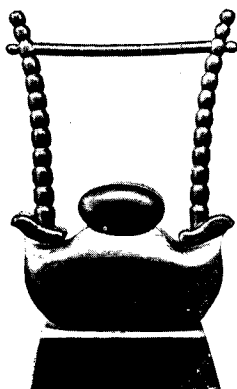
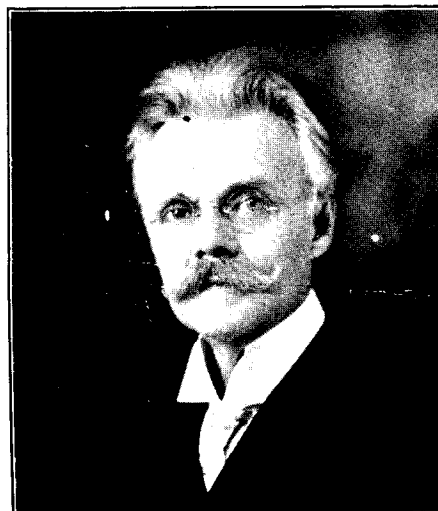


# THE MUSIC OF THE BIBLE

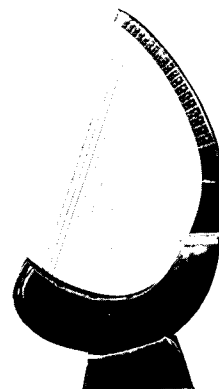
## LECTURE-CONCERT



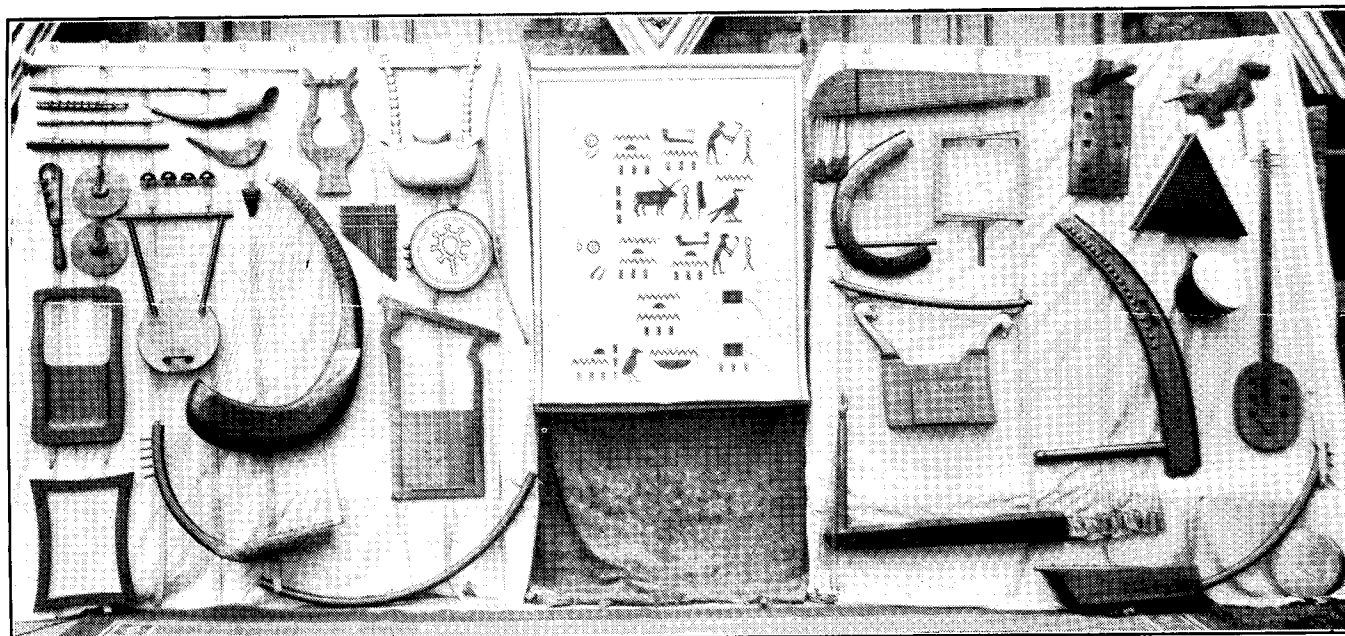
THE KINNOR  
National Harp of Israel



CHARLES N. LANPHERE  
Lecturer



THE NEBEL  
Traditional Harp of David



PICTURE OF INSTRUMENTS

Musical Instruments (reproductions of the Originals) of Ancient Egypt, Assyria, Chaldea and Palestine,—including the nineteen suppositional Instruments of the Bible,—on which Mr. Lanphere plays traditional music of the earliest nations, featuring the Music of the Israelites.

"A Lecture of Exceptional Interest."—The Boston Evening Transcript.

# THE MUSIC OF ANTIQUITY

To look upon the forms of the earliest musical instruments known to man, and to hear the traditional music of remote antiquity played on these instruments, is an experience recently and for the first time made possible by the researches of Mr. Lanphere.

Charles N. Lanphere, musician, scientist and teacher, has devoted years of study to the music and the musical instruments of the early world, and has embodied the results of his researches in a Lecture-concert that is intensely fascinating and totally different from any other form of musical or educational entertainment now before the public.

From the findings of archaeologists on the tombs and monuments of the earliest civilizations, and from the study of original specimens that have been discovered in the tombs of Egypt, Mr. Lanphere has reproduced thirty-five musical instruments that were in use among the most ancient nations, including the nineteen suppositional instruments of the Bible.

On these instruments Mr. Lanphere plays traditional music of the early races,—featuring the music of the Israelites. Much of this music has descended from immemorial antiquity, and was transmitted orally from generation to generation long before man had devised any system whatever of music notation.

Airs and fragments of such music still exist in the liturgic music of the Jewish Church, in the Folksongs of the Semitic races and in the war and worship chants of savage tribes; and when actually heard, as Mr. Lanphere plays them, on the archaic instruments of their period, they are rich in revelation and constitute an extraordinary link with the past.

