

The Musical Heritage of the Church

Volume III

Edited by Theodore Hoelty-Nickel
Valparaiso, Indiana

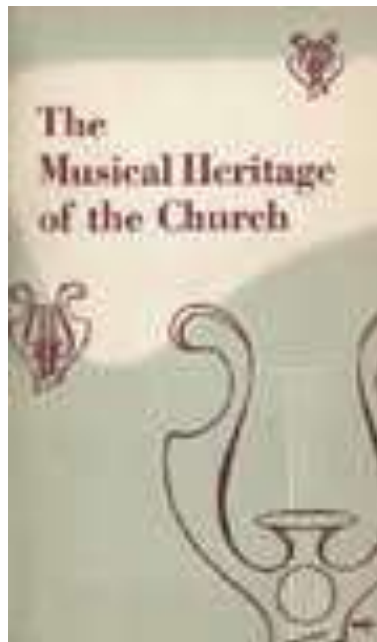


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Foreword

The essays presented in this volume were read at the Third Valparaiso University Seminar on Church Music, which met in Sheboygan, Wisconsin, August 25–29, 1946. This meeting was unique inasmuch as it presented an opportunity for practical demonstrations in the field of church music. During the two past seminars, held at Valparaiso University, the needs for a revival of our musical heritage were stressed. In Sheboygan our theories were put into practice. The mornings were devoted to essays and practical demonstrations, while the evenings were set aside for various types of programs* [*see last item in this volume] featuring the music of our Church. At the close of the conference the following resolution was adopted:

1. For the building up of the faith of our fathers in us and in our children it is necessary not only that we become increasingly aware of the existence of the musical heritage of our Church, but also that this rich legacy be used and become an essential part of our spiritual experience. To that end the Third Church Music Conference, of August 25–29, 1946, at Sheboygan, Wisconsin, under the sponsorship of Valparaiso University and the Synodical Conference Lutheran Churches of Sheboygan, advocates that systematic theoretical and practical instruction in the chorale and related spiritual songs become general in our elementary schools and Sunday schools; that this instruction be continued and expanded to include the larger art forms, both vocal and instrumental, in our general high schools and Valparaiso University, and especially in the synodical academies, junior colleges, teachers' colleges, and theological seminaries, where pastors and teachers are being trained.

Therefore, be it *resolved* that this conference urge all synodical Boards of Education, particularly the Board for Higher Education of the Missouri Synod, to recommend to the Missouri Synod at its next triennial convention, following the example of the Wisconsin Synod, to create in both the junior colleges and the theological seminaries music professorships and fill them with men properly prepared for training pastors who not only know, but also appreciate our great heritage and cause it to be fully used in their parishes.

Be it further *resolved* that copies of the resolution above be sent to President J. W. Behnken, President John Brenner, President O. P. Kretzmann, the Board for Higher Education of the Missouri Synod, the Board for Parish Education, the presidents of all the high schools and synodical institutions of the Synodical Conference.

2. We wholeheartedly encourage original musical compositions, including musical arrangements and settings, for Lutheran worship, made in the Lutheran spirit. Above all, we anticipate hearing, in future sessions of the Conference, such new, original music by talented composers of the Lutheran Church.

We wholeheartedly encourage musical scholarship and study, with special reference to the chorale and the liturgies of the Lutheran Church.

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We furthermore wholeheartedly encourage the editors of the series *Anthologia Lutherana* and *Laudamus Dominum* to continue to augment the repertory of our Lutheran heritage.

3. We again extend our thanks to the Music Department of Valparaiso University for arranging this Third Church Music Conference, particularly for implementing the practical plan of bringing our Lutheran heritage in music to our congregations. To all who participated in the performances (the limits of time and space prohibit mentioning names)—instrumentalists, choirs, soloists, and conductors—as well as to all who contributed essays and demonstrations we express our gratitude for their efforts and our appreciation of their accomplishments. We sincerely thank the kind people of Sheboygan for the liberal generosity extended to us these days.

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Opening Address

Theo. Hoelty-Nickel

We have this year invited you to meet with us in the city of Sheboygan. Why did we choose Sheboygan—a comparatively small city—located at some considerable distance from Valparaiso? Why not some prominent musical center like Chicago, Philadelphia, Boston, or New York? Why not at Eastman, at Westminster, or some other well-known and famous establishment?

Before answering this question permit me to review briefly the history of our Conference, which is now meeting for the third time and which has become known as the Valparaiso Church Music Seminar.

What did we have in mind when three years ago we called together a number of our organists and choirmasters for a Seminar on Church Music? Why did we hold our first meeting at Valparaiso University?

Our Valparaiso University is still in the pioneer stage in its endeavor to perpetuate a great heritage pronounced by its founders twenty years ago. It was, however, the ideal spot for the founding of an institution that would have for its prime objective the preservation of the Church's musical heritage—and this in spite of the fact that after twenty years of its existence as a Lutheran University it enjoyed not even the most primitive musical equipment as to organs, church music library, and so forth.

It is remarkable that upon a mere announcement of the objective, forty-two men, chosen more or less at random, accepted our invitation and gathered on our campus. These men, already overworked in the service of the Church, yet found it worth while to face the challenge of our program. This first Seminar proceeded along the lines of any orthodox Seminar. It presented—perhaps for the first time in the history of our Church—a recognized authority in the field of musical history and philosophy, Dr. Hans Rosenwald, a graduate of Heidelberg University, for many years prominent in the musical life on the European continent and, at present, Dean of the Chicago Musical College and Editor of the *Music News*. In his scholarly discourse Dr. Rosenwald indicated that the Lutheran Church had a heritage which is not only an expression of the Lutheran confession of faith, and its handmaiden, but also from a musical standpoint represents the highest standard in the field of music.

Dr. Rosenwald, who came from the Evangelical Lutheran State Church in Germany and knew very little about our Synod, its history, and its mission, recognized the reason for our Church Music Seminar and in his lecture pointed out to us our special duty to recover a lost treasure and make it available to the church at large. But this ideal had already been recognized by a few men in our camp who had devoted themselves in true service—aside from their specific tasks as teachers—to the presentation of much useful and practical information toward clarifying the picture envisioned by Dr. Rosenwald and countless other authorities in the field of sacred music. Our own Professor Buszin, after many years of research and practical experience, made a worth-

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while contribution to this first Seminar. Mr. Bruening made an exhaustive study of the organ literature. Dr. Wenthe forcefully drew our attention to some hundreds of organists and choirmasters, faithfully serving the cause of the Gospel in isolated spots throughout our country, and he pleaded with us to aid them towards a greater knowledge and efficiency to preserve a peculiarly Lutheran handmaiden of the Gospel. All present in their manner gave support to this first groping venture. A man who never associated otherwise with organized movements, but carried on alone, here and in Europe, a pioneer attempt towards this idea, saw in this first Seminar a tremendous turn in the right direction for the Church and its peculiar treasure. After his unique experience in the pursuit of this idea and the opportunity to study it in large European and small local settings, he felt that our attempt was of historic significance. I refer to Dr. Edward Rechlin—whose paths I must have crossed countless times in my travels in Europe, but whom I met for the first time six years ago—with whom I have fought in heated discussions as with no one else, but whom I have learned to know as a wise counselor and a true friend. He warned us never to depart from Bach's great motivation, but to put all our efforts in the service of the Son of God, who came to die for us and save us—whom Bach so intimately calls: "Mein Jesulein!"

With the world in chaos and the atom bomb promising destruction, the second Seminar gathered last summer. Fifty men—in spirit [spite] of increased diversions, impressions, and anxieties—fifty men realized the validity of the movement and again came to Valparaiso University for another discussion of the problems of church music.

In order to explore all the various channels in the field of this particular study, a similar program was arranged. Again a leading authority in the person of Dr. Leo Schrade was engaged to address the meeting. Dr. Schrade, a man of high reputation in Europe, now Professor of Music in the Graduate School at Yale University, again brought home to us the recognized value of our heritage. In three learned essays he showed us the value of research, which is so necessary in order to make available our great heritage. Dr. Rosenwald again joined us and, approaching the problem from a different angle, emphasized the value of those treasures entrusted to our campus. A remarkable contribution by Professor Buszin on the royal priesthood of all believers brought home to us that this wonderful musical heritage had not been granted to a few either for intellectual, artistic, professional, or material exploitation, but was instead entrusted to each and every one of us as a treasure second only to the Gospel. He stressed that it was our solemn duty to bring to all, high and low, our heritage as their peculiar, personal heritage, and to assist them to an ever better enjoyment and use of the same, not only in public worship, but in their home and in their personal cultural life.

Professor Bichsel presented new materials in a practical study of the Common Service. Dr. Rechlin again emphasized the simple formula of Bach's childlike faith, which served as a formula for all his motivation and creation.

