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Cover Page Footnote

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SECULAR AND SACRED HEARINGS OF HOLSINGER'S *FANTASY ON OLD HUNDRED*

SAMANTHA M. INMAN

INTRODUCTION

Concert band music abounds with quotations of Christian hymn tunes to a wide range of expressive purposes.¹ In particular, some quotations seem to draw more heavily on religious associations than others depending on context. This can be demonstrated even when only sampling works that quote the well-known tune OLD HUNDREDTH. Sometimes extramusical associations of the hymn seem minimal. Claude T. Smith's *Variations on a Hymn by Louis Bourgeois* (1985) might fall into this category. Sometimes the same melody represents general concepts such as goodness, peace, and spirituality not tied to a specific religion, as is the case in Symphony No. 4 (1994) by David Maslanka and *Angels in the Architecture* (2009) by Frank Ticheli.² Others use the

¹ For lists of concert band repertoire quoting hymns, see Moore 2001, Paul and Paul 2009, and Dykes 2018. Examples of analytic writings comparing several works sharing the same tune include Thompson 2001 on LASST UNS ERFREUEN, Tucker 2001 on EIN' FESTE BURG, and Ivey 2020 on WONDROUS LOVE. Speaking of twentieth-century music more broadly, David Metzger highlights how and why quotation might be used: "The borrowed material is most often familiar...we can hear how easily or reluctantly the borrowing settled into its new locale....[Q]uotation typically involves a range of transformational techniques. Fragmentation, expansion, rhythmic skewing, stylistic metamorphosis—these are only some of the things that can be done with borrowed elements....The more familiar and obvious the 'what,' the more we are drawn into the 'how,' and the more captivating the 'how,' the more we can appreciate anew the 'what'" (2003, 6). These observations apply to study of quotation in band works in general and in the present study of *Fantasy on Old Hundred* in particular.

² Both composers specifically mention this universal intent in their program notes. Symphony No. 4 borrows OLD HUNDREDTH as well as two Bach chorales. Maslanka (1994) notes: "I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time." Similarly,

tune to signify Christian faith and hope within a tone poem about a historical event, as in Ron Nelson's *Mayflower Overture* (1958, rev. 1997) about the Pilgrims traveling to the New World and Roland Barrett's *Ludlow: April 20th, 1914* (2014) about the massacre during the Colorado Coal Strike. Another option is a tone poem drawing on familiar Christian experiences, as in *On the Third Day: A Celebration of Life* (2015) by Patrick Roszell. As his program notes explain, the joyous outer sections emulate the sounds of church bells and organ on Easter morning, while the subdued central section quotes OLD HUNDREDTH to depict overcoming what the composer describes as a "deficit of faith." While all of these works provide a satisfactory listening experience on a purely musical level, some more easily allow for interpretations that include the spiritual dimension than others.

This article explores two modes of hearing afforded by *Fantasy on Old Hundred* (2018), a concert band work by David R. Holsinger.³ On one hand, the piece provides an engaging listening experience even when approached from a secular perspective, as appreciating its contrasts, development, and teleological processes does not require a religious reading. "Secular" in this context simply means "not overtly or specifically religious."⁴ On the other hand, familiarity with OLD HUNDREDTH's Christian texts and with

Ticheli's *Angels in the Architecture* (2009) interweaves OLD HUNDREDTH, the Shaker song "I am an Angel of Light," and the Hebrew song "Havenu Shalom Aleichem" within its "dramatic conflict between the two extremes of human existence—one divine, the other evil." The composer continues, "These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love."

³ A recording of this work is available online (clbarnhouseco 2019): <https://www.youtube.com/watch?v=J1ulzP42WJA>.

⁴ This is definition 1b of Merriam-Webster, 2026, s.v. "secular (adj.)," accessed April 1, <https://www.merriam-webster.com/dictionary/secular>.

evangelical theology allows engagement with a deeper network of associative meanings and their narrative implications. Part I of this article explores Holsinger's choice of OLD HUNDREDTH for this composition, highlighting the musical resources of the tune and its associated texts centered on praise. Part II provides an initial analysis of *Fantasy on Old Hundred* through a secular lens, raising questions regarding some of its unusual elements. Part III contextualizes the role of praise in evangelical theology, focusing specifically on its relation to salvation. Building on the prior sections, Part IV proposes an overtly sacred reading of *Fantasy on Old Hundred* that resonates with this view of salvation. Familiarity with OLD HUNDREDTH's associations and evangelical theology enables hearing *Fantasy on Old Hundred* as analogous to a Christian conversion narrative. Overall, this case study illustrates an interpretive process in which relationships detectable through typical, secular means of analysis ground extensions into the sacred realm.

PART I: CHOOSING OLD HUNDREDTH

Holsinger composed *Fantasy on Old Hundred* for the centennial celebration of Lee University in Cleveland, TN, where he served as a faculty member from 1999 to 2023.⁵ The school's wind ensemble premiered the work under Holsinger's direction on October 9, 2018.⁶ Affiliated with the Church of God denomination, Lee University holds "a theological perspective that is conservative, evangelical and Pentecostal" (Lee University

⁵ Before that, from 1984 to 1999, Holsinger served as music minister and composer in residence at Shady Grove Church in Grand Prairie, Texas (Laird 2010).

⁶ Wind Repertory Project 2025d notes the premiere and its classification as a Grade V work, meaning it is "appropriate for intermediate/advanced high school ensembles and college ensembles" (Wind Repertory Project 2025g).

2025a). The religion core required for all undergraduate degrees includes courses on the Old and New Testaments, theology, and Christian ethics in addition to extensive service (Lee University 2025b). Given the school's Christian identity and mission, basing a commemorative piece on a hymn tune makes sense. The history, ubiquity, associations with praise, and melodic properties of OLD HUNDREDTH render it suitable for celebrating an important milestone of a Christian organization.

Holsinger's (2018) program notes for *Fantasy on Old Hundred* mention his preliminary "search through the historical hymns associated with [Lee] University, and the parent Church of God" followed by taking his wife's suggestion "that perhaps the most effective musical tribute should be the simplest universal tune of praise and thankfulness, Old Hundred." The initial decision to base this work on a hymn tune tracks with much of the composer's career. Christian materials and themes saturate Holsinger's creative work.⁷ Overt portrayals of Biblical stories include *In the Spring At the Time When Kings Go Off to War* (1986) and the *Easter Symphony* (finished 1997). Examples of his many compositions based on well-known hymn tunes include *On a Hymnsong of Philip Bliss* (1989, based on "It is Well with my Soul"), *Fantasy on a Gaelic Hymnsong* (1998, based on "Morning has Broken"), and *Elegy on an Evening Hymn* (2013, based on "Abide with Me").⁸

⁷ While recognized in both secular and sacred circles, Holsinger's compositions appear particularly frequently on concerts at institutions within the Coalition of Christian Colleges and Universities. See McMullian 1997, 93–94, 134 and Moore 2001, 127–136.

⁸ Program notes identifying the tunes and other basic information for each of these works are indexed online (Wind Repertory Project 2025a). For a list of Holsinger's published music, see Davidrholsinger 2025.

The attraction of Winona Holsinger’s suggestion of basing this particular piece on OLD HUNDREDTH stems partially from its longevity and familiarity. The tune, attributed to Louis Bourgeois, first appears with a French paraphrase of Psalm 134 in the 1551 edition of the *Genevan Psalter*. Early English publications instead pair the tune with a metrical version of Psalm 100 by William Kethe. These include *Fourscore and Seven Psalms of David* published in Geneva in 1561 and the *Whole Book of Psalms* by Thomas Sternhold and John Hopkins published in London in 1562. In the tune’s name, “Old” refers to the Sternhold and Hopkins editions (as opposed to the *New Version of the Psalms* compiled by Nahum Tate and Nicholas Brady in 1696), and “Hundredth” refers to the number of the Psalm with which it has routinely been associated (Reynolds 1976, 32). OLD HUNDREDTH has been ubiquitous in English psalters and hymnals up through today.⁹ Quotations continue to appear in diverse genres of modern sacred music, ranging from choral anthems like “Song of the Wanderer” by Dan Forrest (2020) to contemporary worships songs like “New Doxology” by Thomas Miller (2010).