## The Origin and Evolution of Music

Introductory to his discussion of the Music of the Bible, Mr. Lanphere first traces the evolution of music from its origin in nature. Some part is found in the sounds of the elements, the waters and the winds; in the voices of animate life,—the chirping of night insects and the caroling of birds; a part in the rudimentary vocal utterances of man, expressing his emotions of pleasure, fear or pain. Then also man's earliest expression of the rhythmic impulse in the clapping of hands and the beating of sticks: out of these arose the three rude prototypes and forerunners of all musical instruments—the Rhythmic Sticks, the Reed Whistle and the Hunting Bow, from which were evolved the Drum, the Pipe and the Lyre,—each representing a definite stage in the process of musical evolution.

These three original types, in varying forms and capacities, constituted the musical instruments of the Egyptians and Assyrians, from which nations the early Israelites derived their instruments and their musical art.

## The Music of Egypt

Mr. Lanphere exhibits in historical sequence, not fewer than nine of the oldest musical instruments of Egypt, and plays upon them traditional Egyptian airs.

Among these instruments are—

The Long-necked Lute, reproduced from a tomb sculpture 5000 years old;

The Bemi Hassan Lyre, dating from 1800 B. C.;

The Shoulder Harp which was often entombed with the dead;

The Horsehead Funeral Lyre, in use 1500 B. C.;

The Reed Flute identified with the worship of the goddess Bubastis.

These instruments are of especial interest inasmuch as they were the forerunners of the musical instruments of the Israelites.

## The Music of the Bible

The Hebrews left no pictorial representations of their musical instruments, but with a reasonably full knowledge of the instruments of contemporary nations, and a careful study of the root-meanings of Hebrew musical words and terms, it has been possible to determine with high degree of probability the forms, the character and the capacities of the nineteen musical instruments of the Bible.

Beginning with the first instruments mentioned in the book of Genesis—the Harp and the Organ of Jubal—Mr. Lanphere's discussion covers the entire subject of Bible music, and is replete with historical facts and traditions, made doubly interesting by musical illustrations upon the instruments of the period.