But already, I am sure, most of us felt: Where are we going? How can we now bring this great musical heritage into the Church and make it the property of each and every one in the Church? Can we do it at Valparaiso University—where we reach only a limited number? This would be as

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if the Apostles had retained the teachings of their Savior for their own limited group in philosophical analogies and dissertations, academical and emotional testings. Or should we follow the example of the Apostles, go out and bring this message to those afar off, aiding them when possible, organizing this message, training the leaders, all for the final purpose of finding a channel for the spreading of the Gospel.

Where should we begin? In large cities, where merely technical apparati might afford opportunity for better technical demonstrations, or should we begin where simple people had already anticipated us long ago and in a pious effort had prepared the ground? It should have been quite logical to go to the one place where our future ministry is in training. Could we find there the proper preparation to launch this mission? My own experience showed clearly that the emphasis there was not on our heritage. I found there a participation of but a limited selected group of our future pastors, organized to give performances of very limited materials, participation in which, on account of its technical scope, excluded a great percentage of those who as pastors should at least be familiar with the essence of our musical heritage—the chorale.

If we examine the institutions entrusted with the training of the Lutheran Church musicians, I need no statistics to show that until quite recently there has been no focused realization of a common heritage at these institutions. I need only take you to various churches being served by products of this education. I am certain you will agree that many—not all—but many productions are mongrel, finally affecting even form and philosophy of worship itself. History has shown these to be the advance[d] symptoms of disintegration, affecting often doctrine and confession. We find these symptoms in the Church of England, where there is a divergence between the Low and the High Church, often resulting in great confusion. The history of this Church has shown that there have been periods when many of the simple Christians withdrew from the Church, taking their religion seriously enough to be known as Dissenters.

We had to ask ourselves: Is there one place that has stood unflinchingly for the preservation of our heritage? A little more than twenty years ago I organized the Lutheran Church Choir Conference in the northern and southern States of Germany. Ninety per cent of the membership of about twelve hundred singers came from the smaller cities and hamlets. On the occasion of our Fourth Annual Song Festival I invited one of my professors from the Church Music Institute at Leipzig to be our guest at the Festival. We sang the music from the heritage of our Church—individual choirs—mass choruses—they all sang the chorales in their simplicity and in the settings by the Lutheran masters—they sang them and did not croon them—it was a living experience and not an intellectual or aesthetic experience. On our way home, the professor from Leipzig said: "I shall never forget the singing of these simple people (*einfachen Leute*); that was art for which many of us in our great cities are looking in vain. I doubt if you could find a group of singers in Leipzig who would give us such an experience."—I have never forgotten those words! Our situation is parallel. When I asked myself: Where shall we begin as we take our Seminar to the people—I could think of only one spot—and we are gathered here!

I shall not take the time to discuss the tremendous groundwork laid by our friend and colleague Mr. Bangert. I can ask you only to study his program. For more than twenty years the Lutheran

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Chorus of Sheboygan has faithfully used the talent with which the Lord entrusted them, and only those who had the privilege of experiencing this heritage in their own lives are able to say what great blessings they received from their participation. Historically this achievement stands.

It is our moral obligation to launch from here, where the seed has been sown, in struggle, tribulation, in faith and prayer, our future program for the Church. Not on ground of human splendor, technical achievement, recognition in the eyes of men, but on the wings of that same faith must we launch the program to coincide with our last year's resolution. As true missionaries we hope that each succeeding seminar will not ask the vineyard to come to Valparaiso—but that we might go out with this treasure to help and train workers to perpetuate this special heritage in their own territories.

In keeping with the ideals which crystallized out of our two Seminars, emphasis is placed this year on a living experience in our spiritual and cultural heritage. We shall make music with the people, all of us, on the same plane of importance as royal high priests. Naturally, all consideration of technical achievement or particularly schemed nuances have no prominent part in these renditions. Our aim is to stimulate the people to use this heritage themselves and not to depend on a limited group of performers for them. We hope to achieve this during the coming years in all sections of our Church. May the day come when this great musical heritage of the Church has again found its way into our hearts, our homes, our schools, and our churches. This, then, is our task as I see it—to go forth in the strength of our conviction and by means of our peculiar heritage to help and prepare the channels for the free and full flow of the Gospel, holding fast to the powerful Word of God and not departing from it, sounding a clear call and a certain trumpet, avoiding all opiating self-expression in forms of worship, joining as one in praise of God our Father, who created us, of God our Savior, who redeemed us, of God the Holy Spirit, who has sanctified us and has given us the assurance of our salvation.

To this end may God bless all our efforts this week to the glory of His name and the welfare of His Church.

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The Principles of Proper Church Music*

** This sermon, based on Luke 2:14, was delivered at the opening service, St. Paul's Lutheran Church, Sheboygan, Wisconsin, by the Rev. A. W. Mennicke.*

A major problem in the field of church music is to find the proper balance between popular expression and artistic accomplishment. At times the pendulum has swung far to one side, then to another. In the early Church there was, of course, participation on the part of all. The entire congregation sang the hymns, whether they were in church or at the cemeteries, whether assembled in catacombs or in the arena of death. When church leaders in the Middle Ages judged the voices of the semibarbarian Norsemen too coarse, all congregational singing was eliminated and choirs, especially trained, were relied upon. Through Luther's work in the Reformation the musical heritage and privilege of the Church was restored and developed. In our present age we are in danger of veering in the opposite direction to that common in the Middle Ages. In our eagerness to have people sing in our services we at times fail to train them properly and rather encourage them to sing jingle rhymes that are merely a caricature of true church music. In either case church music suffers. But both extremes can readily be avoided by a close study of Scripture. The Lord has not laid down a formal rule for the structure of the music to be used in our Church, but He has given beautiful models for us to follow. A model of this type we find in the angel's hymn at Bethlehem. It teaches us the principles of proper church music.

I

The words of the text were first sung by holy angels of God. Accordingly their music was perfect. It gives us a demonstration of music that is pleasing to God—proper church music.

"Glory in the highest to God" is the foremost theme of all proper church music. As the highest end and aim of mankind must ever be to glorify God, so also church music, whether sung or played on musical instruments. When the holy angels saw the finished work of creation from the hand of God, they sang their praise to Him. They continued this praise. The brief view Isaiah saw of heaven showed him the angels singing; "Holy, holy, holy, is the Lord of Hosts; the whole earth is full of His glory." When Christ was born, the angels sang the words recorded in our text, again words of praise. Nor does the theme change. When the Book of Revelation shows us a picture of the holy angels and the elect before the throne of the Highest, we again hear them singing; "Blessing and glory, and wisdom and thanksgiving, and honor and power, and might be unto our God forever and ever." These are specimens of perfect hymns, pleasing to God, sung by the angels and the saints in light.

If you investigate this matter from another angle, you will reach the same result. Some might expect that God is satisfied with a different type of hymn by those who are dwelling on earth and therefore still in the state of imperfection. That view is incorrect. The hymnbook of the Old Testament Church tells us (Psalm 92): "It is a good thing to give thanks unto the Lord and to sing praises unto Thy name, O Most High." Each of the last five Psalms begins with the words:

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"Praise ye the Lord." The commandment "Thou shalt worship the Lord thy God, and Him only shalt thou serve," pertains to our church music as well as to all other activities.

Accordingly we repeat the assertion made earlier—proper church music must have as its first and highest aim the glory of God. Composers and authors, instrumentalists and singers, dare never forget this all-important principle.

From the very beginning of Lutheran hymnody the principle of giving glory to God in the highest was observed. When Johann Poliander, 1525, wrote the majestic hymn "My Soul, Now Bless Thy Maker," this principle was observed. To these grand words a fitting, stately tune was soon wedded. When Gustavus Adolphus restored the Protestant service in Augsburg during the Thirty Years' War, this hymn was properly sung in the first service. When Luther wrote a hymn on the Lord's Supper, he began: "O Lord, we praise Thee." Or shall we turn to the period of Paul Gerhardt? Here we are met by the hymn "I will Sing My Maker's Praises." "All Praise to God who Reigns Above" is another familiar and model hymn of this same age.

The hymns listed follow the pattern given us by the angels of heaven: "Glory to God in the Highest." These are proper Biblical principles, and if Biblical, then Lutheran. Should any say that they are heavy, we counter with observation: so is the subject matter "Glory to God in the highest." It is noteworthy to observe, when given the opportunity, that we love to sing these good Lutheran chorales. It is only when our appreciation has been dulled by inferior music and songs that they seem to be too heavy.

Another practical application may be made. We wonder how much glory to God is shown when the music set for a popular theater piece, and a tragic episode at that, must be played while the bride-to-be marches down to the altar of the Lord. "To a Water Nymph" is hardly suitable music to be played after a powerful sermon has been preached. "Glory to God in the highest" is the first principle of proper church music—Lutheran church music. May it remain so! By observing this principle we shall avoid many pitfalls and be in a position to observe also other principles that belong to proper church music.

