

JOSEPH FUNK'S "ALLGEMEIN NÜTZLICHE CHORAL-MUSIC " (1816)

By HARRY ESKEW

As the main stream of the American singing-school movement during the early nineteenth century shifted gradually from the North to the South and West, an important area of musical activity was the Shenandoah Valley of Virginia. In this Valley from 1816 to 1860 thirteen singing-school tune-books were published in at least thirty-two editions, beginning with Ananias Davisson's *Kentucky Harmony*.

These Shenandoah Valley music publications are similar in several ways. The shape of each tunebook is oblong, being longer in width than height. Each collection opens with a theoretical introduction for teaching music reading in singing schools. The music of each tunebook is printed in shape notation, an aid to music reading which was widely accepted during this period in the South and West. These collections contain several types of vocal music set to religious texts, ranging from simple psalm and hymn tunes, including hymns of folk origin, to more elaborate fusing tunes and anthems. The music is given in open score, and the number of voice parts ranges from two to four, the latter being most frequent. The melody is normally found in the tenor part. These tunebooks were not limited to use in singing-school classes; they also found a place in religious services, as well as in other home and community activities.

Although these Shenandoah Valley tunebooks are largely similar in format, contents, and usage, one of the earliest, entitled *Allgemein nützliche Choral-Music*, differs significantly from the others, for its language is German and its music is predominantly of German origin.

From the time of the early settlements in the Shenandoah Valley during the 1730's German-speaking people coming primarily from earlier settlements in New York, Pennsylvania and Piedmont Virginia constituted an important element of the population. A study by John W. Wayland of the names in extant records of several northern counties of the Valley dating from the late eighteenth century calculated the proportion of German names ranging from twelve to seventy percent.¹

Among the Pennsylvania Germans moving into the Shenandoah Valley during the late eighteenth century was Henry Funk, father of thirteen children, including Joseph Funk, compiler of the tunebook *Choral-Music*. The Funks moved to Virginia about 1780 and settled near the present-day community of Singers Glen, located twelve miles northwest of Harrisonburg, seat of Buckingham County. The elder Funk was a Mennonite minister, and Joseph, while not a minister, became a very active Mennonite layman. Little information exists concerning Joseph Funk's early life. He was born in Pennsylvania on April 6, 1778, and came with his family to Virginia as a young child. Funk was twice married and twice widowed, raising a family of fourteen children. Although nothing is known of his education, Funk as a member of a minister's family probably received much schooling at home.

In 1815 Funk had the Henkel Print Shop of New Market produce a

¹ John W. Wayland, *The German Element of the Shenandoah Valley of Virginia* (Charlottesville, 1907), pp. 95-96.

broadside in German soliciting subscribers for a music book. Its first few lines may be translated as follows:

Proposal by Joseph Funk of Rockingham County, Virginia, who intends to bring out by subscription a musical chorale book entitled: *A Generally Useful Chorale Music*.²

The publication of *Choral-Music* in 1816 was a venture supported by the co-operation of leaders of several important German-speaking church bodies of the Valley. The Lutheran printer Solomon Henkel bore much of the cost of printing, even though he did not print Funk's work. The Reformed minister Johannes Braun, acknowledged leader of his denomination in Virginia at this time, gave much assistance, and wrote at Funk's request the foreword of *Choral-Music* entitled "On Music, or the Tonal Art." This foreword, a typical apology for music showing its biblical authorization, gives Braun's view of the state of singing among the Germans of the Valley.

It is to be regretted that we Germans, especially in these parts, are so backward in the practice of the vocal art. Nowhere is this more noticeable . . . than in public gatherings and, more or less, in all religious organizations. There are many, and with the scarcity of singing schools more and more, who do not open their mouths to sing at all; and there are others who cause, by unsuitable sounds, such discords that both the song service and the devotional service are disturbed if not entirely broken up.³

In the printing of *Choral-Music* two important items were needed: the Fraktur type then commonly used for German books and fonts for music symbols.

Two printers of German publications were active in the Valley in 1816: Solomon Henkel in New Market and one of his associates, Laurentz Wartmann, who was then establishing his own business in Harrisonburg. The Henkels were reportedly too busy publishing the official reports of the Lutheran Church, so Wartmann printed Funk's *Choral-Music*.