We may hear the Shophar,—the oldest instrument in the world of which we have full and positive knowledge,—the tones of which have stirred the blood of countless generations of Jews;

The Khatsotrath,—the Silver Trumpet that sounded over the Camps at Sinai, and the same signals that assembled the hosts of Israel;

The Timbrel,—played by Miriam and the women of Israel after the marvelous deliverance from the pursuing hosts of Pharaoh;

The Khalil,—the pipe played by the Jews on their annual pilgrimage to the Passover Feast in Jerusalem;

The Kinnor,—the small Lyre that accompanied the singing of the Psalms in the Temple Service; also the Kinnor in the modified form of the Babylonian Exile;

The Sumpsonia,—the Bagpipe, that was played at the dedication of Nebuchadnezzar's Golden Image;

The Nebel,—large Harp, the greatest instrument known to the Hebrews—believed to have been "The Harp of David."

# PROGRAM OF ILLUSTRATIVE MUSIC

## PART I.

### THE ORIGIN AND THE EVOLUTION OF MUSIC.

1. Examples of Bird Music.
2. The Three Germinal Tones of Instrumental Music.
3. (a) Example of Africo-Damarian Rhythmic Music.  
(b) Flutter-tones of the Arabian Singing Women.
4. Hottentot Air, sung to the Hunting Bow.
5. Traditional Air of an Egyptian Labor Song.
6. Example of a very Ancient Air in modern use.
7. Composition from Huebald's "Organum" (example of oldest known Part-music).
8. Song of the Hedge Sparrow,—followed by corresponding examples of Human Song.  
(a) Kaffir Dancing Tune.  
(b) Primitive Abyssinian Air.  
(c) Air sung by the Peasants of Armenia.  
(d) Egypto-Nulian Air.  
(e) Australian Kangaroo Dance Air.  
(f) Air of the Persian Yezidi Priests.  
(g) Drum Song of the African Kaffirs.  
(h) Medicine Song of the Oneida Indians.  
(i) Love Tune of the Iroquois Indians (example of the earliest form of Premeditated Musical Composition).  
(j) First Theme of Beethoven's Fifth Symphony.

## PART II.

### TRADITIONAL AIRS OF EGYPT.

#### PLAYED ON THE INSTRUMENTS OF THE ANCIENT EGYPTIANS.

1. Air on the Nofre (Long-necked Lute).
2. Native Song-melody on the Bow Harp.
3. Funeral Air on the Shoulder Harp.

4. Pentatonic Air on the Tamboura (Parchment-covered Lute).
5. Funeral Air on the Horsehead Lyre.
6. Festal Air on the Seba (Long Flute).
7. Rhythmic Form on the Crotala (Large Castanets).
8. Rhythmic Form on the Rectangular Toph (Festal Tambourine).
9. War-rhythm on the Military Drum.

## PART III.

### MUSIC OF THE HEBREWS.

#### PLAYED ON THE MUSICAL INSTRUMENTS OF THE BIBLE.

1. Syrian Melody, on the Ugab (Primitive Organ).  
*Jubal . . . was the Father of all such as handle the Harp (Kinnor) and Organ (Ugab).—Gen. 4:21.*
2. Rhythmic Forms on the Toph (Tabret-Drum).  
*Wherefore didst thou flee away secretly, . . . and didst not tell me, that I might have sent thee away with mirth and with songs, with Tabret (Toph), and with Harp (Kinnor)?—Gen. 31:27.*
3. Pentatonic Melody, on the Bemi-Hassan Harp (Kinnor).
4. Rhythmic Form, on the Timbrel (Tambourine).  
*And Miriam the prophetess . . . took a Timbrel in her hand; and all the women went out after her with Timbrels and Dances.—Exodus 15:20.*
5. Traditional Air of Miriam's Song, on the Khalil (Pipe).  
*I will Sing unto the Lord,  
For He hath triumphed gloriously.*  
—Exodus 15:1.
6. Blasts on the Shophar (Ram's-horn Trumpet).  
*. . . there were thunders and lightnings and a thick cloud upon the mount, and the voice of the Trumpet (Shophar) exceeding loud.—Exodus 19:16.*

# PROGRAM OF ILLUSTRATIVE MUSIC

(CONTINUED)