II

The second principle of proper church music was expressed when the angels sang: "On earth, peace." Without this message we would not be in the position to give glory to God in the highest. "On earth, peace," this is the message which tells us: "God was in Christ, reconciling the world unto Himself, and hath committed unto us the word of reconciliation." It is the message which tells us that God loved the world in this particular manner "that He gave His only-begotten Son, that whosoever believeth in Him should not perish, but have everlasting life."

It was this peace on earth that Moses, the man of God, desired when he wrote in Psalm 90: "Satisfy us early with thy mercy." This peace on earth is what David had in mind when he sang: "Blessed is he whose transgression is forgiven, whose sin is covered."

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Without this message, "on earth, peace," there would be no incentive to sing unto God, nor would our hymn be God-pleasing. "On earth, peace," redemption through the merits of Christ, is the key to our salvation. Without it there would be no forgiveness of sin, no peace of conscience, no hope of heaven, no comfort in sorrow. There simply would be nothing to sing about. But out of this message, "on earth, peace," hymns and chorales flowed forth in an endless stream. Under such circumstances it must be self-evident that the second principle of proper church music must be to stress the redemptive work of our Savior and to bring its proclamation—salvation by grace through faith in Christ Jesus.

Again we observe that the Lutheran treasury of chorales gives ample evidence that this principle was followed. It was the assurance of peace on earth that gave Luther the power to write the hymn: "Dear Christians, One and All, Rejoice." Without peace on earth, Luther's co-worker Paul Speratus would never have been able to write that classic confessional hymn of the Lutheran Church: "Salvation unto Us Has Come by God's Free Grace and Favor." Without this message we would lack Paul Gerhardt's inspiring Lenten hymns: "A Lamb Goes Uncomplaining Forth, the Guilt of All Men Bearing" or "O Sacred Head, Now Wounded." Without the message "on earth, peace" Nicolai would never have written that queen of chorales: "How Lovely Shines the Morning Star," for this Morning Star is none other than the Savior, Jesus Christ, and in His mercy He permits us to lift up our voice and strike the string to let glad sounds of music ring.

Where the congregation loves its Lutheran chorale, and the organist, also in his incidental music, does not neglect it, a powerful religious force is at work. Let us not permit our Lutheran church music to fall into disuse. It is elevating, it gives all glory to God in the highest, it brings the message we so sorely need, "on earth, peace," and as its third great principle it enunciates: "Among men, good will."

III

"Among men, good will." Where God is honored and glorified as the highest Good and where the soul-saving message of the grace of our Lord Jesus Christ is known, believed, and sung, it is but natural that the proper relationship of one Christian to another be stressed. "Among men, good will."

Just because Lutheran church music has not stooped to sentimental ditties, let no one think that good will among men has been lost sight of. Johann Heermann comes along with the stanza: "And let me with all men, As far as in me lieth, In peace and friendship live." Where in all the world is a more touching intercessory prayer than Paul Gerhardt's evening hymn with its closing stanza: "My loved ones rest securely, For God this night will surely From peril guard your head, Sweet slumber may He send you, And bid His hosts attend you, And through the night watch o'er your head."

To these simple God-given principles for proper church music, Lutheran church music, let us cling. Thereby all glory is given to God alone; there is enduring comfort for poor sinners, and our fellow men are commended to God. Let us not cast our Lutheran chorale aside, but learn

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these hymns, use them, enjoy them, and be blessed by them. Our vaunted pride will perish, but Jesus, our Priceless Treasure, will be with us to bless us and work through us. Amen.

The Chorale in the Life of the Child

O. C. Rupprecht

I. THE LUTHERAN CHORALE

A. General Characteristics

Recently the *Lutheran Church Quarterly* had an excellent article, entitled: "What Sort of Hymnal Do We Want?" In that article, Paul Ensrud,[1] organist and choirmaster of St. John's Church in Allentown, Pennsylvania, discussed "some of the causes of poor congregational singing," and, with penetrating insight, he emphasized, among all the causes that he mentioned, this one: "Poor spiritual condition." Unless that condition is relieved, congregational singing will experience little improvement, and all our efforts in regard to the chorale will likewise be of little avail.

A healthy spiritual condition, a sound Christian philosophy—these are basic and indispensable for our success in church music. Given capable musicians who have produced great music (and our Church has been lavishly blessed with such men), church music will take care of itself if all the persons concerned are *saturated* with the elements of Christian philosophy, a philosophy which calls for human self-abasement and its related act: glorification of God alone.

We may correctly assume that one of the reasons why we in the Lutheran Church are giving more attention to the Lutheran chorale is that the world has *brought* the chorale to our attention, or at least to our *increased* attention. The Lutheran chorale has never received such admiration and even adulation as it has in our own age.

There is much good in that development, but there can easily be much harm in it. This change in attitude toward one of the great treasures of our Church may be flattering to our sense of patriotism but *fatal to our powers of analysis*. The widespread endorsement and vigorous acclaim which the Lutheran chorale has received in recent years may cause us to take that treasure for granted, without asking: "Wherein lies the worth of the choral?" and without ever probing into the depths of this treasure trove and discovering the *source* of its greatness.

The recent rise in popularity of the Lutheran chorale is a great and thrilling story in and for itself, one that deserves thorough investigation on the part of every Lutheran. But we need to ask for the reason. We must ask: *Why* did the Presbyterians, about twelve years ago, announce that their new hymnbook would include many hymns fashioned after the chorale? *Why* did the Methodist Church, in 1932, include many Lutheran chorales? *Why* did even a Catholic hymnal for *young people* (!) include forty hymns of the Lutheran Church? *Why* is it that Dr. C. S. Phillips of Cambridge said only a few years ago: "From a purely musical point of view it would be hard to deny to the hymns of Lutheran Germany pride of place over all others"?[2] *Why* is it that Dr.

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Richard Terry, writing on Catholic church music in England, stated: "Only the Lutheran Church has a mass of really magnificent hymns"?[3]

It is because, as Dr. F. L. Humphreys stated, "these *Chorale* are so elevated and at the same time so simple and devotional that they are beyond question the most perfect models of hymn tunes." [4] It is because, as the late Dean Peter Christian Lutkin of Northwestern University declared, "these justly famous hymn tunes are marked by devotional earnestness and great dignity. Some seem to have been hewn from solid rock, so strong and massive are they, while others are of a more intimate and appealing nature."

Now, these are all fine tributes. But, as a rule, one misses in them and in others like them the main reason for the greatness of the Lutheran chorale. If you were to ask me for the chief reason that accounts for the uniqueness and the supremacy of the Lutheran chorale, I should prefer to answer in the German statement: "*Der lutherische Choral ist das in die Musik uebersetzte Wort Gottes*," the Lutheran chorale is the Word of God translated into music.

The Lutheran chorale proclaims Bible teaching, nothing more, nothing less. That it does so, is due primarily to the great Reformer, Martin Luther, himself.

Luther had the *spiritual equipment* to lead congregational singing in a wholesome direction. His spiritual equipment was twofold: it consisted of *deep theological insight* on the one hand, and of a *profound religious experience*, on the other.

Because of his theological knowledge and his rich religious experience, Luther, a good musician, could do what many church musicians are unable to do: he could write church music *correctly*. He knew whereof he wrote. He himself had experienced the crushing fears and the exalted, triumphant faith of the human soul that has found refuge in the wounds of Jesus Christ.

But the miracle is that although Luther wrote personally, he also wrote *objectively*. Thus he wrote not only correctly, but also *representatively*. His hymns express the needs, the hopes, and the beliefs of the whole Church, and his music reflects this bigness of conception, this grandeur and majesty of thought.

That is why the Lutheran chorale has achieved that desirable and essential virtue: *universality*. [5] It fits every need in every age. And it is the sure answer to every problem.

Because of the nature of its growth and development, the Lutheran chorale speaks with an authentic voice (representing the whole Church) and with an authoritative [6] voice (expressing divine assurance and dependability). There is nothing wavering, either in the thought of the words or in the melodic or harmonic structure of the music, in the Lutheran chorale, as in the subjective, unstable hymns of other groups. The Lutheran chorale is spiritual truth, expressed with certainty.