It seems very unlikely that Wartmann owned the necessary fonts for printing music. *Choral-Music* was Wartmann's first publication and his only other known music publication, appearing twenty-six years later, was printed with music fonts supplied by the customer.⁴

The only printer in the Valley known to possess music fonts in 1816 is Ananias Davisson, who in the first part of the year published the first edition of his *Kentucky Harmony*. We know that as early as 1812 and 1813 Wartmann had done some printing in Harrisonburg for the firm of Davidson and Bourne,⁵ whose identity has not been discovered in contemporary sources. Although Davisson's last name is spelled *Davisson* in his *Kentucky Harmony*, the Rockingham County Deed Books of this period also record Ananias *Davis* and Ananias *Davidson*, indicating a likely variance in the custom of spelling his name, as well as the increased probability that he was the same person associated earlier with Bourne in the

² Listed in Klaus G. Wust, "German Printing in Virginia A Check List, 1789-1834," *Twenty-eighth Report of the Society for the History of the Germans in Maryland* (Baltimore, 1952), p. 61. The only known copy of this broadside *Vorschlag* was in the collection of the late Joseph K. Ruebush of Harrisonburg. It has since disappeared. Author and editor would appreciate any information as to the present whereabouts of this item. The publication date of 1816 is missing from the imprint of the *Choral-Music*. It has been established from a letter by Joseph Funk to William Marshall, dated July 3, 1816, in which Funk applies for copyright for "a German Music Book" and included the title page of the *Choral-Music*. This letter is among the Solomon Henkel Papers of the Duke University Library, Durham, N. C.

³ Joseph Funk, *Die allgemein nützliche Choral-Music* (Harrisonburg, Virginia: Laurentz Wartmann, 1816), p. 11. This translation is from George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill, N. C., 1933), pp. 32-33.

⁴ This other music publication of Wartmann was the third edition of Funk's *Genuine Church Music* (1842), for which Funk supplied the music fonts. John W. Wayland, "Joseph Funk Father of Song in Northern Virginia," *The Pennsylvania German XII* (1911), p. 586.

⁵ Klaus G. Wust, "A Virginia-German Printer: Laurentz Wartmann (1775-1840), *American-German Review XX* (August-September, 1954), p. 29.

printing business. These variant spellings of Davisson's name in the county records also agree with the conclusion of Wayland.

I am of the opinion that Ananias Davisson was the Davidson who was associated with Bourne in 1813. Even Shakesphere did not always spell his name in the same way.⁶

Further support of the view that *Choral-Music* was printed with Davisson's music fonts is found by comparing the music symbols of this tunebook with those of *Kentucky Harmony*, which have similar lines, and signs for clefs and note heads. Because of these circumstances, it seems likely that Laurentz Wartmann had worked with Ananias Davisson in printing as early as 1812 and 1813, and in 1816 used the music fonts with which Davisson had printed *Kentucky Harmony* for the printing of Funk's *Choral-Music*.

In comparison with other Valley tunebooks, Funk's *Choral-Music* is small, numbering only eighty-eight pages. The title page, like those of most collections of its kind, gives detailed information on its contents and intended usage.

The Generally Useful Chorale Music. Including: Selected Melodies, Which Are Common to All Religious Faiths. Arranged for Two Voices. Accompanied with a Foreword about Music or Tonal Art; And with a Complete Introduction on the Grounds of Vocal Music. Adapted for Use in Public Worship, Singing Schools, and Private Lessons. Written by Joseph Funk. My Lips and my Soul, which Thou Hast Delivered, Are Joyful and sing Praise to Thee. Psalm 71:23. Harrisonburg, printed by Laurentz Wartmann, Rockingham County, Virginia.

After the title page is the copyright page and a fourteen-page foreword by Johannes Braun. Then follows an eight-page theoretical introduction which is similar to those of other tunebooks of this period.

The eighty-seven pieces of music in *Choral-Music* may be grouped into three basic categories: (1) chorales, (2) psalm tunes, and (3) folk hymns. Unlike the other Shenandoah Valley tunebooks, *Choral-Music* contains none of the more elaborate types of singing-school music, such as the fugging tune and anthem.

The chorales constitute the largest of these three categories, forming about eighty percent of the pieces. Most of these chorales for which sources have been found date from the seventeenth and early eighteenth centuries.