Another point in favor of choosing OLD HUNDREDTH for this piece, also mentioned above, regards the match between the celebratory nature of a centennial and the theme of praise central to its two associated texts. Many hymnals include both texts.¹⁰ Kethe’s words still appear frequently, typically referenced by the first line, “All People That on Earth Do Dwell.” Example 1 compares Psalm 100 from the 1611 King James Version

⁹ This point surfaces repeatedly in sources ranging in age. Writing in the mid-twentieth century, Haeussler (1952, 80) notes, “The hymn has rarely been omitted from any psalter or hymn-book from the time of its first publication until now.” As of this writing, OLD HUNDREDTH tops the “Most Popular Tunes” list on Hymnary.org 2025a: <https://hymnary.org/browse/popular/tunes>.

¹⁰ For a list of over 1,800 hymnals that include Old Hundredth (over 400 of which have been published since 1979), see Hymnary.org 2025b: https://hymnary.org/tune/old_hundredth_bourgeois.

(KJV) to this metrical paraphrase.¹¹ “All people” are exhorted to serve and sing praise to God with joy for His ongoing mercy, goodness, and providence. The other text, used even more frequently, shares this emphasis on praise. Example 1 shows the words written by Thomas Ken set to the original and rhythmically altered versions of OLD HUNDREDTH.¹² This text is sometimes referenced by its first line “Praise God, from whom all blessings flow.” More simply, this is commonly called “the Doxology.” While much shorter than Psalm 100, this text shares an exhortation for all beings to praise God for his providence, this time naming all three members of the Trinity.¹³

¹¹ English Bibles customarily translate God’s name “Adonai” as Lord (in normal print) and translate God’s covenant name “Yahweh” (or “Jehovah”) as LORD (in small caps) (Hemphill 2001, 22).

¹² Line 3 contains “heav’nly host” from the commonly used 1709 revision rather than “angelic host” as in the original from about 1673 (Reynolds 1976, 179).

¹³ A Doxology is “an expression of praise to God” (Reynolds 1976, 178). Examples in the Bible include portions of numerous Psalms as well as New Testament passages such as Romans 16:27, Ephesians 3:21, Jude 25, and Revelation 5:13. Other examples include the Greater Doxology (“Gloria in excelsis”) and the Lesser Doxology (“Gloria Patri”), the latter of which names the members of the Trinity as in Ken’s text. The doctrine of the Trinity asserts that “God eternally exists as three persons, Father, Son, and Holy Spirit, and each person is fully God, and there is one God.” (Grudem 1994, 226). Note that while “Holy Ghost” appears in older English documents including the King James Version of the Bible and the Doxology text quoted in Example 1, “Holy Spirit” is the preferred translation in current use. (The third member of the Trinity has never died, so “spirit” avoids the inaccurate connotations of “ghost.”)

Example 1: A Comparison of Two Texts Associated With OLD HUNDREDTH.

Psalm 100 (KJV)

¹ Make a joyful noise
unto the Lord, all ye lands.

² Serve the Lord with gladness:
come before his presence with singing.

³ Know ye that the Lord he is God:
it is he that hath made us, and not we ourselves;
we are his people,
and the sheep of his pasture.

⁴ Enter into his gates with thanksgiving,
and into his courts with praise:
be thankful unto him,
and bless his name.

⁵ For the Lord is good;
his mercy is everlasting;
and his truth endureth
to all generations.

Metrical Paraphrase (William Kethe)

¹ All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forthtell,
Come ye before him, and rejoice.

² Know that the Lord is God indeed;
Without our aid he did us make;
We are his folk, he doth us feed,
And for his sheep he doth us take.

³ O enter then his gates with praise;
Approach with joy his courts unto;
Praise, laud, and bless his Name always,
For it is seemly so to do.

⁴ For why? the Lord our God is good:
His mercy is forever sure;
His truth at all times firmly stood,
And shall from age to age endure.

Additionally, OLD HUNDREDTH remains recognizable in instrumental settings. While accessible for congregational singing due to diatonicism in major, range restricted to an octave, and mostly conjunct motion, the tune memorably combines repetition, contrast, and direction. As indicated in Example 2, OLD HUNDREDTH consists of four phrases identical in rhythm (whether original or modified) but distinct in pitch.¹⁴ Thus, one familiar with the complete tune can instantly recognize individual phrases and phrase

¹⁴ Brackets and numbers similarly identify phrases of the hymn in subsequent examples. The avoidance of phrase-level repetition in OLD HUNDREDTH thus contrasts the bar form common in hymn tunes from German-speaking lands. This includes another tune frequently quoted in band literature, Martin Luther's famous EIN' FESTE BURG. Its text, based on Psalm 46, speaks of relying on God's eternal strength when facing the difficulties of life, especially religious persecution and Satan's opposition. While sung in many Protestant denominations, EIN' FESTE BURG remains far more closely associated with Lutheranism than with the Church of God denomination. Band works relying on the link between EIN' FESTE BURG and Lutheranism include *Fortress of the Rose* (2009) by Reber Clark, *Luther: In Canon* (2017) by James

segments, even when presented out of order. The four phrases balance their differing melodic profiles with motivic connections. Phrases 1 and 2 begin with a repeated note, and the ascending steps concluding phrases 1 and 3 are answered by descending steps at the ends of phrases 2 and 4. While phrases 3 and 4 both end on $\hat{1}$, only phrase 4 articulates a perfect authentic cadence in most settings. Phrase 3 typically carries a deceptive cadence (to vi) or a contrapuntal cadence ($\text{vii}^{\text{06}}\text{--I}$, placing $\hat{2}\text{--}\hat{1}$ in the bass against the $\hat{7}\text{--}\hat{1}$ in the melody). While concluding phrase 3, the weak cadence type builds anticipation for the stronger closure yet to come in phrase 4. The climax of the melody arrives at the start of phrase 4, where $\hat{5}$ supersedes the $\hat{3}$ apex of phrases 1 and 3 and the $\hat{4}$ of phrase 2. The effect is a glorious increase in energy before the stepwise descent to tonic at the tune's last and strongest cadence. The memorability of the component phrases thus lends both the whole and the parts well to quotation and musical development in a band work.

Stephenson, and *To the Mountain* (2017) by Jerry Kracht. The third movement of *The Fire of the Living God* (1995) by Jesse Ayers employs EIN' FESTE BURG in its depiction of the Old Testament prophet Elijah standing alone against the numerous prophets of Baal. The most famous band work based on EIN' FESTE BURG, Warren Benson's *The Leaves are Falling* (1964), uses the tune as a more general channel for grief, responding to President Kennedy's assassination. (Tucker 2001 analyzes Benson's work, among others based on the same tune. The program notes to all of the works listed above are available through the Wind Repertory Project (2025b, c, e, f, h).) Outside of the band world, Eileen Watabee (2016, 135–170) revisits two works that quote EIN' FESTE BURG: Felix Mendelssohn's Symphony No. 5 ("Reformation"), in which it signifies religious and national identity; and Giacomo Meyerbeer's opera *Les Huguenots*, in which the tune indicates Protestantism. She also surveys nineteenth-century examples of chorale style carrying meanings that range from public to private and sacred to secular.