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Yes, the Lutheran chorale is "a strong tower; the righteous runneth into it and is safe,"[7] for this chorale is *Biblical*, whether composed by Luther or his contemporaries or the writers of the following century. All of them had the same goal. Georg Kempff, Director of Music at the University of Erlangen, calls attention to that fact, and also states the reason for it, when he says:

So waren die ersten protestantischen Kirchenmusiker, die meist theologische Bildung besaßen, beflissen, keine andere Kunst zu betreiben in der Kirche als die, welche Gottes Walten an uns Menschen in seinen Heilstaten gemaess war.[8]

What is the result of the policy which was followed in the production of Lutheran chorales? The result is that they are, what Kempff so aptly calls them, "*maennliche Lieder des Gottvertrauens*,"[9] virile songs of trust in God.

But why are they strong? Wherein lies their power? Here is a point which all of us should see clearly. Unless we do, our analysis and appraisal of the chorale will be miserably weak and faulty.

The answer lies in the term "*Gottvertrauen*." The secret of the strength in the Lutheran chorale lies in the fact that it is *Godward!*—that it is focused toward God, that it directs man away from himself and cultivates the upward look,—and only in the upward look is there strength! It teaches man to "look not at the things which are seen, but at the things which are not seen; for the things which are seen are temporal; but the things which are not seen are eternal." [10]

Thus the chorale is, in its truest sense, *hinwegreissend*. I know of no word which describes it better than that one. The Lutheran chorale tears man away from himself and brings him to God.

Do you want to go to God? Let me say with all the emphasis at my command that the intrinsic value of the Lutheran chorale will not appeal to anyone who does not want to get away from his own ego and go to God.

Of course, if you like to contemplate yourself, then you will choose music that is full of blandishments, that is sweet and flattering, that "makes you feel good" because it leaves you as you are and requires no change.

Many other kinds of so-called church music can serve the purpose of self-exaltation. Nor is music necessarily destructive of self merely because it is old. Catholic music, too, as we shall see, gives prominence to man; in fact, that it does so lies in the very nature of the case.

But the chorale has no room for man's vanity. It speaks, also in its musical language, of the wonderful works of God, and points man away from himself to God, and arouses his admiration for the greatness of God and of His deeds.

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What becomes of man's pride? It is excluded. There is no room for it in the Lutheran chorale. The chorale speaks the language of *divine* exaltation. It knows only one theme: Soli Deo Gloria, based on Sola Gratia and Sola Scriptura.

Thus, the more we devote ourselves to a contemplation of the chorale's message, the farther do we move away from man's puny powers and his foolish pride.

The chorale *purges* of ambition and of other impure motives. I mention ambition because it is the most common in church work, together with selfishness. The chorale has no room for ambition. Self-centeredness is foreign to the true chorale, for it proclaims the Word of God, and "is not His Word like as a fire, and like a hammer that breaketh the rock in pieces,"[11] that crushes pride and levels haughtiness and causes "every mountain and hill to be made low"?[12] *That* is the function of the Word of God, and of the chorale, which proclaims that Word. This wholesome, purging influence of the chorale is needed by all, but especially by theologians and educators and church musicians!

Is there, then, no beauty in the chorale, but only destruction? nothing affirmative, but only negation? Far from it! Like the Word of God, the chorale is precious chiefly because of its *beauty*.

Like the Word of God, however, the beauty of the chorale, too, has a hard, rough, coarse outer shell. I have said that the intrinsic value of the chorale will not appeal to anyone who does not want to *get away* from his own ego. Now we must add to that and say: The intrinsic value of the chorale will not appeal to anyone who does not *despair* of his own ego! That is what we need! Church music that will make a man feel small! Why? Because the truth is: "When I am weak, then am I strong." [13] That is what the Lutheran chorale does: it makes a man feel small. In fact, it hastens the process! And the result is—*beauty*! When a man despairs of his own ego, then, and only then, will he not only look at Jesus, but lovingly contemplate Him as the Beautiful Savior, the Fairest among the children of men, and rapturously hail Him: "Jesus, Priceless Treasure!"

Next to the Word of God itself, nothing can make a man feel so small as the Lutheran chorale! Nothing can speak like this to the soul. Try it!

Do we really want beauty in this manner, by this method? Or are we afraid of it, because it will crush us too severely—and after all, I really do have some merit: I can wear such nice clothes, I know my theology, my church music, my educational methods,—and you should see me pour tea at a bridge party!

Hence, all earthly treasure!
 Jesus is my Pleasure,
 Jesus is my Choice.
 Hence, all empty glory!
 Naught to me thy story
 Told with tempting voice.

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Pain or loss, Or shame or cross,
 Shall not from my Savior move me,
 Since He deigns to love me.[14]

That is the philosophy of the Lutheran chorale: it glorifies the attraction, the pulling power of the *love of the Savior*, who, being lifted up, draws all men—helpless men!—to Himself.

Do we want to go to Him? Or do we merely want to fool around in church and do a little pretending?! Or be *somewhat* serious, but not *too* serious, and not break entirely with the world?! If so, then we shall, of course, look for music with "pretty" effects.

But what is the key word of our present life? Permanence? Or preparation? If the latter, then let us act accordingly! Then let us prepare! Then let every part of our church service focus us toward God. Then—and this is what children *and* adults need to learn repeatedly and to remember—then we have no time in church for music which is sentimental and merely entertaining. If our purpose in this life is to prepare for the next, and if that purpose is supremely important, then every part of the church service must serve that purpose.

That is why the chorale is so "*hinwegreissend*"! That is why it is so intent on drawing us away from the world and from our sinful ego *to Christ*. The chorale is *serious* about this work, because there is so much *joy* in it. The chorale is in earnest about it, because there is so much pleasure in it:

Thou art still my purest Pleasure,
 Jesus, priceless Treasure![15]

B. Specific Features

1. *No Asceticism*

Some people insist that they do not want their children to learn and adopt the viewpoint of the Lutheran chorale. They find its philosophy too severe.

Objections of this kind are raised even by some Christian parents. We may at first be puzzled by such paradoxical action, but investigation usually shows that these parental fears result from confusing the self-denial of the Lutheran chorale with *asceticism*,—and from that philosophy the chorale is sharply separated.[16]

Before discussing the influence of asceticism, however, it may be important to observe that Roman Catholic church music has rightfully been charged with the opposite characteristics: of being too *external*, and even *frivolous*.

Who has brought those charges? Well, many persons have. One of the most interesting statements of this kind occurs in an essay by Richard Wagner.

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Wagner certainly knew the Catholic Church. Originally antagonistic to Christianity, he gradually became favorably inclined to Catholicism, largely because of the influence of Schopenhauer and Liszt. In later years, however, he abandoned this position and was drawn to Lutheranism. There were several reasons for this change. In writing *Die Meistersinger*, Wagner had studied the life and work of Hans Sachs, who had praised Luther in a poem entitled: "The Nightingale of Wittenberg." Another factor was Wagner's growing familiarity with the work of Albrecht Durer. Most important of all was his increasing devotion to the church music of Bach. As a result, although he did not become a Lutheran, Wagner, like many men of today, induced his wife Cosima to join the Lutheran Church. He himself made it a point, however, to emphasize his Protestant views at every opportunity, with great pride and decisiveness.[17]

In the light of these facts, it is interesting and significant to find that Wagner, in his Beethoven essay of 1870, declared one of the characteristics of Lutheranism and of the Lutheran chorale to be its tendency toward *internalizing*. Both Lutheranism and the chorale are "*tief und innerlich*." But that is not all. By virtue of this fact, says Wagner, the Lutheran chorale is in sharp contrast "*zu aller frivolen Lebens- und Geistestendenz*," to all frivolous philosophies of life, and the chorale is furthermore a protest "*gegen alles aeussere Wesen*," against all externalism. In fact, says Wagner, there is an *essential and fundamental conflict between the Lutheran chorale and the entirely foreign spirit of Catholicism*, the latter being based—who would have thought it?—on frivolity, and finding its fullest realization in externalism!![18]

This tendency toward externalism and frivolity in the Catholic Church need not surprise us. It is the natural outcome of Catholic emphasis on human activity and human deeds. It may very well surprise us, however, that a man like Wagner is needed to direct our attention to the "essential and fundamental conflict between the Lutheran chorale and the entirely foreign spirit of Catholicism." [19]

This contrast between the externalism of Catholicism and the internalism of Protestantism has never been more eloquently stated than in a brilliant and memorable passage by the historian Taine:

In vain man might try to redeem himself by good works: our good deeds are not pure; . . . they are only boughs and blossoms, the inherited poison is in the sap. Man must descend to the heart . . . ; beneath his original nature, which led him to selfishness and earthly things, a second nature must be developed, leading him to sacrifice and heavenly things. Neither my works, nor my justice, nor the works or justice of any creature or of all creatures could work in me this wonderful change. One alone can do it, the pure God, the just victim, the Savior, the Redeemer, Jesus, my Christ, by imputing to me His justice, by pouring upon me His merits, by drowning my sin under His sacrifice. . . . What remains to be done after this renovation of the heart? Nothing: all religion is in that. . . . Let us do away with the rites that appeal to the senses,—mortifications, fasts, corporeal penance, Lent, vows of chastity and poverty, rosaries, indulgences; rites serve only to smother living piety underneath mechanical works. Away with the mediators by which men attempted to impede the direct intercourse between God and man. . . . Neither saints nor

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Virgin can convert or save us; God alone by His Christ can convert and save. Neither Pope nor priest can fix our faith or forgive our sins; God alone instructs us by His word and absolves us by His pardon. No more pilgrimages or relics; no more traditions or auricular confessions. A new church appears, and therewith a new worship. . . . An austere and free religion, purged from sensualism, inward and personal, which, set on foot by the awakening of conscience, could only be established among races in which each man found within his nature the conviction that he alone is responsible for his actions, and always bound to the observance of his duty. . . .