Several chorales in Funk's collection are in church hymnals of today, such as "Jesu meine Freude" (Jesus My Joy), a traditional German melody adapted by Johann Crüger (1653) with text by Johann Franck (1655), which is known in English by Catherine Winkworth's translation beginning "Jesus, priceless treasure." This chorale, like the others in this tunebook, is scored for two voices, the melody accompanied by a bass. The chorales in this collection generally have rather florid melodies. In contrast to the florid first phrase of "Jesu meine Freude" in *Choral-Music*, for example, its usual version has only the notes A, A, G, F, E, D. The bass parts of the chorales in this tunebook, however, are generally less elaborate than those of other settings examined.

Comparison of the chorale melodies of *Choral-Music* with those in other American collections of this period as well as the numerous European versions in Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder* has shown nearly all of Funk's versions to be more florid. In view of the lack of similarly florid versions in print, it seems likely that Funk recorded the melodies as he had heard them performed by the German groups of the

⁶ John W. Wayland, *Historic Harrisonburg* (Staunton, Va., 1949), p. 45.

Valley. Perhaps further research will reveal that these chorales had undergone a transition similar to that of the psalm tunes in the Early New England Folk Style a century earlier.

Throughout *Choral-Music* Funk uses almost no accidentals, so the usual C-sharp in measure nine of "Jesu meine Freude" is not indicated. Perhaps at this time Funk, like his immediate predecessor Ananias Davisson in *Kentucky Harmony*, believed accidentals to be a needless incumbrance. Funk was evidently not concerned with the strict rules usually observed in chorale harmonization, for this piece contains parallel octaves from measures five to six and parallel perfect fifths from measures thirteen to fourteen. The overall form of "Jesu meine Freude," similar to many of the chorales in Funk's tunebook, is AAB, the equivalent of the old German bar form.

In the second main grouping of pieces in *Choral-Music*, consisting of ten psalm tunes, the best known is that of the 134th Psalm called "Old Hundredth." This psalm tune first appeared in the *Genevan Psalter* in 1551, where it was set, as here, to Psalm 134. The name "Old Hundredth" stems from this tune's later use with the English paraphrase of Psalm 100 beginning "All people that on earth do dwell." The *Genevan Psalter* was translated into German by Ambrose Zobwasser in 1573, thus bringing many Genevan tunes into German usage. This version of Psalm 134 in Funk's *Choral Music* is quite rigid in rhythm, allowing no syllable of the text to occupy more than a beat until the final measure. In the second and last two phrases are quarter-note ornaments which are not found in either the Genevan version or the "even-note" version sung by many American congregations of today.

The use of psalm tunes in *Choral-Music* probably made this collection more acceptable to the Reformed churches of the Valley, for their musical heritage lay in the tradition of metrical psalmody.

Along with the title above each piece Funk usually gives several other indications. The designation before the title "Vers Art 3" refers to the number of poetic meter given in a Lutheran hymnal of this period, probably the *Erbauliche Lieder-Sammlung* (Germantown, Pennsylvania, 1785). The indication refers to the poetic meter according to the usual English terminology, which in this case refers to long meter: four lines of eight syllables each. The number in parentheses refers to the corresponding melody used with additional stanzas in a Mennonite hymnal then in use, the *Unpartheyisches Gesangbuch*, first published in Lancaster, Pennsylvania in 1803. Since each of the tunes in *Choral-Music* has only a single stanza of text, it is probable that hymnals were frequently used in conjunction with it. Of the eighty-seven hymn texts in *Choral-Music*, sixty-five (75%) appear in *Unpartheyisches Gesangbuch* (5th edition, 1841). Of these sixty-five common texts, however, only thirty-six (55%) utilize the same tunes in both books.

From the standpoint of American music, the most interesting of the three main groupings of pieces in *Choral-Music* is the folk hymn. There are six pieces in this tunebook which can be definitely classified as folk hymns in the Anglo-American tradition⁸ on the basis of secular folksong

⁷ See Gilbert Chase, *America's Music* (New York, 1955), chapter 2.

⁸ Four of these folk-hymn tunes ("Primrose," "Rockbridge," "Salvation," and Supplication") are discussed in the works of George Pullen Jackson, for which exact references are given in the Comprehensive Index in his last book. *Another Sheaf of White Spirituals* (Gainesville, Fla., 1952), "The tune to 'Seelenweide, meine Freude' is related to the folk-hymn tune 'Charleston' in Funk's *Genuine Church Music* (1832), p. 192; which appears under the name 'Bartimeus' in John R. Daily, *The Primitive Baptist Hymn and Tune Book* (Madisonville, Kentucky, 1902), no. 197."