7. The four Camp Signals of the Israelites, on Khatsotrath (Silver Trumpet).  
*Make thee two trumpets (Khatsotrath) of silver . . . that thou mayest use them for the calling of the assembly and for the journeying of the camps.—Num. 10:2.*
8. Camp-Signals, on the Shophar.
9. Ashien, the Devil's Air (Mohammedan Tradition).
10. Melody on the Shophar.
11. Blasts on the Keren (Ox-horn Trumpet).  
*In the second month, in the first day of the month, shall ye have a Sabbath, a memorial of blowing of Trumpets (Keren), a holy convocation.—Lev. 23:24.*
12. (a) First Theme of the Kol Nidrei, the oldest known Jewish Melody, on the Egypto-Israelitish Kinnor (Lyre).  
(b) Original Composition in ancient style.
13. Air of "Sel'ma Israel," ancient Jewish Chant, on the Machol (Pipe?).  
*The joy of our heart is ceased;  
Our dance (Machol-Pipe?) is turned into mourning.*  
—Lam. 5:15.
14. Air of The Hebrew Blessing of the Priests, on the Khalil (Reed-pipe).  
*. . . On this wise shall ye bless the children of Israel.  
—Num. 6:23.  
. . . thou shalt meet a company of prophets coming down from the high place with a Psaltery (Psanterin) and a Tabret (Toph) and a Pipe (Khalil) and a Harp (Kinnor) before them; and they shall prophesy.*  
1 Sam. 10:5.
15. Air on the Mashrokitha (Double Pipe).  
*Thou O King, hast made a decree that every man that shall hear the sound of the . . . Flute (Mashrokitha) . . . shall fall down and worship the golden image.*  
Dan. 3:10.
16. Hymn-tune in the Asiatic Scale, played on the Hebrew Psanterin (Psaltery).  
*. . . thou shalt meet a company of prophets coming down from the high place with a Psaltery (Psanterin).*  
1 Sam. 10:5.
17. Air on the Medieval Psaltery (European descendant of the Hebrew Psanterin).
18. Chanting-air of the Yezidi Devil-worshippers, on the Babylonian Psanterin.  
*Now if ye be ready that at what time ye hear the sound of the Cornet (Keren), Flute (Mashrokitha), Harp (Kithra) Sackbut (Sabeca), Psaltery (Psanterin), and Dulcimer (Sumphonia) and all kinds of music, ye fall down and worship the image which I have made, well; but if ye worship not, ye shall be cast the same hour into the midst of a burning fiery furnace; and who is that God that shall deliver you out of my hands?*  
—Dan. 3:15.
19. Air sung by the Yezidi Priests in their Diabolical Dances, played on the Sumphonia (Hittite Bagpipe).  
*. . . and their houses shall be full of doleful creatures . . . and Satyrs shall dance there.—Isaiah 13:21.*
20. Melody on a Babylonian Clay whistle.
21. Rhythmic Form on Mtziltayim (Cymbals).  
*. . . Asaph made a sound with Cymbals (Mtziltayim)*  
—1. Chron. 16:5.
22. Rhythmic Form on Kumbalon (Tinkling Cymbals?).  
*Though I speak with the tongues of men and of angels and have not charity, I am become as sounding brass or a tinkling cymbal (Kumbalon).—1. Cor. 13:1.*
23. Rhythmic Form on the Menaaneim (Systum).  
*And David and all the house of Israel played before the Lord on all manners of instruments made of fir wood, even on harps and on Psalteries, and on Timbrels and on Cornets (Menaaneim) and on Cymbals.*  
11. Sam. 6:5.
24. Traditional Hebrew Air, representative of the earliest Jewish Song Melodies.
25. Mohammedan Sacred Chant,—illustrating the fusion of Ancient and Modern Tonalities.
26. Jewish Wailing Song,—the air of which is traditionally ascribed to Jeremiah.  
*How doth the city sit desolate that was once full of people.—Lamentations 1:1.*
27. Ikki Ballbol, Song of the Syrian Shepherds, played on the Egypto-Israelitish Lyre.
28. Tonus Peregrinus, traditional Chant to which Jesus and his Disciples sang their Sacramental Hymn.  
*And when they had sung a hymn, they went out into the Mount of Olives.—Mark 14:26.*
29. Trumpet Responses (conjectural) enjoined by the "Selah" of the Psalms,—on the Khatsotrath.  
(a) Trust Selah.  
(b) Sacrificial Selah.  
(c) Death Selah.  
(d) War Selah.
30. (a) Air of a Penitential Hymn, the composition of which is traditionally ascribed to David, played on the Kinnor (Hebrew Lyre).  
(b) Original Composition, introducing a characteristic feature of ancient music, played on the Kinnor.
31. Traditional Hebrew Mourning Song, played on the Kinnor of the Jewish Exiles.  
*By the rivers of Babylon there we sat down; yea, we wept when we remembered Zion.  
We hanged our harps (Kinnors) upon the willows in the midst thereof.  
For there they that carried us away captive required of us a song, saying, "Sing us one of the songs of Zion."  
—Psalm 137: 1-2-3.*
32. Song, Nubian Ghouna, accompanied on the Kinnor, illustrating one of the earliest forms of independent Song Accompaniment.
33. Original Composition on the Sabeca (Triangular Harp).  
*Therefore at that time when all the people heard the sound of the . . . Sackbut (Sabeca, a triangular Harp) . . . all the people, the nations and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king had set up.—Dan. 3:7.*
34. Ancient Synagogue Air of Oriental Origin, played on the Nebel-Asor ("An Instrument of Ten Strings").  
*Praise the Lord with . . . an instrument of Ten Strings.—Psalm 33:2.*
35. Traditional Jewish Hymn, the Adir Hu, with Paraphrase, played on the Nebel (Large Harp, believed to have been the Harp of David).  
*I will also praise Thee with the Psaltery (incorrect rendering of Nebel).—Psalm 71:22.*