The reader need only compare the portraits of the time, those of Italy and Germany; he will comprehend at a glance the two races and the two civilizations, the Renaissance and the Reformation. . . . See now the great artist of the age, a laborious and conscientious workman, a follower of Luther's, a true Northman—Albrecht Duerer. . . . If there is any decency in the world, it is in the Madonnas which are constantly springing to life under his pencil. He did not begin, like Raphael, by making them nude; the most licentious hand would not venture to disturb one stiff fold of their robes; with an infant in their arms, they think but of Him, and will never think of anybody else but Him; not only are they innocent, but they are virtuous. The good German housewife, forever shut up, voluntarily and naturally, within her domestic duties and contentment, breathes out in all the fundamental sincerity, the seriousness, the unassailable loyalty of their attitudes and looks. He has done more; with this peaceful virtue he has painted a militant virtue. *There at last is the genuine Christ, the Man crucified, lean and fleshless through His agony, whose blood trickles minute by minute, in rarer drops, as the feebler and feebler pulsations give warning of the last throes of a dying life. We do not find here, as in the Italian masters, a sight to charm the eyes, a mere flow of drapery, a disposition of groups. The heart, the very heart is wounded by this sight: it is the just Man oppressed, who is dying because the world hates justice.*[20]

Lutheranism and Lutheran music are a matter of the *heart*. *Sie sind "tief und innerlich."*

But now note: The Lutheran chorale is not the music of a recluse. It preaches self-denial, but not asceticism. No one has said this better than—Nietzsche! In a letter dated April 30, 1870, he wrote:

In dieser Woche habe ich dreimal die Matthaepassion des goettlichen (!) Bach gehoert, jedesmal mit dem Gefuehl der unermesslichen Verwunderung. Wer das Christentum voellig verlernt hat [like N.!], der hoert es hier wirklich wie ein Evangelium;[21] es ist die Musik der Verneinung des Willens, ohne die Erinnerung an die Askesis.[22]

"The music of the denial of the will, without any suggestion of asceticism." Self-denial as proclaimed by the Lutheran chorale is not negative, but positive; furthermore, it is not only strengthening, but stimulating; it incites to *action in the arena of life*, yes, to heroic deeds in the battles of life. This truth has been vividly stated by Cosima Wagner. Replying to Nietzsche, she makes this remarkable observation:

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Wie gern haette ich die Passionsmusik gehoert; sie ist fuer mich die hoechste Bluete des innig tiefen Gefuehles, welches Luther beseelt hat. In ihr finde ich die erhaben ernste Gottesfuerchtigkeit, welche dem Protestantismus seine Helden und Maertyrer gegeben hat und sich sehr—wie Sie richtig bemerken—von der katholischen Askese unterscheidet.[23]

The Lutheran chorale preaches self-denial, but—let everyone note well!—cheerful self-denial. *Es ist die Hingabe an Gott, der menschenfreundlich ist, der die Menschen liebt.*

The Lutheran Church teaches children—and adults—the art of complete and unreserved *and joyous* devotion to God, who loves them. They are drawn to Him, because they are convinced that He alone is the worthy object of their unrestricted love. Their hymns of consecration are *joyous*.

Catholic music, even in its more cheerful moods, is often permeated by a gloomy undertone. The simple truth, as Philo Buck has pointed out, is that asceticism "carries a cost of certain *suppressions* that will also in the long run create serious losses. One does not need to read far in some of the ascetic literature of the Middle Ages to discover the heavy price many of those who had turned their back on the world paid for their austerity." [24]

One of these losses is the lack of cheerfulness. Much Catholic music is unrelieved by the wholesome influence of healthy *joy*. It is the lament of celibacy, the cry of thwarted and frustrated ascetics, whose outlook on life was darkened and distorted by fragmentary living and delusive unreality.

By way of contrast, consider the joyousness of Luther! No man practiced more self-denial and self-abasement and self-sacrifice; yet what vigorous virility and irrepressible cheerfulness characterized his life and his work! No church music is the equal of "*Ein' feste, Burg*" in joyous heroism and *Kampfeslust*. Nietzsche mentions "*die Heiterkeit Luthers*," [25] his happiness, the pleasant, sunny, cheerful disposition which the Lutheran chorale does nothing to oppose but which it preserves, stimulates, and exalts.

2. No Extreme Emotionalism

The Lutheran chorale, far from suppressing Christian sentiment, fosters the sanctified and purified emotions of the Christian heart; in fact, it *awakens* and *calls into being* many that had not existed there before, and develops them.

Moreover, the Lutheran chorale provides an *outlet* for human emotion. It supplies Christian sentiment with a means and a mode of expression which is better than the average Christian could have devised or imagined by himself.

One thing, however, the Lutheran chorale refrains from doing: *it does not let human emotions rule*. In other words, it excludes *emotionalism* and *subjectivism*.

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The bane of much Protestant hymnody has been its emotionalism, its subjectivism. The fact that it is a bane has been recognized by Reformed Protestants themselves, and has never been stated more emphatically than by their own writers.

This development was to be expected, for subjectivism in the long run becomes intolerable, and the reason is that there is no greater tyranny than self-determination. *Humanism*, the philosophy of many so-called enlightened intellectuals of our day, is the author of *human bondage*, and no less so when humanism takes the form of subjectivism.

Consideration of self must be done in the light of the Word of God. Otherwise it becomes arbitrary and destructive subjectivism. To be rescued from that fate, it must follow the pattern of divine thought, which alone leads to freedom. *Not by subjective introspection, but by continuing in the message of the chorale, the message of the divine Word, shall we know the truth which makes us free.*

The Lutheran chorale avoids the pitfalls of subjectivism. Luther, says Dr. Henry Smith,

wrote songs for his people that God might speak directly to them through His Word, and that they might directly answer Him in their songs. Our habit today is largely not to answer Him, but rather to sing one to another a memorandum of events in our own lives, how we feel, how we fail, with largeness in the pronoun I. This is empirical song, subjective, mirroring our own inner states. One may participate in so-called evangelistic singing through a whole year of Sundays, and never address God directly, intimately. Reformation song was Godward, praise and prayer to the Rock, the Fortress, the Deliverer, Lord Sabaoth is His name![26]

What Dr. Smith deplores was not limited to Reformed churches in England and America. It was present also in the Lutheran Church, because of the influence of Pietism.

The pernicious results of this trend in the Lutheran Church have been ably set forth by Dr. Kliefoth, in his famous *Liturgische Abhandlungen*. I shall attempt to translate his excellent account:

The period of the Reformation had brought forth *sacramental, doctrinal* hymns. Pietism produced only *sacrificial* hymns, hymns of prayer and emotion. In its later stages, Pietism, because of its emotional and revivalistic trend, developed in the direction of attempts at mysticism, sweet raptures, and descriptions of pious sensations, in languages subject to misunderstanding. All this became apparent in the hymns of Pietism . . . The era of the Reformation had caused the congregation to sing, so that members might teach and preach to one another; for that very reason it had caused the congregation to sing sacramental hymns, rich in instructive value. Pietism had congregations sing so that they might arouse themselves and so that, from a heart thus stimulated, they might sing hymns of praise and petition. This influence is apparent also in the *melodies* composed by Pietists; they gave preference to animated, dactylic measures, and created tunes which, in

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their unwholesome liveliness and tenderness, were offensive to many persons. . . . Everything in the service was pointed toward the subjective, the revivalistic. . . . The church service, instead of being an occasion for the distribution of Word and Sacrament to the congregation, was used by the congregation to arouse itself to thankful adoration of God. . . . Pietism also tended to provide a strict discipline for the development of piety; it inclined toward a *regulated asceticism* (!), to affectation in pious acts; for example, it made an immoderate and exaggerated use of kneeling in the church service.[27]

What evaluation must we place on that development? Kliefoth reminds us:

Sacrificial hymns usually have more feeling, appeal more to the emotions; often they are more poetic and are more readily comprehended by the modern mind. Sacramental hymns are somewhat drier (?!), stylistically crude,[28] and more instructive. By way of compensation, however, the latter offer far more in richness of content than the former. Sacramental hymns provide food, so that the souls of the congregations may live. As a result of the subordination of sacramental hymns—a process which has gone so far that many of their melodies have become unknown—the church service has lost a richly instructive factor, and the congregation has sacrificed an instrument for teaching.[29]

"In the beginning it was not so!" The truly Lutheran chorale is predominantly sacramental, instructive, objective. Paul Ensrud refers to the objective character of Lutheran hymnody, when he says:

The Lutheran service has been called a "Word of God" service—as opposed to a "mystery" service. That circumstance affects our choice of hymns, naturally. Again, is not the emphasis in the Lutheran service on "grace," as opposed to "adoration"? That affects the choice of hymns again.[30]

Indeed it does, as Dr. Kliefoth, in another connection, points out when he says:

Genuinely Lutheran principles of music have always adhered to the canon that church music is to *proclaim the Word*. Its purpose, however, in bearing the Word must be to serve doctrine and instruction. For this reason there was a demand for hymns which would be not merely hymns of prayer, but hymns of teaching, not hymns which, with "Oh!" and "Alas!" (*mit Oh und Ach*), would express only our own feelings, but hymns which would proclaim the redemptive deeds of God and set forth the doctrine of salvation,—not merely sacrificial hymns but sacramental hymns.[31]

Dr. Kempff points out that Luther's Communion hymn, "O Lord, We Praise Thee,"[32] is a case in point. Its emphasis is on the meaning of *the Lord's Supper*, its gifts and benefits. In fact, it is a general truth, says Dr. Kempff, that

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Luther did not derive his songs and other compositions from a self-confident ego; rather, he sang of this truth that his ego had, in Christ, been mortified, buried, and awakened to a new life.[33]

To be sure, there is a subjective element in the Lutheran chorale, but it is something radically different from subjectivism. Even in the days and in the chorales of Luther the subjective element was present and expressed,[34] but it was heard even more frequently in later years. It was found already in the transitional stage (of which Johann Heermann is a typical representative) between the period of doctrinal hymns and the period of hymns of edification, as well as in the more subjective period represented by Paul Gerhardt. But it is a subjective element founded on Biblical truth!

Dr. Wiesenhuetter says:

With the seventeenth century the Lutheran Church becomes increasingly aware of the (doctrinal!) treasures which the Reformation has sunk into its depths. The great feature of this increasing awareness is that the terrors of the Thirty Years' War had to serve to bring about that growing realization. Now the thoughts and the emotions of the Church are released, her tongue is loosed. Now the formal severity, which had been a characteristic of doctrinal and confessional life, is broken. The soul, seized in its very depths by the great objects of faith (!), finds free expression in song. The poet finds it hard to do justice to the rapture of his emotions. He lingers lovingly in his meditation of the truth, contemplating it from every side. He makes one attempt after the other to sound the depths of this great Christian truth; *he lets this truth work beneficially upon himself*, until he clearly perceives its meaning, or until he stands still in adoration of the unsearchable mystery. It is in this light that one must read Heermann's Passion hymn: "Beloved Jesus, What Law Hast Thou Broken?"[35] Then we shall obtain a clear impression of the richness and the depth of *that* "subjectivism" which draws from this well: The Gospel! The sense of balance, the harmony between objective and subjective elements imparts to Heermann's product the qualities of a classic. As a historical figure, he stands between two eras, but the best of his hymns exalt him above all time! [36]

This idea, that emotion in the Lutheran Church is the *product of the divine Word*, so brilliantly set forth by Dr. Wiesenhuetter in the foregoing quotation, has been acutely observed and accurately expressed by Taine in an equally notable statement:

Lutheranism is a personal affair, an inward dialog between God and man, where there are only two things at work—(1) the very Word of God as it is transmitted by Scripture, and (2) the emotions of the heart of man, as the Word of God excites and maintains them. . . . The same idea of sin, repentance, and moral renovation continually recurs; the master thought is always that of the heart humbled before invisible Justice, and only imploring His grace in order to obtain His relief. Such a state of mind *ennobles* man, and introduces a sort of *impassioned gravity* in *all* (!) the important actions of his life. . . . These (words of a prayer) are *genuine, honest, and conscientious words. No mystic languor here or*

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elsewhere. This religion is not made for women who dream, yearn, and sigh, but for men [37] who examine themselves, act, and have confidence in Someone more just than themselves. . . . Here the *full spirit of the Reformation breathes out*, where, beside the moving tenderness of the Gospel, and the manly accents of the Bible, throb the profound emotion, the grave eloquence, the noble-mindedness, the restrained enthusiasm of the heroic and poetic souls who had rediscovered Christianity, and had passed near the fire of martyrdom.[38]

This excellent analysis, setting forth Reformation religion, is at the same time an accurate description of the function of the Lutheran chorale. The chorale proclaims the Word of God. Whatever emotions are aroused are the product of that proclamation. The chorale does not seek primarily to arouse human emotions. It is concerned about proclaiming divine truth. For that reason it does not employ ear-tickling tunes or cloying harmonies. The chorale does not wish to attract attention to itself, grand, majestic, and notable though it is. It is willing to be a servant, a vehicle, a medium, a means for that which is supremely important: the great and eternal truth of God's Word.[39] Just as the Lutheran minister employs oratorical skill for a winsome presentation of the Gospel, so the chorale employs superlative craftsmanship to set forth the exalted message committed to its care. But just as the Lutheran minister will defeat his assumed purpose as soon as he employs oratorical tricks and becomes enamored of his own oratory, so the Lutheran chorale, if it were to attract attention to itself by cheap devices, *would merely be getting in the way of the message which it bears*.

To be a message-bearer is a humble occupation. Unwillingness to continue in that humble role is what helped to bring about compositions of inferior merit. Dr. Albert Schweitzer traces the weakness of later Lutheran church music to its source, when he says:

The spirit which dominated music about the beginning of the eighteenth century made it incapable of developing the true church tone any further. German music got out of touch with German song and fell further and further under the influence of the more "artistic" Italian melody. It could no longer achieve that naiveté which, ever since the Middle Ages, had endowed it with those splendid, unique tunes. Moreover, the secular music that was then flourishing in the towns and at the courts lured it on to new problems, and it could no longer find its sole satisfaction in a self-denying (!) co-operation with religious poetry.[40]

Before leaving this section we ought to observe that shoddy music resulting from extreme emotionalism is not limited to Protestant groups. It is found also in the Catholic Church. Dr. Kempff declares:

The emotional song of the Catholic Church, so sentimental that often it actually moves worshipers to tears, can never be a model for the Lutheran Church.[41]

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Taine makes a similar statement. He is writing about early English hymn tunes, but since English Reformation hymnody possessed much of the character of the chorale, his words are appropriate here.

There is nothing graver and more simple than this singing by the people; no scales, no elaborate melody; it is not calculated for the gratification of the ear, and yet it is free from the sickly sadness, from the gloomy monotony which the Middle Age has left in the chanting in Roman Catholic churches; neither monkish nor pagan, it rolls like a *manly yet sweet melody*, neither contrasting with nor obscuring the words which accompany it.[42]

3. *Outstanding Musical Merit*

We have observed Luther's almost apostolic *spiritual* equipment for his work as a reformer of church music. We need to be aware also, however, of his prodigious *musical* gifts which enabled him to *set and achieve* a standard of the very highest and noblest kind for Lutheran church music.

Although there is much that might profitably engage us in that connection, I shall pass over that important topic and refer, instead, to Professor Walter Buszin's splendid article in the January, 1946, number of the *Musical Quarterly*. Those who read German will also be delighted by the book *Martin Luther, der Kuenstler*, written by the noted German scholar Hans Preuss.

We do need to remember, however, that it is because of Luther's, great musical ability, and because Luther associated himself with professional musicians of the highest order, and because in later centuries, under God's marvelous grace, the Lutheran Church continued to have the benefit of native sons with normative musical ability, men of towering genius, which culminated in the works of Bach, whose gigantic figure stands at the apex of Lutheran musical art,—that it is for these reasons that the Lutheran chorale possesses *outstanding musical merit*.

Music critics and hymnological authorities seem to vie with one another in extolling the musical merit of the chorale. At the beginning of this discussion we heard the high tribute paid by Dr. Phillips of Cambridge in a very recent survey of hymnody. Dr. Richard R. Terry has said: "Our English hymns are poor enough. Only the Lutheran Church has a mass of really magnificent hymns."

The musical poverty of Reformed groups has been vividly expressed by Dr. A. T. Davison in the statement:

If a preacher depended on the music of our Protestant churches to make the congregational spirit fallow for the reception of the seeds of religious instruction, he would do much better to throw up his hands and pronounce the benediction.[43]

What is the reason for the dismal contrast offered by the hymnody of the Reformed Church? The reason is twofold. It is partly *historical* and partly *national*.