Example 2: Two Rhythmic Settings of “Old Hundredth” with the “Doxology” Text by Thomas Ken

a. Original Rhythm

Phrase 1 Phrase 2

Praise God from whom all bless-ings flow; Praise Him, all crea-tures here be - low;

Phrase 3 Phrase 4

Praise Him a-bove, ye heav'n - ly host; Praise Fa-ther, Son and Ho - ly Ghost.

b. Modified Rhythm

Phrase 1 Phrase 2

Praise God from whom all bless-ings flow; Praise Him, all crea-tures here be - low;

Phrase 3 Phrase 4

Praise Him a - bove, ye heav'n - ly host; Praise Fa - ther, Son and Ho - ly Ghost.

While not the only viable choice of hymn tune, OLD HUNDREDTH suits Holsinger’s band work in honor of Lee University for several reasons. As one of the oldest and most popular melodies in all of Christian hymnody, OLD HUNDREDTH would likely have been familiar to a sizable portion of the audience at the premiere of Holsinger’s work.¹⁵ The focus on praise in the hymn texts likewise aligns with the rejoicing characteristic of a centennial celebration. The engaging melody works well both when sung and when played. While sharing motives, each phrase possesses its own distinct shape. Reserving

¹⁵ As a subordinate issue, choosing such a well-known tune also increases likelihood of performances of this piece by bands not affiliated with the original organization.

the melodic climax and strongest cadence for the last phrase forges the component phrases into a cohesive and memorable whole. This context enriches consideration of how the tune is quoted in *Fantasy on Old Hundred*.

PART II: A SECULAR HEARING

Before delving into specifics of any potential religious meanings of *Fantasy on Old Hundred*, though, an initial analysis of the work through a secular lens proves useful. Arguably, in music analysis, “secular” is the unmarked, default mode, whereas “sacred” is the marked, more specific mode.¹⁶ Essentially, the goal in this secular hearing is to explore musical relationships not requiring any knowledge of Christianity or this work’s religious context. Thus, this section considers only the musical properties of Old Hundredth shown in Example 2 and discussed above.

Much of the drama of *Fantasy on Old Hundred* derives from three large-scale aspects: form, tonal structure, and use of the source tune. This initial, secular analysis of *Fantasy on Old Hundred* interprets relationships in these three parameters through the lens of narrative theory as proposed by Byron Almén. Basing his approach on the work of literary critic Northrop Frye and philosopher James Liska, Almén defines four basic narratives in relation to two binary oppositions: order vs. transgression and victory vs. defeat. The archetype aligning best with Holsinger’s piece is comedy, which Almén

¹⁶ Markedness is “the valuation given to difference...the two terms of an opposition will have an unequal value or asymmetry, of marked versus unmarked, that has consequences for the meaning of each term” (Hatten 1994, 34). While music studies most often invoke the term when describing oppositional musical characteristics, the concept can also be used to describe other unequal binaries, including modes of hearing.

(2003, 18) defines as the “victory of transgression over order.”¹⁷ Almén and Robert Hatten (2013, 77) elaborate: “in the semiotic opposition ‘order/transgression,’ the term *order* is employed in the sense of ‘hierarchy’ or ‘ordering of values,’ *not* that of ‘stability’ or ‘lacking chaotic features . . . most comic and ironic narrative archetypes would be untenable if the initial order was defined in terms of stability. Likewise, transgression need not be chaotic, destructive, or unstable—indeed, it is as likely to be configured as integrative or stable—but instead should be read as transgressive of some aspect of the work’s initial configuration of values.”

Altogether, the analysis in this section demonstrates several related points. *Fantasy on Old Hundred* forges a victory narrative in the comedic vein. Recognizing this requires only familiarity with conventions of Western art music, nothing else. Such a hearing is satisfying in and of itself, not necessarily demanding more specific interpretation. However, some of the work’s unusual features identified through this secular mode of analysis raise questions that can usefully ground additional interpretation based on the work’s historical and religious context.

Fantasy on Old Hundred unfolds in six sections, as shown in Table 1. The A and B sections contrast in tempo, character, and thematic design. The initial marked tempo of ♩ = 160 holds for the driven A sections, while the marked tempo drastically slows to ♩ = 72 for the serene B sections. The four A sections share thematic material, including ostinato figures X and Y shown in Example 3. Section A1 also introduces three other

¹⁷ Almén’s theory appears both as an article (2003) and a book (2008), both of which influence the present analysis. The first chapter of Everett 2015 further contextualizes Almén’s theory, its source texts, and other approaches to music and meaning.

thematic elements shown in Example 4: an Aeolian scale (S) slowly ascending from $\hat{3}$ to $\hat{1}$, a brass fanfare (F), and a marcato theme (M). While transformations of the ostinato figures and the thematic elements will be discussed in greater detail in Part IV, their introduction here supports an overview of the form. As evident in Table 1, section A2 omits S and section A3 omits F. Section A4 includes all three in the same order they appeared in section A1, but adds more partial statements of F.¹⁸ None of these themes are present in B1 or B2. OLD HUNDREDTH appears in four out of the six large sections, omitted only from A1 and B1.

¹⁸ Thus, while the structure and content of the A sections is complex and multifaceted, the deployment of S, F, and M within these A sections is rotational. For more information on rotation, see Hepokoski and Darcy 2006, 611–614.

Table 1: A Formal Analysis of *Fantasy on Old Hundred* by David R. Holsinger (cont.)

section	A4							
measure	184	190	196	201	203	207	210	214
tonic _{mode}	F _A		F _M	F _I				
key RN	i		I					
Old 100 th					1 ^{emb}	2 ^{emb}	3 ^{emb}	4 ^{emb}
ostinato	X	X	X	Y	Y	Y	Y	Y
other theme		S						

section	A4 (continued)											
measure	217	219	220	221	225	227	230	235	236	238	243	
tonic _{mode}	F _I		F _M	F _I			F _M	n/a	F _I			
key RN	I							n/a	I			
Old 100 th									4			
ostinato	X	X	X	X	Y	Y	Y			X		
other theme		F	F	F		F	F	M				

KEY

Scales/Modes			
A	Aeolian	Lo	Locrian
D	Dorian	M	Mixolydian
I	Ionian	P	Phrygian
HM	Harmonic Minor		

Other Abbreviations			
cont.	continued	F	Fanfare
inv	inverted	M	Marcato
emb	embellished	S	Slow Scale

Example 3: Two Ostinato Figures in *Fantasy on Old Hundred* by David R. Holsinger

a. Ostinato X



b. Ostinato Y



Example 4: Three Themes from *Fantasy on Old Hundred* by David R. Holsinger

a. Ostinato X



b. Fanfare (F): complete version



c. Marcato (M)



A global shift from minor to major connotes overcoming struggle, a process entailing a complex network of specific modes and tonal centers in this particular piece.¹⁹ Zooming out in Table 2, sections A1–3 emphasize minor modes, sections B1–2 mix major modes with hints of Dorian, and section A4 decisively changes to major modes.²⁰ No two large sections of *Fantasy on Old Hundred* have the same tonal design. In section A1, tonal centers ascend by half step. This directionality dissolves in section A2, destabilized by frequent and unpredictable changes in tonal center and mode. The more stable sections A3, B1, and A4 each have a single tonic grounding their internal modal shifts. Section B2 modulates by fifth from E $\flat$ to A $\flat$. Separately, a non-contiguous fifth relation also seems to be in play. C Aeolian appears in sections A1, A2, and A3, with parallel minor modes enlarging the proportion of these sections centered on C as tonic. Collectively, these function as a minor dominant in relation to the centricity on F in section A4. The end of section A2 and most of sections B1–2 feature modal mixture above E $\flat$, providing a tonal link between passages of contrasting character.