Two other tunes in *Choral-Music* which appear to possess enough folksong traits to merit further investigation are those to "Wir singen dir Immanuel" and "Schönster aller Schönen" (both on page 57). The latter of these, which may well be a German folksong, bears a strong resemblance to the melody of "O du liebster Bräutigam" in Joseph Doll's *Leichter Unterricht* 2nd ed. (Harrisburg, Pennsylvania, Johann Wyeth, 1814), p. 96.

counterparts or stylistic traits. Both of these folk hymns (Illustration I) are taken from *Kentucky Harmony*, as indicated by the note at the bottom of the page. In *Kentucky Harmony* these tunes are given their usual names, respectively "Rockbridge" and "Supplication," are both attributed to Chapin, probably Lucius and/or Amzi Chapin, singing-school teachers active in the South and West during the late eighteenth and early nineteenth centuries.⁹

The melody of the first piece, "Rockbridge," is pentatonic with the fourth and seventh degrees of the scale missing. "Rockbridge" has four phrases, each concluded with the equivalent of a whole note. The basic pattern of the first phrase is simply varied in phrases two, three, and four.

The second tune, "Supplication," like many folk hymns, is modal. The basic unity of structure of this melody is also of interest. Of the four phrases, the first, second, and fourth open with the note E; and the first three phrases also close with E. The four notes at the beginning of the first phrase are repeated at the beginning of the last phrase. The internal phrases open with similar variations upon the initial four notes.

Illustration II demonstrates the strong resemblance of many American folk hymns. Although this melody beginning with the words "Man mag wohl ins Klag-Haus gehen" is longer (six phrases instead of four) than "Supplication," these two tunes have several points of resemblance. Both tunes are in the same key and meter, and possess similar rhythmic patterns. The familiar opening motive of "Supplication" without its first note occurs in "Man mag wohl" at the beginning of all phrases except the fourth. In addition, the last four notes of these two tunes are identical. As far as I know, the appearance of this tune to "Man mag wohl" is unique to Funk's *Choral-Music*. This isolated appearance of this tune related to a well known American folk hymn in a German tunebook seems to indicate that the Anglo-American folk idiom was familiar enough for German-Americans at this time to utilize it in adapting tunes for their own texts.

In several extant copies of *Choral-Music* there is pasted in a broadside religious ballad entitled "Joseph's Lied" (Illustration III), which was printed by either Henkel or Wartmann around 1816¹⁰ probably also using Davison's shape-note music fonts. The melody of "Joseph's Lied" is quite significant in American shape-note hymnody, for it appeared in numerous tunebooks entitled "Green Fields," associated with John Newton's hymn "How tedious and tasteless the hours." (It is even today in the current hymnals used by America's two largest Protestant denominations, the Methodists and Southern Baptists.) George Pullen Jackson cited several eighteenth-century European sources of this tune, as well as its appearance in numerous nineteenth-century American publications, the earliest of which was in 1820 in both Alien Carden's *Missouri Harmony* and Davison's *Supplement to the Kentucky Harmony*.¹¹ "Joseph's Lied" therefore antedates previously known American publications of this tune some four years.

Little is known concerning the use of Funk's *Choral-Music*. Although no later editions have been discovered, records of singing schools in a Rockingham County Mennonite church as late as 1845 to 1850 using *Choral-Music* have been found by Harry A. Brunk.¹² It is likely, however,

⁹ See Charles Hamm, "The Chapins and Sacred Music in the South and West," *Journal of Research in Music Education* VIII (1960), 91-98. Since the publication of this article, the important Andrew Law papers have been made available in the Library of the University of Michigan. cursory examination of several of these letters seems to indicate that some of the Chapin tunes were by either Lucius or Amzi, and that others were composed jointly by them. Letters from John Logan to Andrew Law dated October 1, 1811; November 11, 1811; and September 9, 1812. Letter from Lucius Chapin to Andrew Law dated March 9, 1812.

¹⁰ Wust, "German Printing." *Op. cit.*, 62.

¹¹ George Pullen Jackson, *Spiritual Folk-Songs of Early America* (New York, 1937), 92-94.

¹² Harry A. Brunk, *History of Mennonites in Virginia 1727-1900* (Harrisonburg, 1959), 322.

Ihr junge Helden, aufgewacht! Die ganze Welt muß seyn verracht, Drum eilt, daß ihr in kurzer Zeit, Macht

Fortsetzung.