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Anglican hymnody, in the days of King Henry VIII, was on the way to a rich development. Dr. Phillips says:

In the first stage of the reforming movement (in England) there seemed a momentary possibility of its developing a hymnody on the Lutheran model (!). Evidence of this is the volume called *Goostly Psalmes and Spirituall Songs*. . . . It is the work of the translator of the Bible, Miles Coverdale. It was published in the reign of Henry VIII, but the exact date is uncertain. . . . Not the (41) hymns only, but all the contents of the volume are translated from German originals. . . . For some reason—we may conjecture that the influence of Calvin had something to do with it—nothing more came of the matter; and in the successive editions of the *Book of Common Prayer* the only hymns that appear are the translation of the Veni Creator. . . . The use of hymns is envisaged by the 49th of the Royal Injunctions of 1559, but by this time the people had taken a fancy for singing metrical psalms: and no doubt the influence of the Reformers newly come back from Geneva was adverse to the use of anything else. (These metrical psalms) held the field to the virtual exclusion of the experiments on Latin or Lutheran models which a decade or two earlier had seemed to have a future before them.[44]

Truly, the saddest words of tongue or pen are those few words: "It might have been"!

The story of Calvin's antagonistic attitude and restrictive influence in regard to the Protestant hymnody of France and England has often been told and need not be repeated here. The devastation in England was almost complete. "During the two centuries that followed the Reformation, the Church of England had practically nothing to show in the way of congregational hymnody, apart from metrical versions of the Psalter." [45]

To be sure, English hymn writing was enthusiastically taken up by the Wesley brothers, John and Charles, in the middle of the eighteenth century, but this revival came too late. Protestantism had passed the heroic age of the Reformation.[46] England, like Germany, had had its days of heroism in the sixteenth century. One of the most thrilling accounts of English Protestant martyrdom is that by Taine. It deserves to be read and remembered. But hymn production was not coincidental with it, as in Germany.

Now, there can be no denying the influence of an age on its products. A recent writer, pointing out that "art is social in all its consequences," has declared that "the form society assumes at a given moment is *reflected in the art of that moment*." [47]

It is true, of course, that we have religious heroism in our own day. Thousands of persons are the victims of religious persecution, some of it overt, in foreign lands, some of it subtle, in American offices and factories. There is much courageous loyalty to the Christian faith. But this heroism is not concentrated and universal enough to influence the production of art forms.

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The passing of the heroic age, however, was not the only reason for the inferiority of English hymnody. Another historical fact is that Wesley was unable to enlist the services of musicians of the caliber that had produced the Lutheran chorale. Dr. Lawrence Erb points out:

The trouble was that it (Methodism) was eminently a popular movement and did not appeal to the trained church musicians of the period, who were connected almost entirely with the Established Church; and it is just as impossible for uncultured composers to produce good tunes as for uncultured rhymesters to produce good hymns.[48]

There is, however, also a *national* reason, in addition to the historical one, for the mediocrity of English hymn tunes. The truth is that England, as a nation, is *not very musical*. Let me hasten to add that England has, of course, other claims to greatness. It has outstanding diplomatic and administrative ability. Hence it rules the world—or has ruled it until recently. "Rule, Britannia! Rule the waves!" is more than the title of a song. It is a factual statement. On a somewhat more microcosmic scale we find the same evidence in numerous American store signs: the local hardware store will be owned, not by Schroeder and Smith, but by Smith and Schroeder. Smith is the administrator. Schroeder provides industry and skill. He is usually a poor diplomat. These are, of course, generalizations, and therefore subject to much criticism. But there is much truth in them.

The absence of strong musical feeling in the English make-up has been pointed out by many writers. One of them is Hugh Reginald Haweis, himself an Englishman, who has made the following observation:

The English are not a musical people. . . . A country is not musical or artistic when you can get the people to look at pictures or listen to music, but when its people are themselves composers and artists. . . . Music in England has always been an exotic; and whenever the exotic seed has escaped and grown wild on English soil, the result has not been a stable and continuous growth. No one will deny that Tallis, Farrant, Byrd, in church-music; Morley, Ward, Wilbye, in the madrigal,—made a most original use of their materials: but the materials were foreign, for all that. At the Restoration, Pelham Humphreys, called by Pepys an "absolute monsieur," is as really French as Sir Sterndale Bennett is really German. Purcell, the Mozart of his time, was largely French; although he seemed to strike great taproots into the older Elizabethan period, just as Mendelssohn struck them deep into [J.]S. Bach. But all these men have one thing in common—they were composers in England; they were not English composers. They did not write for the people; the people did not care for their music. The music of the people was ballads; the music of the people is still ballads.[49]

This view was supported by the noted music historian, critic, and composer of the previous century, Dr. Frederic Louis Ritter. He regarded it as "on the whole correct, in its general estimate of English musical aspiration." [50] He felt that it was a little severe in its appraisal of the Elizabethan period, but in regard to the age that followed he said:

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After Orlando Gibbons' death, English musical development went on in an aimless way. The people seemed to care little for its composers; the rich aristocracy, if they wanted music, imported foreign artists and thought little of their own. There is no doubt that the great revolutionary conflict, which sent the king to the scaffold and unmercifully banished all art culture from the Church, public places, and home, smothered, for the time being, all artistic desire and aspiration. But, on the other hand, if music had taken deep root in the nature of the English people, it could not have failed to break out again in all its natural force and abundance as soon as peace had brought back leisure and toleration. We may point to another nation whose sufferings, during a long period, were most heart-rending—Germany during the Thirty Years' War: yet so deeply was music rooted in the breasts of her children, that in spite of all obstacles, they cultivated and found solace in the practice of sacred song; and, after peace was restored, a race of skillful and profound organists was already at hand, that had preserved the art traditions of former and happier times, and that laid the solid foundation of a German school of music of which Bach and Haendel were the two great representatives.[51]

It is obvious that this national reason, the comparative mildness of musical feeling in England, is related to the historical one, in its significance for the quality of English hymnody. The national trait provides an important answer for the historical question: "Why did Reformed communions in England permit themselves to be deprived of the hymn for so long a time?" The question may be answered in the following manner: The reason why Lutheran Germany did *not* permit itself to be deprived of hymns lies in a distinctly national German trait—an *irrepressible desire to sing*. That desire had existed among Germans, and had asserted itself, long before the Reformation. When Bernard of Clairvaux had proclaimed the message of the Cross at the Rhine River, his companions, who were about to be sent to other regions, told the Germans: "Our principal regret was that when we left German territory, we no longer heard your 'Kyrie' and no one was left to sing to God. For the Romance peoples do not have their own songs in the manner of your countrymen, songs in which the people thank God for every single wonder." [52]

It would be absurd, of course, to say that English people had no songs. But what a difference in character! There were songs, indeed, but, as St. Bernard's co-workers said to the Germans, they were not "in the manner of your countrymen." They were, as has already been pointed out, *ballads*, or songs of that class. This preference for the ballad type greatly influenced and, in fact, determined the direction taken by the development of the English hymn.

In a most remarkable study on this relationship between English ballads and English hymnody, Dr. Ritter, the noted music authority, points out that *these ballads, rather than Gregorian chant, gave English hymnody its character*.

The monks and the minstrels were the first teachers of music of the English people. It seems, however, safe to admit that these latter, with their ballads, exercised more influence on the people's musical taste than the former with their Gregorian chant. . . . There is no doubt that in England, during the reign of the minstrels, secular music ballads and dance tunes were held in far greater estimation and cultivated more universally than

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sacred music, of which the Gregorian chant was the representative. The first was the music, par excellence, of the people: the other, hierarchical in character and practice, was the official music of the Church. Those ballads and dance tunes bear no resemblance whatever to the Gregorian chants: their whole formal appearance, in a melodic and harmonic sense, is widely different from that of Gregorian melody. . . . Whatever the cause may have been, *an insurmountable* wall seems to have existed between the Gregorian chant and the people's music. . . . The original English people's songs and the Gregorian chant run along side by side like two distinct streams whose waters never mingle. To this circumstance, no doubt, must be attributed the comparatively small part English musicians took, during the Reformation, in the creating of new hymn tunes, based upon Gregorian melodies, as Luther and his musical advisers have done. The English hymn tune writers, when left to their own resources, sailed with full sails into the ballad tunes and threw the Gregorian melodies, as an unmanageable ballast, overboard, and with them all that grandeur, solemnity, nobleness of form, and eminently sacred expression, which are unmistakably characteristic marks of the original Gregorian chants as well as of those sacred Protestant melodies derived from them.[53]

By way of contrast, the *Lutheran chorale* was privileged to develop from a twofold source of *unusual, if not unique, richness*: the exalted character of Gregorian chant and the intensely musical feeling of the German people, expressed in their folk songs. Dr. Ritter says:

Many of the tunes of the new Protestant Church (in Germany) were derived, with appropriate changes (!), from the great stock of the Catholic liturgy, the Gregorian chants and melodies;[54] others were popular people's songs, of which the words even were paraphrased and included in the hymnal. . . .[55]

It is well to remember the debt that the Lutheran chorale owes to Gregorian chant, particularly in regard to exalted and solemn tone. But its debt to the indigenous quality of German folk song and to the native German sense of what is proper, is equally great, and perhaps greater.

