamba". The music continues with melodic lines in the Treble and Bass staves.

57

Musical score for measures 57-61. The score is written for three staves. At measure 59, there is a dynamic marking: "poco rit. e dim.". The music concludes with a final cadence in the Treble and Bass staves, and a fermata in the lower Bass staff.

Lutkin-Hymn Tune Trans.-(45)

62

Un poco più lento.

Sw. p (with Quintadena)

Sw. to Ped.

70

Ch. Clar.

Sw.

78

Sw.

dim. e rit.

cresc. - poco - a - poco

Lutkin-Hyman Tune Trans.-(46)

(N.B. To free the left hand the bass may be played on the Pedals coup^d to Sw. but with no Pedal stops drawn.)

36 **86**

Musical score for measures 86-93. The system includes a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Vivace*. The first measure of this system has the instruction *accel.*. The final measure of the system has the instruction *gt f*. The bass staff has a marking *Gl to Ped.* under the final measure.

94

Musical score for measures 94-98. The system includes a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music consists of continuous eighth-note patterns in the treble staff and a steady bass line in the bass staff.

99

Musical score for measures 99-103. The system includes a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music continues with eighth-note patterns in the treble staff and a steady bass line in the bass staff.

104

Musical score for measures 104-108. The system includes a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music concludes with a *rit.* marking. The system ends with a double bar line and repeat signs in both staves.

Lutkin-Hymn Tune Trans.-(46)

G¹ Gamba
Sw. Op. Diap. & St. Diap.
Ch. Clar.
Ped. Ed. & Fl. Flute

To my pupil Curtis A. Barry.

37

N^o 8. PRELUDE off LAUDES DOMINI? (WHEN MORNING GILDS THE SKY.)

P. C. Lutkin.

1

Moderato ma con moto. poco rit. più lento poco rit.

MANUAL. Sw. *mp sempre legato* off op. Diap. *P*

PEDAL.

8

a tempo

add op. Diap. *gt* *gt* Sw.

16

off op. Diap. add Oboe(Sw. closed) off Gamba¹ add Dpl. F. off Oboe add Oboe

Ch. *gt*

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33

23

Sw. Gt. Sw. Gt. rit. Sw. pp

add op. Diap. to Sw.
op. Diap. & Gamba to Gt
Sw. to Gt

30

a tempo

Sw. Gt. Gt to Ped.

38

Sw. St. Diap.

Lutkin-Hymn Tune Trans.-(46)

46

Musical score for measures 46-53. The system includes a grand staff with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. Performance instructions include "add Sallc." and "add op. Diap." in the right hand, and "gt" and "(op. Diap.)" in the left hand.

54

Musical score for measures 54-60. The system includes a grand staff with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

61

Musical score for measures 61-68. The system includes a grand staff with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand. Performance instructions include "poco rit." and "dim." in the right hand.

Lutkin-Hymn Tune Trans.-(46)

68

Più lento.

Gt Gamba
coup. to Sw.
Diap. & Strings

Gt to Ped.

75

off Gt to Ped.

81

Un poco Allegretto.

Ch. Mel. & 4th Fl.

Sw. Oboe

88 41

13 f! Bd. coup. to Ch.

95 *Tempo 1º ma vivace.*

Tempo 1º ma vivace.

f G! (coup. to Full Sw.)

G! to Ped.

102

Sw.

G!

107

Sw.

G!

Sw.

Lutkin-Hymn Tune Trans.-(46)

42 **113**
119
127

Note. If the requisite stops are at hand and properly balanced, it is suggested to play the last five measures as follows: first entrance of theme, Ch. Clarinet; second entrance, G \sharp soft or Flute; third entrance, Sw. St. Diap. & Ael.
Lutkin-Hymn Tune Trans.-(46)

Nº 9. MARCH on "INNOCENTS" ("SONGS OF PRAISE THE ANGELS SANG.") Anon.
"S' BEEES" ("JESUS, NAME OF WONDROUS LOVE.") Dykes.

P. C. Lutkin.

1

Tempo di Marcia.

MANUAL.

Sw. *mf* *cresc.* *poco*

PEDAL.

Sw. to Ped.

8

a *poco poco rit.* *f* *atempo*

17

44

27

g!

G!

35

mp Ch.

G! to Ped.in Ch. to Ped.

43

p sw.

cresc.

Lutkin-Hymn Tune Trans.-(46)

51

Ch.

Sw. with Obce

dim.

60

Sw. to Ch.

mf *g!*

cresc.

poco rit.

68

f *g!*

g! to Ped.

Lutkin-Hymn Tune Trans.-(46)

46 76

Musical score for measures 76-83. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The key signature is two sharps (F# and C#). The music features a melody in the treble clef staff with a 'Sv.' (Sostenuto) marking. The bass clef staff provides harmonic accompaniment. The grand staff shows the combined piano and celeste parts.

84

Musical score for measures 84-92. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The key signature is two sharps. The music features a melody in the treble clef staff with a 'ff' (fortissimo) marking. The bass clef staff provides harmonic accompaniment. The grand staff shows the combined piano and celeste parts.

93

Musical score for measures 93-101. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The key signature is two sharps. The music features a melody in the treble clef staff with a 'fff' (fortississimo) marking. The bass clef staff provides harmonic accompaniment. The grand staff shows the combined piano and celeste parts.

102

Musical score for measures 102-109. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The key signature is two sharps. The music features a melody in the treble clef staff with an 'allargando' marking. The bass clef staff provides harmonic accompaniment. The grand staff shows the combined piano and celeste parts.

Lutkin-Hymn Tune Trans.-(46)

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