Vers Art 3. Ach Gott wie manches Herzleid, &c. (12) L. M.

eure Seelen wohl bereit. Ach Gott, wie manches Herzleid, Begegnet mir

in die fer Zeit, Der schmale Weg ist Erbbsal voll, Den ich zum Himmel wandeln soll.

Die obige zwei Melodien sind von der Kentucky Harmonie genommen.

Fortsetzung.

In deinem Preis und Ehren, Durch Christum unsern Herren, Dein'n ein'gebornen Sohn.

Man mag wohl ins Klagehaus gehen, &c.

Man mag wohl ins Klagehaus gehen, Und den Lauf der Welt besehen, Wie man sie ihr Regen fuhrt,

Und auch unser nicht vergessen, Uns im Lichte abzumessen, Ob wir in dem Herren sind.

Joseph's Lied.

Da Joseph sein Bruder anah, In Hungersnoth stehen allhie, Er stiehe im Anseh' sich hart, Erstemlich zu wachen ihr' Stand, Und da sie

demüthig und zart Erzeig't er sich freundschaftlich geschwind.

2 Die wenig gedachten man sie,
 Daß dieses ihr Bruder nicht' kan,
 Sie standen erschrocken allhie,
 In hören den Namen allen:
 Ich bin euer Bruder, sprach er:
 Der Joseph denn ihr hat entwand't,
 Der Herr schickte mich vor euch her,
 Zu holt'n Getreide im Land.

3 Die Botschaft zuvor sie erschrad,
 Und schürzte im Herzen sie sich,
 Vom Becher in Benjamin's Saß;
 Pan Aber erschrocken viel mehr,
 Kann Joseph vergeben die Schuld,
 Und bedreit die wir ihm gemain't
 Erzeigen und Liebe und Quib?
 O! das ist ein Bruder und Freund.

4 So kommt ich zu Jesu beschwer't,
 Beladen mit Sünden und Neuz,
 Ich meinte ich werd' nicht erhdri,
 Weil ich ihn gerechzig't aufs neu;
 Er stelte im Anseh' sich hart,
 Was Schmerzen mein Herie durchsicht,
 Erwartend zu hören das Wort:
 Weich' von mir ich lenne dich nicht.
 5 Du hast mich verspottet, verhdh'n't:
 Verkaufst, verlach't und verspog't,
 Ja, gar noch mit Dornen gekron't
 Verzeig't zum Schauspiel der Leut';
 Durchgraben mein Hände und Füß';

Das Blut aus den Wunden nie quill't,
 Der heilsame Balsam nun fließ't;
 Für eine verrundete Welt.
 6 Gedenken, O Seele! Gedenk',
 Wie schmerzlich ich litt' für dich:
 Ich hab dich mit Gnade beschend't,
 Ich hab dich erkauf't für mich;
 Ich habe aus Liebe zu dir,
 Bezahlet die Sünden Schuld dein,
 Bezahle mir Liebe dafür,
 Berberg dich in den Wunden mein,
 7 Ich Jesus bin den du geschänd't,
 Und h'reest mein' Namen emph' t

Hinführo laß mich seyn bekenn't,
 Dein Bruder, dein Beduigam weis't
 Mein' Gnade ich schenke dir frey:
 Dem Mängel erkläre ich dir,
 Dich leiten und führen hab'z,
 Und bald dich ansachmen zu mir.
 8 Geh' mache es allen bekann't,
 Bring' all' meine Freunde herzu,
 Es ist noch Getreide im Land,
 Im Lande der fetigen Ruh';
 In jener hellglänzend' Stadt,
 Ist alles die Fülle bereit,
 Dem Jesus die begeg'et hat,
 Die Krone der Ehre und Freud,

that the use of *Choral-Music* declined within a few years, for in 1832, sixteen years after its publication, Funk brought out a tunebook in English.

This tunebook, entitled *A Compilation of Genuine Church Music*, was printed for Funk by J. W. Hollis in Winchester sixty miles to the north, and bound by E. Watts in Charlottesville, eighty miles from Winchester and over forty miles from Funk's home. The format of *Genuine Church Music* is similar to *Choral-Music*, but Funk's later book is more than three times larger, containing a total of 271 pieces of music. Furthermore, the change in language is accompanied by a change in musical traditions. In place of a tunebook predominantly of German chorales, the contents of Funk's *Genuine Church Music* consist largely of British and American music. Of the seventy chorales in the earlier tunebook, only nine are retained in *Genuine Church Music*.¹³ In contrast to this, practically all of the American folk hymn tunes in *Choral-Music*, plus many more, appear in *Genuine Church Music*.