The peculiar use of OLD HUNDREDTH within this tonal framework strengthens the case for hearing *Fantasy on Old Hundred* as struggle leading to triumph. (A brief

¹⁹ Well-known examples of pieces evoking a victory narrative that employ a shift from minor to major include Ludwig van Beethoven's Symphony No. 5 and Johannes Brahms' Symphony No. 1 (with the latter including a chorale in the final movement). For further information on tragic-to-triumphant and tragic-to-transcendent expressive genres, especially in Beethoven, see Hatten 1994, 79–90. While acknowledging the varied shades of meaning a particular passage in major or minor can convey, James Hepokoski and Warren Darcy reinforce the long-standing binary associations of the two modes, with major as positive and minor as negative (2006, 306–317). While *Fantasy on Old Hundred* is not a sonata movement or cycle, it is similarly possible to hear its launch in minor “as a sign of a troubled condition seeking transformation” (306).

²⁰ Table 1 employs the space-efficient scale abbreviations from Bates 2012: the first letter indicates the tonic pitch, while the subscript indicates the diatonic mode. Also borrowed is his use of the word “tonality,” which he takes “in a very general sense to designate a scale with identifiable tonic from which melodic and harmonic materials are derived” (Bates 2012, 35, fn 9).

overview of the nature of the tune's appearances suffices for supporting the general sweep of the narrative here, while Part IV probes details of the specific transformations complete with supporting examples.) Interestingly, the titular tune is only present in a third of the work's measures. Most conspicuous in Table 1 is the delay of the source tune's first entry. Not a single phrase of OLD HUNDREDTH appears in section A1's fifty-five measures, which comprise just over a fifth of the composition. The quotations of the tune in section A2 sound strident and decidedly unlike a hymn. Bitonality, changes in tonal center, and the interludes severing the melody into individual phrases contribute to the turbulence of this passage. The struggle lessens as the tune achieves wholeness in section A3. The four phrases rejoin into a continuous chorale in four-part harmony, albeit still in minor.²¹ Sections B2 and A4 each present one complete statement of OLD HUNDREDTH followed by an extra iteration of phrase 4. The arrival is provisional in section B2, in which the full statement is melodically inverted and features the occasional mixture note. This passage features counterpoint between flute and oboe over a tonic pedal in a relaxed tempo and quiet dynamic, curiously yet serenely mixing pastoral and learned styles.²² In contrast, the full statement of the hymn tune in A4 is by far the most stable and celebratory, fusing chorale and heroic style with embellishments relishing its arrival in pure Ionian. Separating this climactic statement from the reiteration of phrase 4

²¹ First proposed by Leonard Ratner (1980, 9–30), topics are “musical styles and genres taken out of their proper context and used in another one” (Mirka 2014, 2). Kofi Agawu (2009, 41–50) compactly lists the topics identified by Ratner, Wye Jamison Allenbrook, Robert Hatten, Raymond Monelle, Janice Dickensheets, Márta Grabócz, and Danuta Mirka. Four of the topics relevant to the present analysis (chorale, fanfare, learned style, and pastoral) appear in most lists of topics. A fifth, heroic style, appears less often, but is included in Dickensheets (2012, 118) among other sources.

²² Hatten (1994, 80) notes the flexibility of the pastoral, which implies different interpretations in high, middle, and low styles. Given the mixture with learned style, this passage seems to employ the high variant of pastoral, which connotes “Spiritual Grace” or “serenity” (1994, 80).

leaves room for the major-mode rehabilitation of four thematic elements from the work's opening: ostinati X and Y as well as the fanfare and marcato themes. The final transformation of OLD HUNDREDTH thus enables the concomitant transformation of the other material as well, concluding the work in triumph.

In *Fantasy on Old Hundred*, form, tonal structure, and hymn quotations together weave a compelling victory narrative, specifically a comedy. Section A1 establishes the "order" or status quo, which emphasizes minor modes and establishes all main thematic material except the hymn. OLD HUNDREDTH, taking the narrative role of "transgression," challenges this status quo.²³ The work's title predisposes listeners to expect OLD HUNDREDTH to enter and to empathize with it when it finally appears, even before it succeeds in enacting positive change within the work. The final major-mode transformation of not only OLD HUNDREDTH, but also the other thematic material, stresses the idea of reconciliation idiomatic to the comic archetype.²⁴ The hymn "transgression" triumphs, but in a manner that transforms rather than eliminates themes from the original "order." Recognizing the work's protracted struggle leading to this triumph only requires

²³ This paragraph uses the word "transgression" in the sense of Almén's theory, where it designates an element that can be viewed as desirable or undesirable depending on the sympathies of the reader/listener, which in turn relies on context (i.e., its role in the narrative). This differs from how the same word is used in the Bible and Christian theology, in which "transgression" always means "sin" and always is viewed as evil and undesirable.

²⁴ "The possibility of reconciliation is always available to the comic narrative design...a synthesis of old and new is frequently achieved" (Almén 2008, 189). Holsinger's piece could be described in terms of two of the three "discursive strategies" that Almén notes in his chapter on comic narratives: emergence and synthesis. The use of OLD HUNDREDTH across the piece aligns with Almén's description of emergence, in which "the transgressive element gradually and steadily acquires a higher rank value" (2008, 188). However, the final section's major-mode transformation of several themes, not just the hymn tune, aligns with Almén's definition of synthesis, in which "the transgressive element merges or combines with valued elements of the initial hierarchy from which it had been excluded or devalued" (2008, 188).

familiarity with conventions of western art music, not knowledge of the premiere or texts or anything specifically Christian.

Nevertheless, the unusual features of the work raise questions that might invite further consideration of meaning. Many of these emerge even when viewing the work through a secular lens. What motivates the tonal instability of the first two sections? Why is the first quotation of the tune mentioned in the title delayed past the 20% mark of the work? What might OLD HUNDREDTH represent, and what does its struggle towards wholeness in major emulate? What opposes the tune and why? What, beyond contrast, is the expressive function of the B sections? Additional questions emerge when considering the work's source material and context. Why does a band work written for an event as celebratory as a centennial start in minor? Might there be a more specific meaning attached to the triumph of the final section? If so, might this have something to do with praise, the central idea of OLD HUNDREDTH's texts? Part III provides crucial context regarding evangelical Christian belief before proposing answers to the above questions through a sacred reading of the piece in Part IV.

PART III: AN EVANGELICAL VIEW OF SALVATION

Many Christian hymns explicitly address salvation, with "Amazing Grace" constituting only one obvious example.²⁵ While more subtle, the texts of OLD HUNDREDTH indirectly relate to salvation through the idea of praise. This section summarizes the gospel ("good

²⁵ A small sampling of other hymns centering salvation through Jesus Christ includes "And Can It Be?," "At Calvary," "At the Cross," "Jesus Paid it All," "Jesus Saves!," "Nothing But the Blood," "Praise Him! Praise Him!," "There Is a Fountain," "There is a Redeemer," "There Is Power in the Blood," and "Victory in Jesus."

news”) from the perspective of conservative evangelicalism, a tradition that emphasizes personal salvation by faith, the uniqueness, divinity, and lordship of Jesus Christ, and the divine inspiration and authority of the Bible, among other markers.²⁶ This view largely aligns with the theological position of Lee University and informs the programmatic reading in Part IV.²⁷ Unpacking how one might hear *Fantasy on Old Hundred* as analogous to a Christian conversion narrative first requires an overview of salvation, associated figurative language, and its connection to praise.²⁸

The evangelical view of salvation emphasizes the problem of sin, the need for atonement, and the conversion of individuals. Transgressing God’s law, whether by commission or omission, constitutes sin. This sin results in “a broken relationship with God,” “a state of guilt,” “liability to punishment,” and “an inclination toward evil.”²⁹ Sin demands payment to God in blood (Hebrews 9:22b), either from the offending person or from a perfect substitute. Evangelicals believe that Jesus Christ lived a perfect life and died on a cross as that substitute, thus atoning for sin and making forgiveness and

²⁶ For a concise summary of evangelicalism, see Bible Hub 2026b. For a detailed discussion of the evangelical view of the Bible, including the doctrines of inspiration, authority, and inerrancy, see Part I of Grudem 1994.

