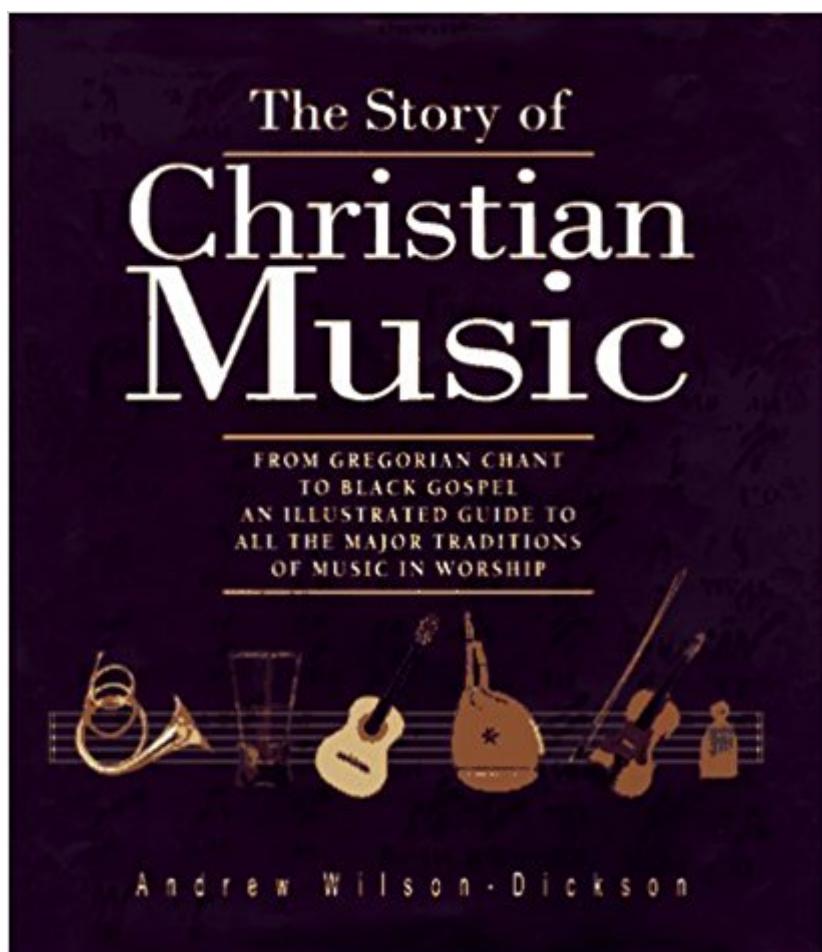


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The Story Of Christian Music: From Gregorian Chant To Black Gospel, An Authoritative Illustrated Guide To All The Major Traditions Of Music For Worship



Synopsis

Just as the psalms were at the heart of worship in Jewish temple and synagogue, so music has been central to Christian worship since its beginning. Right through medieval times and the centuries since, some of the most creative musical geniuses have produced works to be performed as part of the life of the Christian church. How has this magnificent tapestry developed? And where does the relatively small part of the pattern with which each Christian tradition is familiar fit into the tremendous variety of the whole? This book is painted on a large canvas. It covers each period of European musical history, as well as the Orthodox tradition, the growing African scene, and the many-sided American picture. The book narrates a continuing history of music. At the same time it shows the relationship between Christian music and the beliefs which shape it. And it ends by pointing ahead to ways of worshipping through music which are appropriate for coming generations.

Book Information

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Customer Reviews

The author, Andrew Wilson-Dickson, teaches music and drama in Cardiff, having taken a doctorate in music composition from York University. Thoroughly grounded in the British musical context and traditions, Wilson-Dickson nonetheless presents a broad-ranging and fairly balanced view of the long history of Christian music. For most Christians through the centuries, the idea of worship without music (and, indeed, without particular kinds of music) might have been considered greater heresy than many of the theological controversies that fill the standard history texts. Even today, when a new minister goes into a church, the congregation is as likely to be upset at a shift in hymnody and

music as in theological directions that diverge from their own. This richly illustrated and designed book is divided into eight primary sections: The Birth of Christian Music, Renaissance and Reformation, The Flowering of Christian Music, The Path Divides, Eastern Traditions, The African Genius, Music in North America, Music in Twentieth Century Europe, Not following geography or history timelines strictly, but rather allowing these to be broad organising principles, Wilson-Dickson explores the development of key musical types as well as the cross-pollination of musical styles and influences. There is a distinctly British bias that creeps in, not so much as a denigration of other cultures but rather as a highlight of the British traditions - one gets the sense from reading that this is where the author's heart is most at home. The author's biases are also apparent in his discussions, but he supports his conclusions fairly well, while not requiring the reader to agree. (For instance, many would agree with Wilson-Dickson that J.S.

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