Funk's *Genuine Church Music* succeeded Davisson's *Kentucky Harmony* as the leading tunebook of the Shenandoah Valley. By 1847 four editions had been published totaling 28,000 copies. Beginning with the fourth edition, *Genuine Church Music* was printed and bound by Funk and his sons in their own print shop at their home in Mountain Valley, the community later renamed Singers Glen because of its musical significance. Ten editions of this tunebook were published during Funk's lifetime. After Funk's death in 1862, this work continued to be published by his sons and others. *Genuine Church Music* is still in print under the title *The New Harmonia Sacra A Compilation of Genuine Church Music*. The latest edition, the twenty-second, was published in Harrisonburg in 1959 by Harry A. Brunk.

How do we account for the radical changes in both language and music from Funk's *Choral-Music* of 1816 to his *Genuine Church Music* of 1832? In seeking explanations for these changes, one must examine what was happening in hymnody during this time among both the German and Anglo-Americans.

During the previous century the earliest German language hymnals of the larger churches to be printed in America were reprints of those that had been used in Europe, such as the *Ausbund* (1742) and *Das kleine Davidische Psalterspiel* (1744), both produced by Christopher Saur in Germantown, Pennsylvania. In the late eighteenth and the beginning of the nineteenth century the first German-American hymnals were published in Pennsylvania: the Lutheran *Erbauliche Lieder-Sammlung* of 1786, the Reformed *Neue and verbesserte Gesang-Buch* of 1797, and two Mennonite hymnals—*Die kleine geistliche Harfe der Kinder Zions* of 1803 and *Unpartheyisches Gesangbuch* of 1804.¹⁴ Although these hymnals were reprinted and continued in usage during the early nineteenth century, this period saw the publication of bilingual and English language hymnals by German Americans.

The transition from German to English was not without difficulty.

¹³ Most of these nine chorales are given German place names. The numbers following each name indicate the pages on which they appear respectively in *Choral-Music* and *Genuine Church Music*: "Dresden" (38, 56), "Brandenburg" (44, 70), "Bavaria" (73, 81), "Hamburg" (25, 109), "Basil" (40, 126), "Germany" (26, 137), "Frankfort" (78, 153), "Penitence" (25, 167), "Day-Star" (38, 185).

¹⁴ For full bibliographical data on these German-American hymnals see Oswald Seidensticker, *The First Century of German Printing in America 1728-1850* (Philadelphia, 1893).

Little research has been done on the German-American shapenote tunebooks of early nineteenth-century Pennsylvania. These publications, some of which are bilingual, reflect a mixture of cultural forces. Among those which could be fruitfully investigated are:

Joseph Doll, *Leichter Unterricht* (1810) and *Leichter Unterricht* Vol. 2 (1815)
Isaac Gerhart and Johann F. Eyer, *Choral-Harmonie* (1818)
Johannes Rothbaust, *Die Franklin Harmonie* (1841)
S. M. Musselman, *Die neue Choral Harmonie* (1844)
T. R. Wever, *The Pennsylvania Choral Harmony* (1844)

Something of the conflict arising from the language change is shown by the following statement written in 1812 favoring the retention of German.

Your English-raised children lose forever all the edification, which they could have had in the German church-services—the beautiful German prayers—the splendid catechisations—the many devotional hymns and church-songs, with which our forefathers comforted themselves in the face of need and death, and for which the English language is far too poor, for them ever to be rightly translated.

This same person also viewed the hymn tunes of the English-speaking people with disdain. He felt that if the Lutherans and Reformed should build English-speaking churches the results would be tragic for their hymnody.