²⁷ Lee University “administrators and faculty members certify annually by contract that they will not advocate anything contrary to the Church of God Declaration of Faith” (Lee University 2025a). See Church of God 2026 for the Declaration itself.

²⁸ The summary of evangelical Christian belief in this section employs non-technical language to the degree possible. The ideas touch on several branches of systematic theology, mostly notably soteriology (the doctrine of salvation). Those interested in a deeper dive might consult Grudem (1994), which is a comprehensive and accessible exposition of theology from an evangelical (though not Pentecostal) perspective. This source also includes cross references to numerous other evangelical systematic theologies, which Grudem lists in Appendix 5. Erickson 1998 usefully compares evangelical views with those from other streams of Christianity within the main text.

²⁹ Erickson 1998, 918. These quotes are drawn from ch. 43, entitled “Conceptions of Salvation,” which contrasts the evangelical position with the views of liberation, existential, secular, and Roman Catholic theologies.

salvation possible in a way that satisfies both the love and the justice of God.³⁰ Applying Christ's payment to an individual's account, though, requires hearing and responding to God's call to repentance of sin through conversion. Evangelical theology identifies conversion as "the first step of the Christian life . . . It is the act of turning from one's sin in repentance and turning to Christ in faith . . . While [the Christian life] is of lifelong and even eternal duration, it has a finite point of beginning."³¹

Evangelicals emphasize the Bible's multiple binaries that communicate the stark difference between the pre-conversion and post-conversion state of an individual Christian.³² "Lost" and "found" feature in the parables of the Lost Sheep, the Lost Coin, and the Prodigal Son that Jesus tells in Luke 15.³³ The Prodigal Son story also includes the binary "dead" and "alive," which echo throughout the New Testament, including Romans 6:13. "Darkness" and "light" constitute a third binary, one particularly highlighted in the gospel of John and resurfacing in many of the epistles. The related change from being "blind" to being able to "see" takes center stage in the Bible's most dramatic conversion narrative, first mentioned in Acts 9:1–22. Saul, a relentless persecutor of Christians, is transformed into the Apostle Paul, the Christian missionary to the Gentiles and the author of multiple books in the New Testament.

³⁰ Grudem 1994, 568. Also see the rest of Grudem's ch. 27 ("The Atonement") and Erickson's ch. 38 ("Theories of the Atonement"), especially the section on the "satisfaction theory" (1998, 813–17).

³¹ Erickson 1998, 946. The same idea appears in Grudem 1994, 718.

³² See Erickson 1998, especially ch. 45.

³³ While "Parable of the Prodigal Son" appears as the (non-canonical) header in many Bibles, "the parable might be better called the Two Lost Sons" (Keller 2008, XIX), depicting two forms of lostness that both require reconciliation with the Father.

The natural outgrowth of salvation by God is praise of God. Indeed, “Praise for God’s salvation is a central theme throughout the Bible, reflecting the gratitude and reverence believers hold for the divine deliverance and redemption provided by God. This praise is expressed in various forms, including songs, prayers, and declarations of faith, and is a response to the manifold ways in which God intervenes in the lives of His people” (Bible Hub 2026a). Mentions of praise abound in the book of Psalms.³⁴ Psalm 100 shown in Table 1 provides one example, and others such as Psalm 40 overtly connect praise to God’s saving work. The pattern continues in the New Testament, this time specifically linking praise to the salvation available through Jesus Christ. Examples include the first chapter of Ephesians as well as Hebrews 13:12–15 (Bible Hub 2026a). The command to praise remains in effect for God’s people even in heaven, as illustrated in Revelation 19:5.

This summary of the evangelical view of salvation, associated figurative language, and the connection between salvation and praise illustrates two main points. First, conversion, which evangelicals sometimes describe as the point of salvation, involves a drastic change.³⁵ An individual who was once lost, dead, in darkness, and blind now is found, alive, in light, and sees. Second, experiencing salvation naturally leads to

³⁴ Using <https://www.blueletterbible.org/search.cfm>, a keyword search for “praise*” (which includes praise, praised, and praises) in the KJV yields 304 results, 188 of which appear in the book of Psalms.

³⁵ The idea of conversion ultimately transpiring at a single “point” or “moment” tends to be affirmed most frequently among evangelicals. Additionally, being able to trace new birth to a moment does not negate how all Christians continue to struggle against sin in this current world. Sanctification, the process of dying to sin and living progressively more like Jesus, starts at conversion and continues until physical death. See ch. 38 of Grudem 1994.

praising God. Both points directly impact the sacred, programmatic reading of *Fantasy on Old Hundred* proposed below.

PART IV: A SACRED HEARING

Given the context of Holsinger's writing, the choice of tune, and evangelical teachings on salvation and praise, *Fantasy on Old Hundred* can be heard as analogous to a Christian conversion narrative.³⁶ In general, the global shift from minor to major correlates with Biblical descriptions of conversion as a change from spiritual darkness to light.³⁷ The emergent comic narrative of the music identified in Part II also specifically aligns with the comic structure of salvation, in which the gospel triumphs over the prior state of sin and guilt.³⁸ Each stage of the work arguably represents the current spiritual state of an

³⁶ The proposition that musical features can embody theological concepts is not new. As this reading of Holsinger's work centers on soteriology, the doctrine of salvation, Samuel Ng (2022) has related "the rhythm, form, and tonal design...of select contemporary worship songs" to eschatology, the doctrine of the end times. See Grudem 1994 and Erickson 1998 for further information on both doctrines.

³⁷ Hepokoski and Darcy note the specific association of major with light and minor with dark (2006, 308).

³⁸ Frye (1957, 43) links comedy to salvation in general and the theme of salvation in the Bible in particular. Frye also notes the role of salvation in Dante Alighieri's *Divine Comedy*, though highlighting that work's specific focus on "assumption" (in the sense of being taken up to heaven). Almén likewise notes the connection between Dante's title and "a Christian teleology of redemption" (2008, 208). The dialectic of order/transgression originates not with Frye, but with Liszka (Almén 2003, 18). The statement "the gospel transgresses the order established by sin" makes sense in Liszka's vocabulary for narrative (in which transgression can be positive or negative) but seems nonsensical from the perspective of Christian theology (which equates transgression and sin). Because of this conflict in meanings, Part IV avoids using Liszka's terms "order" and "transgression." Vocabulary from Hatten's (2018, 211) summary paraphrase of Almén's terms sidesteps this contradiction, enabling a clearer summary of the comic narrative in *Fantasy on Old Hundredth*. Section A1 establishes the "negative state" of spiritual darkness and death; the hymn, representing the gospel, acts as a "valued intrusion," victoriously establishing the "positive state" of spiritual light and life by the end of the work.

individual person.³⁹ Within that framework, the stability and character of the quotations from *OLD HUNDREDTH* mark the degree to which that individual has embraced God's offer of salvation, which in turn impacts that individual's ability to praise God. The overall narrative thus can be heard as a lost person hearing the gospel, coming to saving faith through conversion, and responding to God in praise.⁴⁰ This analysis make no claims regarding authorial intent, nor is this the only possible reading of the work.⁴¹ However, this interpretation provides plausible answers to the questions raised in Part II above and exemplifies how an evangelical Christian perspective might impact the subjective experience of this instrumental work.