Note—The musical numbers of the foregoing program are brief, many of them comprising only a few tones.

## QUALIFICATIONS AND PROFESSIONAL EXPERIENCE

Mr. Lanphere is a broadly educated musician. He is a graduate of the New England Conservatory of Music of Boston, also a graduate of the Virgil Piano School of New York; and he has studied and taught in Europe.

During a large professional experience he has held the following official and institutional positions:

Lecturer on The History of Music to the Co-operative Educational Union of Boston;

Official lecturer in Berlin and London for the International Society of Pianoforte Players and Teachers.

Principal of The Department of Normal Training for Piano Teachers, and Lecturer on The History of Music in The James Millikin University of Decatur, Ill.;

Head of The Piano Department in The Conservatory of Maine, Portland, Me.;

Director of The Northwestern Conservatory of Music in Minneapolis, Minn.;

Director of The Virgil Piano School in Chicago.

## COMMENTS ON MR. LANPHERE'S LECTURE-CONCERT

To have the precursors of our musical instruments presented and illustrated by such an authority as C. N. Lanphere, is a rare and valuable opportunity. To hear the tones, and in many instances the tunes with which our ancestors were familiar on many a homely or historic occasion is a unique experience which brings to life events hitherto enshrined only in pictures or sculpture. It is an unusual lecture which can hold the attention of the general public and at the same time be of significance to the educator or the art specialist, yet of Mr. Lanphere's lecture this is actually true.—*Richard G. Appel, Music Librarian of The Public Library of the City of Boston.*

How rich are the treasures awaiting the student of Biblical music is demonstrated by Mr. Charles N. Lanphere, who in a recent lecture in the Boston Public Library, exhibited reproductions of a large number of the musical instruments of Biblical times. On these he played traditional Hebraic airs, fascinating, archaic and exotic.—*Musical America.*

This lecture is, in my judgment, of unusually high character. It is instructive and enjoyable throughout.—*Dr. R. T. Congdon, Principal of State Normal School, Potsdam, N. Y.*

Mr. Lanphere is believed to be the first who has reproduced the musical instruments of the early Semitic races. His lecture is educational and highly entertaining.—*Amsterdam (N. Y.) Evening Recorder.*

The amount of time and study which Mr. Lanphere has devoted to the history of early music,—the restoration of the musical instruments used, their evolution, the manner of their use and the actual physical playing of the instruments, is incalculable. He surprised his most ardent admirers by his thorough familiarity with the facts and the ease and facility with which he presented them as well as the pleasing manner of the presentation.