. . . our solid church-melodies exchanged for English jumping-tunes, and in place of our present hymnal, full of biblical spirit and godliness, there will be a Collection of Odes and Arias, which give no nourishment to the soul in its search for grace.¹⁵

In the Shenandoah Valley the transition from German to English can be clearly seen in the trends of local publications. During the first two decades of the nineteenth century numerous German works were published in the Valley, including newspapers, school textbooks, devotional books, church records, hymnals, and several types of broadsides, including song sheets; most of these imprints came from the Henkel Press in New Market. By 1830, however, the stream of German publications in this area had dwindled to only a trickle; and in 1834 appeared the last completely German publication of the Valley. The exclusive use of German gave way to several decades of bilingualism. The ABC book of Henkel, for example, was published in a bilingual edition in 1817. As early as 1816 the Henkels published a hymnal in English. From 1834 the Lutheran and Reformed official church reports appeared in English. By 1840 the official transactions of the three leading denominations of the Valley—Lutheran, Reformed, and United Brethren—were being made in English. The Mennonites and Dunkers, being more closely-knit and sectarian, were able to preserve German in their church services for another decade or two.¹⁶ In the Valley the first American Mennonite hymnal in English was published in 1847; it was printed by Wartmann in Harrisonburg, and Funk served as a member of the hymnal committee. The second edition of this Mennonite hymnal, published in 1851, contained an appendix of twenty-six hymns in German.¹⁷ By the time of the Civil War the German language had been almost completely replaced by English in the churches of the Shenandoah Valley.

In view of this gradual transition from German to English taking place in the Valley and elsewhere during the early nineteenth century, it is not surprising that sixteen years after the appearance of *Choral-Music* Funk should publish a tunebook in English. But why should the language change between these two collections be accompanied by such a radical change in the music?

An important factor to be taken into consideration in understanding this musical change is the spread of shape-note tunebooks predominantly of American music in the Valley after the publication of *Choral-Music*. In 1817 and 1818 in Winchester two tunebooks were published: Wheeler Gillet's *The Virginia Sacred Minstrel* and James M. Boyd's *The Virginia*

¹⁵ "Zuruf an die Deutschen in Amerika," No. 2, in *Evangelisches Magazin* (Philadelphia), I (1812), 67-69, usually attributed to John George Schmucker (1771-1854). Quoted in Don Yoder, *Pennsylvania Spirituals* (Lancaster, Pa., 1961), p. 121.

¹⁶ John Stewart and Elmer L. Smith, "The Survival of German Dialects and Customs in the Shenandoah Valley," *Thirty-First Report of the Society for the History of the Germans in Maryland* (Baltimore, 1963), p. 67.

¹⁷ Irvin B. Horst, "Joseph Funk, Early Mennonite Printer and Publisher," *Mennonite Quarterly Review* XXXI (1957), 273.

Sacred Music Repository. In Harrisonburg by 1826 Ananias Davisson's *Kentucky Harmony* had been published in five editions and three editions of his *Supplement to the Kentucky Harmony* had appeared. In 1831 in Winchester was published James P. Carrell's and David L. Clayton's *The Virginia Harmony*. The publication of these tunebooks clearly indicates the widespread acceptance of the American shape-note tradition in the Valley during these sixteen years.

The contents of Joseph Funk's personal library indicate that he was also familiar with developments among some of the more sophisticated tunebook compilers outside the shape-note tradition. These books of Funk, now housed in the Menno Simons Historical Library of Eastern Mennonite College in Harrisonburg, include Lowell Mason's *The Handel and Haydn Collection of Church Music* (Boston, 1822) and two works of Thomas Hastings: *Dissertation on Musical Taste* (Albany, New York, 1822) and *Musica Sacra* (eighth edition, Utica, New York, 1829).

Funk's knowledge of other important singing-school publications is shown in the section dealing with shape notes in the first edition of *Genuine Church Music*. In his justification of shape notes Funk quotes from several musical works, including the sixth edition of Andrew Adgate's *Rudiments of Music* (Philadelphia, 1799) and the sixth edition of Samuel Dyer's *Art of Singing* (New York, 1828). Funk also mentions having consulted "more than a few "writers on vocal music," both German and English."¹⁸

By taking into consideration these various factors—the gradual language change among German Americans in the Shenandoah Valley during the early nineteenth century, the widespread acceptance of the shape-note tradition with its New World orientation, and Funk's acquaintance with some of the more sophisticated American musical trends of this time—one is better able to understand the marked differences between *Choral-Music* and *Genuine Church Music*.

Even in Funk's *Choral-Music*, however, the appearance of American folk-hymn tunes with German texts is a cultural contact showing early signs of the process of musical acculturation, a process which was to result in the gradual assimilation of German Americans into the dominant Anglo-American musical tradition of the Shenandoah Valley.

¹⁸ Joseph Funk, *A Compilation of Genuine Church Music* (Winchester, Va., 1832), xviv.