Section A1, shown in Table 2, might depict spiritual lostness through the conspicuous absence of the hymn tune and the nature and relations of the thematic material that is present. One who has never heard of God cannot intentionally praise God, so the section's omission of *OLD HUNDREDTH* makes sense in this reading. The fast surface rhythm of ostinati X and Y (Example 3) combined with the irregular accents, rests, and metric displacement of Y exude nervous energy, particularly given the soft initial dynamic and the Aeolian context.⁴² Both the slow ascending scale (Example 4a) and the

³⁹ Some features of this reading rely on what Robert Hatten calls "virtual subjectivity," the "consciousness implied by the music" (2018, 133). As he notes, "we as listeners are predisposed to engage with a kind of subjective identification whenever we listen to music—both by our human nature and by sedimented habits of listening entrained over the history of music" (2018, 170).

⁴⁰ The analysis in this section evokes agency, one "of musical narrative's common metaphors. Agency involves hearing music's motives, rhythms, melodies, textures, and so on unfolding with an inner urgency or an act of will rather than from some mechanistic or determinate compositional process. The musical agent strives or yields, seeks goals or disavows them, persists or retreats" (Klein 2013, 12).

⁴¹ A person's conversion to Christianity does not necessarily involve all of the emotions mentioned in this reading.

⁴² The initial presentations of ostinati X and Y possess properties commonly associated with fear: fast tempo, soft initial dynamics with contrasts, staccato articulation, and minor mode (Juslin and Timmers

ascending modulations from C Aeolian to D $\flat$ Aeolian to D Aeolian connote searching, expressing discontent with the present state. The three iterations of the fanfare theme (F) dramatize this ascent, as if trying to achieve a self-made solution. The third statement, shown in Example 4b above, grasps at a Picardy resolution. However, this brief instance of hope penetrating the darkness quickly collapses. D Mixolydian devolves into the pantriadicism of the brusque marcato theme (Example 4c above). This implies the need for an outside entity to enact real change in spiritual state. That outside entity eventually arrives in the form of OLD HUNDREDTH, though the path towards recognizing it as such unfolds only gradually over the remaining sections of the work.

Table 2: A Formal Analysis of Section A1 of *Fantasy on Old Hundred*

section	A1									
measure	1	10	16	23	29	31	37	42	48	50
tonic _{mode}	C _A				D $\flat$ _A		D _A		D _M	n/a
key RN	v				$\flat$ vi		vi		VI	n/a
Old 100 th										
ostinato	X	X	X	X	X	X	Y	Y	Y	
other theme		S		F		F		F		M

Section A2 dramatizes the intrusion of Old Hundredth, connoting the person's resistance and disorientation at hearing pieces of the gospel for the first time.⁴³ As shown in Table 2, the four phrases of the hymn are divided across five entrances. In the first and fourth entrances, shown in Example 5, a homorhythmic, bitonal presentation of phrase 1

2010, 462–64; Spitzer 2020, 8–10).

⁴³ While retaining some elements associated with fear from section A1, parts of section A2 connote anger, which is associated with fast tempo, loud dynamic, accented articulation, sharp timbre, and minor mode (Juslin and Timmers 2010, 462–64; Spitzer 2020, 8–10).

temporarily silences all other material. F Ionian grates against G Ionian. F Ionian (major) eventually proves the tonic key of the piece, but its significance is far from established in section A2. Rather, each interlude between hymn segments begins by changing the key away from that used for the tune in manner that someone uncomfortable in a conversation might suddenly change the topic. However, OLD HUNDREDTH persists in attempting communication, adapting to the modulation of each interlude. The struggle emulates continued calling to the lost person.

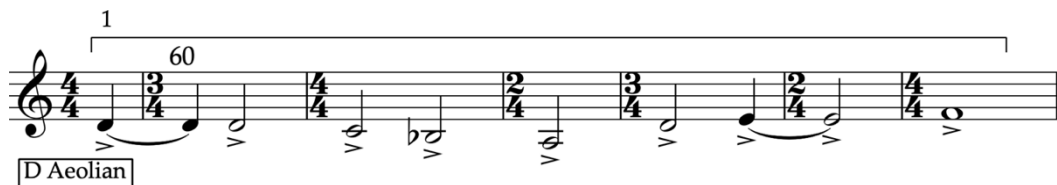
Table 3: A Formal Analysis of Section A2 of *Fantasy on Old Hundred*

section	A2											
measure	55	58	60	65	67	69	71	78	85	87	88	94
tonic _{mode}	F _I /G _I	D _A		C _{A/P}	C _A	C _{P/Lo}	G _A	n/a	F _I /G _I	E _b _{I/A}		E _b _{I/M}
key RN	I/II	vi		v			ii	n/a	I/II	b VII/ b vii		b VII
Old 100 th	1		1		2a	2b			1		3	4
ostinato		X	X	Y			X			X	X	X
other theme				M		M	F	M				

Example 5: Bitonal Statements of Phrase 1 of Old Hundredth in Section A2 of *Fantasy on Old Hundred*

Four cycles of evading pursuit rise in desperation before glimpsing receptivity near the end of section A2. Confused by the bitonal call to praise in m. 55, the first interlude in m. 58 simply reverts to ostinato X in D Aeolian, both familiar from section A1. The first phrase of OLD HUNDREDTH inhabits D Aeolian in m. 60, battling against the destabilizing meter changes shown in Example 6. The second interlude at m. 65 protests more strongly this time, combining the marcato theme (M) with ostinato Y and reverting to the C Aeolian from the start of the work, though mixing here with C Phrygian. Again accommodating the change, the second phrase of OLD HUNDREDTH enters in C Aeolian. This time, the person voices objections during the second half of the hymn's phrase, layering another statement of the marcato theme and darkening to a mixture of Phrygian and Locrian. The third interlude turns to the fanfare theme as a possible escape in m. 71, this time experimenting with a new tonality, G Aeolian. Failing to reach a Picardy arrival, the fanfare devolves into multiple iterations of the marcato theme. After the bitonal reset by phrase 1 in m. 85 (Example 5), the fourth interlude introduces E $\flat$ as the final tonal center of section A2. Ostinato X clings to vestiges of minor while the tune unabashedly sounds in major. The overall mix morphs from Aeolian and Ionian to Mixolydian and Ionian. This brighter modal inflection combined with the lack of interruption between the third and fourth phrase of Old Hundredth in mm. 88–99 lowers the level of resistance. All segments of the gospel have now been heard, albeit in fragmentary form.

Example 6: Old Hundredth Set Against Changing Meters in Section A2 of *Fantasy on Old Hundred*



Drastically increasing in tonal stability, section A3 combines materials from section A1 with the first complete, contiguous statement of OLD HUNDREDTH. This can be heard as the person understanding the entire gospel message, though still harboring reservations. As shown in Table 4, the piece again reverts to its comfort zone of C Aeolian in m. 99, and C remains the tonic pitch through the end of the hymn statement. The first fourteen measures of section A3 compress and re-orchestrate material from the first twenty measures of section A1. This includes the ascending scale (S), the only theme from section A1 omitted in section A2. The chaos and fear of section A2 seem to have subsided enough for this goal-directed gesture to resurface in section A3, as the person remembers the original yearning. This paves the way for the full statement of OLD HUNDREDTH shown in Example 7. The inclusion of the leading tone in the first, second, and fourth phrase notably steps closer to functional harmony. Superimposed over ostinato Y as a four-voice chorale, this iteration further differs from a typical hymnal setting by mixing harmonic minor with Aeolian (in phrase 3) and a hint of Phrygian (in phrase 4) and departing from voice-leading norms. Oddities include the parallel octaves and fifths, augmented seconds, and cross relations marked in Example 7. The archaisms, particularly the modes and the parallels, arguably reverberate with the time lapse of two millennia

from the death and resurrection of Jesus Christ until today. Still uncertain of what to make of this ancient idea, the piece tries its usual escape into the *marcato* theme (M). Unlike all previous statements, though, this passage liquidates M. Specifically, the final ascending dyad is isolated and repeated. Rests separate iterations, each employing fewer instruments than the previous. Section A3 ends with a *pianissimo* echo of this dyad from a lone, muted trombone. A question hangs in the air: what now?