The historical presentation was rendered doubly interesting by the actual rendition of early music on replicas of the ancient instruments.—*Potsdam (N. Y.) Herald-Recorder.*

Professor C. N. Lanphere of Potsdam, N. Y., recently gave his great lecture on The Music of Antiquity and The Bible, in the auditorium of The First Methodist Church of Boston. He held the closest attention of all from start to finish. A large congregation was delighted with him. His skill and versatility is remarkable indeed.—*The Rev. Frederick Palladino, First Methodist Church, Boston.*

The lecture of Mr. Lanphere on "The Music and The Musical Instruments of The Bible," recently given at Centenary Methodist Church in Malone, is one of the most unique productions it has been my pleasure to hear in years. I know of no other source for the information he brings. Our people have said "It ought to be in print." But no print could reproduce the personality of the speaker.—*The Rev. Melville Terwilliger, First Methodist Church, Malone, N. Y.*

Lovers of music and the Bible were fascinated by the splendid lecture-concert given by Professor Lanphere at St. John's church. Mr. Lanphere has mastered a great subject in a wonderful way.—*Ogdensburg (N. Y.) Republican-Journal.*

An amazingly interesting and original lecture,—fresh, out-of-the-ordinary, and sure to please all classes of people. Mr. Lanphere threw great light on the whole question of ancient and Bible music, and made obscure things plain.—*The Rev. Dr. W. D. Marsh, District Superintendent of St. Lawrence District, Northern New York M. E. Conference.*

In Music, as in every art, the student endeavors to capture the attention of the public by something "never heard before" and incidentally, the all-suffering ear of the much-enduring public is surfeited with worthless novelty. So, like a true oasis in a desert, was the lecture on "The Music of The Bible" which I heard last year in the Potsdam State Normal School. The lecturer, Charles N. Lanphere, a widely traveled and widely read gentleman, made an interesting subject more interesting because of his very intimacy with the matter in hand. True, the instruments which so fascinated the audience are among the oldest known to man; many of the compositions played with great charm are examples of airs that carry the listener back to the inception of music itself in the throat of the bird. And so, after a thrilling evening spent among the instruments and music of the ancients, I would not hesitate to declare that Mr. Lanphere's lecture recommends itself as one of the most worthy "novelties" of our day.—*Frank Merrill Cram, Organist St. Lawrence University, Canton, N. Y.*

For those who have heard Mr. Lanphere's discussion of The Music of The Bible there has come new vitality of understanding imparted to a subject so ancient as to seem beyond the realm of contemporary appreciation. . . . An admirably sustained lecture.—*Christian Science Monitor (Boston).*

I can say with enthusiasm that this is the best lecture of its kind that I have ever heard. It is an illuminating and enjoyable exposition of a fascinating subject by an accomplished and painstaking scholar.—*The Rev. H. Victor Frelick, State Street Presbyterian Church, Schenectady, N. Y.*

Only one whose entire life has been dedicated to music in all its seriousness and dignity as well as beauty, could possibly give such a lecture-recital.—*Harold A. Cole, Formerly Professor of Piano in The James Millikin University, Decatur, Ill.*

The Auditorium of our Normal School was filled to overflowing to hear Mr. Lanphere's lecture-concert on the music and musical instruments of the Bible. It was a striking evidence of the musical interest of the people of Potsdam and at the same time of their religious feeling that they responded so fully to the announcement of the concert. Men and women, boys and girls, representatives of every Church and Sunday School and from every walk of life were there, and every seat was taken. The lecture was a cultured address,—the rendition of the various melodies inspiring and the handling of the many forms of instruments at once thrilling and technically perfect.

The whole evening was like a religious service, uplifting, entrancing, and gave us all a feeling that we had been with the worshippers of old and had caught the spirit of their devotion.—*Dr. Charles H. Leete, President of The Local Board of Trustees of The Potsdam State Normal School.*

### Address

CHARLES N. LANPHERE

Potsdam, N. Y.