Table 4: A Formal Analysis of Section A3 of *Fantasy on Old Hundred*

section	A3								
measure	99	104	110	115	116	120	124	129	134
tonic _{mode}	C _A				C _{HM}		C _A	C _{HM/P}	n/a
key RN	v								n/a
Old 100 th					1	2	3	4	
ostinato	X	X	X	Y	Y	Y	Y	Y	
other theme		S							M

Example 7: Voice Leading Oddities in Full Statement of Old Hundredth in Section A3 of *Fantasy on Old Hundred*

116 1 (Harmonic Minor)

//8, 5 +2nd

$\square$ i v iv i VI⁶ V i

120 2 (Harmonic Minor)

+2nd cross relation //8 //5

i V VI IV VI⁶ V

124 3 (Aeolian)

//8 //8 //5 //8, 5 //8, 5

VI v i v VI iv v v i

129 4 (Harmonic Minor/Phrygian)

+2nd cross relation

i VI V $\flat$ II i⁶ V i

The marked shift in style and mode into sections B1 and B2 (Table 5) indicates a correspondingly large shift in the narrative, perhaps marking the person's dawning hope at the gospel's implications. The passage opens with a shimmering pedal tone, as four players (alto sax, horns, marimba) establish the new, slower pulse through staggered rearticulations. Clarinets and bassoons softly enter with the sustained chords shown in Example 8. The soft dynamic, mellow timbre, consonant triads, and slow surface rhythm together foster a sense of peace.⁴⁴ The specific choice of E♭ as the tonic recalls the end of section A2, which featured the first glimpse of part of OLD HUNDREDTH in major and marked the first step towards receiving the gospel. Like that passage, section B1 mixes modalities, here drawing from Mixolydian and Dorian. The subject of the meditation moves from implied to overt in section B2, as a delicate woodwind duet based on OLD HUNDREDTH joins.

Table 5: A Formal Analysis of Sections B1 and B2 of *Fantasy on Old Hundred*

section	B1	B2						
measure	148	164	167	171	175	178	179	182
tonic _{mode}	E ♭ _{M/D}	E ♭ _{I/D}					E ♭ _{I/M}	A ♭ _I
key RN	♭ VII/ ♭ vii						♭ VII	♭ III
Old 100 th			1 ^{inv}	2 ^{inv}	3 ^{inv}	4 ^{inv}	cont.	4
ostinato								
other theme								

⁴⁴ Sections B1 and B2 exemplify qualities associated with tenderness: slow tempo, soft dynamic, legato articulation, soft timbre, and major mode (Juslin and Timmers 2010, 462–64; Spitzer 2020, 8–10).

Example 8: A Harmonic Reduction of Section B1 of *Fantasy on Old Hundred*

150

p

E♭: I ii $\flat$ VII vi $\flat$ VII i^7 v

Mixolydian/Dorian

157

IV⁶ vi⁶ ii $\flat$ VII i v⁶ I

Specific features of this duet connote contemplation rather than mere memory. As shown in Example 9, the triple meter in the first half of the duet softens the natural squareness of the tune. While both are based on the hymn, the two lines differ in direction, mode, and placement. The flute presents all four phrases in a diatonic inversion starting on $\hat{3}$. Up has become down, as if the person realizes the profound, life-altering implications of conversion. With the exception of the lone lowered $\hat{3}$ in m. 178, the flute line unfolds in a hopeful Ionian. The oboe counterpoint retains a touch more darkness, opening on the lowered $\hat{3}$ and keeping the subtonic throughout. The brackets show the line's derivation from the first two phrases of OLD HUNDREDTH. Some segments appear on the original scale degrees and others are diatonically or chromatically transposed (in relation to major), but none are inverted in the oboe line. With related but distinct lines, the

staggered entrances of the flute and oboe emulate contemplation of multiple facets of a single topic, arguably the gospel in this context.

Example 9: A Duet Based on Old Hundredth using Transposition, Inversion, and Mixture in Section B2 of *Fantasy on Old Hundred*

The musical score is divided into three systems, each with a Flute and Oboe part. The key signature is E-flat major (E♭ Ionian/Dorian).

- System 1 (Measures 167-173):**
 - Flute: Starts at measure 167 with a *mf* dynamic. Annotations include "1 inverted" (measures 167-171) and "2 inverted" (measures 172-173).
 - Oboe: Enters at measure 171. Annotations include "1a transposed (chromatic)" (measures 171-172) and "1b" (measure 173).
 - Key signature: E♭ Ionian/Dorian.
- System 2 (Measures 174-178):**
 - Flute: Annotations include "3 inverted" (measures 174-176) and "4 inverted" (measures 177-178).
 - Oboe: Annotations include "2 transposed (diatonic)" (measures 174-176) and "altered" (measure 178).
- System 3 (Measures 179-183):**
 - Flute: Annotations include "added" (measure 179) and "added" (measure 183).
 - Oboe: Annotations include "2b" (measures 179-181) and "1b transposed (chromatic)" (measures 182-183).
 - Key signature: E♭ Ionian/Mixolydian.

The conclusion of section B2 can be heard as a direct call to conversion. Dovetailing with the conclusion of the flute-oboe duet, the reeds drop the key by fifth to A♭ major and present phrase 4 of OLD HUNDREDTH. The E♭ pedal tone lingers, now recontextualized as

the dominant pitch. All other distractions strip away as the unadorned melody proceeds in even quarter notes towards resolution. The invitation to a life of faith and praising God has been heard, but the person's decision hangs in the balance.

Uncertainty governs the opening of section A4 (Table 6), as the person battles doubt and indecision about whether to heed salvation's call. The start of section A4 elides with the end of the previous phrase. The concluding $A\flat$ is deceptively harmonized with an F-minor triad, jolting the tonality to F Aeolian. A compressed version of the piece's opening returns. Notably, this return is up a fourth from the C Aeolian that began sections A1 and A3. This is the first time in the piece that any material from section A1 appears with F as the tonic reference. The proposition of F as the governing tonic of the piece parallels the proposition of the gospel as the foundation for life. Tension builds with the ascending scale, once again yearning for completion.

Table 6: A Formal Analysis of Section A4 of *Fantasy on Old Hundred*

section	A4							
measure	184	190	196	201	203	207	210	214
tonic _{mode}	F _A		F _M	F _I				
key RN	i		I					
Old 100 th					1 ^{emb}	2 ^{emb}	3 ^{emb}	4 ^{emb}
ostinato	X	X	X	Y	Y	Y	Y	Y
other theme		S						

section	A4 (continued)										
measure	217	219	220	221	225	227	230	235	236	238	243
tonic _{mode}	F _I		F _M	F _I			F _M	n/a	F _I		
key RN	I							n/a	I		
Old 100 th									4		
ostinato	X	X	X	X	Y	Y	Y			X	
other theme		F	F	F		F	F	M			

The emotional crux of the work arrives with the modal shift at the scale's completion in m. 196, marking the person's point of salvation. Major irrevocably displaces minor as section A4 commits to F Mixolydian and F Ionian. Ostinati X and Y, so fearful in minor, sound celebratory in major.⁴⁵ OLD HUNDREDTH, restored to its proper major mode, erupts into joyous praise. The tune, so incomprehensible to the person in section A2, now serves as that person's conduit for exuberant worship of the Triune God in section A4. The final complete statement of the hymn in mm. 203–217 features triumphant embellishments, some shown in Example 10.

Example 10: Sample Embellishment in Section A4 of *Fantasy on Old Hundred*

The remainder of section A4 delights in the work's new state of being, connoting the life, light, joy, and even witness that proceed from salvation. The head of the fanfare (F) resounds five times, more than those in all previous sections combined. The last of these proceeds through the full fanfare theme. The brief, thinly orchestrated return of the marcato theme in m. 235 seems almost playful, a pale memory of the past's turbulence. Like section B1, section A4 concludes with phrase 4 of OLD HUNDREDTH in quarter notes.

⁴⁵ The modified iterations of ostinati X and Y possess properties commonly associated with happiness: fast tempo, loud dynamic, staccato articulation, bright timbre, and major mode (Juslin and Timmers 2010, 462–64; Spitzer 2020, 8–10).

Unlike the prior instance, this final occurrence unites all of the woodwinds and brass and satisfactorily resolves to a major tonic triad. The homorhythm and tutti texture call to mind the final words of the doxology, “Praise Father, Son, and Holy Ghost!” This emphasizes the complete transformation of the individual. Once lost in sin and darkness, the person is now alive in forgiveness and light and beckons others to praise God as the fount of salvation as well. This outward call complete, the final few bars leverage the energy of ostinato X in the drive to the rearticulation of tonic in the final bar.

Familiarity with OLD HUNDREDTH, its associated texts, and evangelical Christian belief allows for an interpretation of *Fantasy on Old Hundred* that potentially explains its unusual features. Table 7 summarizes the proposed program and supports answering the questions posed at the end of Part II. In this reading, the work as a whole depicts the conversion of an individual, and the treatment of OLD HUNDREDTH reflects the degree to which that person has embraced the message of salvation through Jesus Christ at each stage of the journey. The restless, extended minor-mode opening devoid of OLD HUNDREDTH emulates spiritual lostness in section A1. The stridency, fragmentation, and tonal instability of the tune’s initial entrances in section A2 might depict resistance, fear, and confusion as the person encounters the gospel’s radical call to faith and repentance for the first time. The solidification of OLD HUNDREDTH’s phrases back into a continuous, monotonal chorale in section A3 simulates the pieces of the gospel message cohering into a whole in the mind of the individual. The serenity of section B1 mirrors the person’s dawning hope at the prospect of real change, and the tune’s transformations in section B2 connote deepening understanding of the gospel’s message and implications. The person

struggles with lingering fear and indecision in the minor-mode launch of section A4. As section A4 progresses, though, faith displaces doubt as major overcomes minor, signifying embrace of the gospel. Receiving forgiveness and new life, the person responds to God in praise through the work's most exultant complete statement of OLD HUNDREDTH. Other prior themes are transformed into major, reinforcing how one who once was lost and blind now is found and can see. The person's praise, initially directed vertically to God, adds a horizontal call for others to likewise receive salvation through the tutti restatement of the hymn's final phrase.

Table 7: A Programmatic Summary of *Fantasy on Old Hundred* by David R. Holsinger

Section	OLD HUNDREDTH	Person's Experience
A1	absent	lost, blind, spiritually dead, guilty, afraid
A2	fragmentary and unstable	confused and frightened by fragments of the gospel, resistant
A3	complete presentation in C minor with modal inflections in chorale style	the complete gospel message begins to make sense
B1	absent, but tonality shifts to a mixture of Mixolydian and Dorian	dawning hope, vision of peace
B2	complete inverted statement, other fragments, uninverted phrase 4 nearly concludes	full understanding of salvation's invitation, contemplation of its embrace
A4 - part 1	deceptive resolution followed by absence	doubt, fear, indecision
A4 - part 2	complete, embellished statement in major	conversion leads to praise. Found, seeing, alive, forgiven, joyful
A4 - part 3	unadorned iteration of phrase 4	witness: "Praise Father, Son, and Holy Ghost!"

CONCLUSION

Christian hymns can be and have been quoted in concert band music for purposes ranging from purely secular to vaguely religious to explicitly Christian. Furthermore, different listeners might experience a given work in different places along this continuum. This depends not only the work's features and historical context, but also the individual's knowledge and predispositions.⁴⁶ This is certainly the case with Holsinger's *Fantasy on Old Hundred*, which affords both secular and sacred readings.

Parts I and II of this article documented fairly concrete elements even a secular reading would need to consider. As is often the case, public cues such as the work's title, dedicatee, and program notes set some baseline expectations.⁴⁷ The title *Fantasy on Old Hundred* implies that OLD HUNDREDTH will play a major role in the context of the composition. The dedication identifies the band piece as "A Gift from David and Winona Holsinger...Composed for the Centennial Celebration of Lee University." The program notes highlight the tune's association of praise, which is the theme of both Psalm 100 and

⁴⁶ Burkholder (2006, 77, 79) summarizes this general principle: "Any statement that a piece or passage of music means something is actually a claim that it carries that meaning for someone in particular or to members of a certain group.... The meaning of the music depends both on what is familiar in the music, along with the associations the listener carries with those elements, and on how those familiar elements are reworked to create something different." Almén (2008, 162–63) specifically highlights how different interpreters of a given piece might be drawn to different "rhetorical modes": personal, interpersonal, social, synecdochic, or non-actorial narratives. He further notes the influence the rhetorical mode has over the development of a particular reading. This reading of *Fantasy on Old Hundred* is cast in the personal mode (one person's internal struggle) but, with slight adjustments in language, could be recast as interpersonal (a struggle between one person and God, come to save that person). The substance of the interpretation would remain the same.

⁴⁷ While a title and program notes are not required for a narrative reading per Almén's rebuttal to the "verbal cue argument" (2003, 4–5), they can shape predispositions for hearing and analysis. This does not negate the idea that "the text is perfectly capable of signifying on its own.... Attending too closely to the author can drown the intertext in a monologic reading that closes interpretation" (Klein 2005, 135).

the common Doxology text. The work's form, tonal structure, and use of OLD HUNDREDTH suggest a comedy, overcoming obstacles to achieve victory.

The meaning and nature of this victory could be heard in any number of ways. Some might emphasize abstractions and generalities, as striving to overcome difficulty is a fairly universal human experience. Given the circumstances of the premiere, others might compare this victory narrative to the growth and success of Lee University. The work might remind some of God's faithfulness in the midst of trials leading to praise of God at their resolution. Yet others might entertain hearing the work as a conversion narrative, as proposed in the second half of this article.

The evangelical Christian beliefs summarized in Part III ground the programmatic reading proposed in Part IV. The experience of receiving the gospel can be mapped onto the comic narrative of *Fantasy on Old Hundred*. Whether intended by Holsinger or not, *Fantasy on Old Hundred* can be heard as an effective dramatization of Christian conversion and its resultant praise of God, depicting the radical change of one "called...out of darkness into his marvelous light" (I Peter 2:9b, KJV).

Overall, this case study highlights how the optional step of developing a specifically sacred reading of a work grows out of musical relationships identifiable through tools commonly used in secular approaches to analysis. A sacred hearing thus conceived is a specific extension rather than a contradiction of a secular hearing. To borrow Edward T. Cone's (1982, 234) vocabulary, the interpretive process proposed here starts with the "congeneric" musical relations in the score, then explores "extrageneric" narrative through a secular lens, and then, when the work's context and the inclinations of

the analyst warrant, takes one additional “extrageneric” step of developing an overtly sacred interpretation. Such an approach would not necessarily prove productive with all works that allude to music with religious associations, including some of the band works based on OLD HUNDREDTH mentioned in the introduction. However, considering the sacred in the final stage of interpretation sometimes yields rich, meaningful results, as is the case with Holsinger’s *Fantasy on Old Hundred*.

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