The contribution which the genius of German folk song made to the music of the Lutheran chorale prevented the latter from being austere. Dr. Ritter declares:

The German Protestant hymn tune grew out of the Gregorian melody. But by means of accepting, at the same time, many of the popular melodies of the secular as well as of the sacred people's songs, a new enlivening element entered into it.[56]

The Lutheran chorale is more *appealing* than Gregorian chant, which often seems not only austere but remote. What is the reason for this difference? It is the personal nature of German folk song, with which the chorale is closely related.

Protestantism is a personal religion. It emphasizes, not a system, but the individual.[57] It was natural that the early Protestants turned for musical expression to the folk song, which is likewise personal, as Dr. Nohl points out:

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Just as Protestantism, by reawakening the conscience, insists on a *personal* knowledge and activation of that which is the content of our faith, so in its church service there steps forth, from among those who had hitherto constituted a congregation of unidentified worshipers, the *individual*, distinctly identified. We see, not groups, merely, but *individual faces*, each one lighted with joy from the truth of God's Word. Such individual faces, radiant with heavenly joy, are the chorales. Some came from the ancient Church, but those in charge were careful to select those which were not only religious but devout, in a personal sense. Some were of secular origin; these, too, had the quality of personal devotion—not at all surprising, since they had originated among the people at a time when the general frame of mind of European civilization was religious. . . . In particular, those songs which were the special contribution of the new church, like Luther's "A Mighty Fortress," have in the fullest sense the character of a religious expression which represents inner conviction and is, therefore, *personal, individual* speech.[58]

From the folk song the music of the Lutheran chorale obtained that *personal* ring, that quality of *intimacy*, which is so excellently expressed in the almost untranslatable German term "*innig*." Dr. Nohl calls attention to this delightful characteristic when he says:

The chorale of the new Church, was, to be sure, only a simple song, but very intimate in its form of expression (*von innigstem Ausdruck*). *Denn es war—man denke nur an "Nun ruhen alle Waelder" und "Ein' feste Burg"—so recht aus dem Herzen des Volkes geflossen*.[59]

This blending of Gregorian grandeur and exalted solemnity, on the one hand, with the personal and intimate flavor of folk song, on the other hand, has given the music of the chorale an eminently desirable quality. It represents an achievement in church music of the very highest order. "These beautiful old sacred melodies," says Dr. Ritter, "possess a charm and a grandeur unreached by any modern effort."

When we speak of the blending of Gregorian and folk song, however, we must think not only of a process which took place during the Reformation period. The interaction between Gregorian and folk song antedates the Reformation. It took place, on the continent (not in England), already in the Middle Ages. Dr. Ritter says:

We perceive a continual interchange of the strictly religious and strictly secular elements. The former often lent some of its nobler impulses to the other; while the latter, by infusing some of its naive charms into the other, made it in many cases more accessible to the simple minds of the people. . . . And thus it came to pass that those nations—the Italians, the French, the Germans—who were greatly active in this respect, are enabled to boast today of a national school of music sprung up from the same fructifying root, the Gregorian melody, but each one branching out according to the peculiar soil that has given it nourishment and the atmosphere that gave it breathing room.

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The amalgamation of the two musical elements, the sacred and the secular, does not seem to have taken place to such a degree in the early part of musical practice in England.[60]

This influence of Gregorian chant on continental folk song is, of course, one reason why love songs could become chorales. It is what Dr. Nohl refers to when he says that "these old secular songs originated at a time when the general frame of mind of European civilization was religious.[61] Those who are disturbed by the historical background of tunes like those for "O Sacred Head, Now Wounded" (*L. H.* 172) and "Now Rest Beneath Night's Shadow" (*L. H.* 554) should be able to dismiss their fears after examining the development of continental folk song and discovering its roots.

The successful manner in which the Lutheran chorale blended Gregorian majesty and folk song intimacy involved yet another human factor: the musicianship of the men who did or directed the work. The story of Luther's ability as a musician and composer, his wisdom in calling in a man like Johann Walther, as well as the musical proficiency of contributors in later eras—that story need not be repeated here. Suffice it to say that the Lutheran chorale was produced by men whose musical stature is recognized by the world. It is interesting to look into a publication like the *Gramophone Shop Encyclopedia of Phonograph Records*, an imposing volume of 500 pages. There, listed among the great musicians of various times, are the names not only of men like Luther, but also of Crueger, Franck, Nicolai, and others, to say nothing of men like Pachelbel and Buxtehude. And the entries for J. S. Bach are the most numerous of all composers listed in the book. Where are the Dykeses, the Lowell Masons, and the Barnbys?!

It is an unmistakable blessing of God that both the *men* and the *materials* needed for work of a high order were at hand when the Lutheran chorale came into being. The men found themselves provided with ideally suitable materials, were determined to fashion them for no other purpose than to proclaim the Eternal Word, and were professionally equal to the task which they had set before themselves. Their efforts resulted in a superlative product—the unique music of the Lutheran chorale.

The chief objective, of course, was the distinct utterance of the divine Word. This is done in the chorale with all simplicity and guilelessness. Yet what exalted majesty is in its expression! How grippingly it states divine Truth! Often these chorales seem to have the face of a veritable saint—a face of the most earnest truth and, at the same time, of tenderest beauty. . . . The strength of character and the solemnity of these chorales invests them with a certain grandeur. They are not long compositions; yet we feel that what they say goes far beyond the individual person who has sung them, and his own impressions. They are all-embracing, eternal.[62]

There is a kind of tragic irony in the fact that the very element which helped make the Lutheran chorale great kept Reformed hymnody from attaining that greatness. Luther and his followers wisely and shrewdly avoided the austerity of Gregorian chant, and drew from *that* source which was bound to ensure enduring greatness for the chorale: continental folk song. Reformed hymnody, on the other hand, also came from the people, but still was unable to achieve

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distinction. The reasons, of course, are that the chorale, in its indebtedness to popular song, is allied with continental folk song (a descendant of Gregorian chant), and also that the chorale was fashioned by master craftsmen into a form befitting religious expression. English hymnody is the child of the ballad and was written either by the common people or by musicians of spiritual inadequacy or of musical incompetency.

In the Lutheran chorale an attitude of deep reverence for the Word and the ability of professional musicians to express that attitude in a popular manner without striking a vulgar level were blended successfully and produced congregational song of outstanding musical merit.

The specific points of merit in the music of the Lutheran chorale, as well as their distressing counterparts in English hymnody, will be included in Part II, in the discussion suggesting how these features may be brought to the attention of the child by the instructor.

4. Suitability for Children

Thus it is evident that the Lutheran chorale[63] provides the ideal[64] medium of hymnological expression. It enables Christians to sing and speak of the deeds of God and of the needs of man in a musical language which is suitable because dignified, stately, reverential, yet appropriately joyful because—strangely enough—despairing of itself; in short, it is "*hinwegreissend*."

It is this very Lutheran chorale, upon its being introduced with all the most expert devices of musicianship into the oratorios of Bach and Mendelssohn, that gave to oratorio form, when transplanted from Italy to Germany, all the majesty, grandeur, and intensity which characterize this noblest form of musical art.[65]

These things being so, what shall we do? Surely, the natural thing is to use these chorales! Do we want "majesty, grandeur, intensity," heaven-focused language? Then let us use it and give it to our children.

a.

A language, of course, needs to be learned. The chorale is the language of reverence, of "*Gottesfurcht*" or "*Ehrfurcht vor dem Wort Gottes*." Cosima Wagner heard in the chorale-saturated *St. Matthew Passion* "*die erhaben ernste Gottesfuerchtigkeit*" of Lutheranism. Now, such reverence for the Word of God takes long to develop. One must, like Bach, gradually become saturated with it.

For that, of course, the Bible is the chief means. The Catechism and the religious writings of great men are next in importance, as is evidenced again in the case of Bach, whose library included, in addition to the works of Martin Luther, the marvelous *Biblia Illustrata* of Abraham Calov, the *Examen* of Martin Chemnitz, and a number of other notable works, including sermons and devotional writings.[66]

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But the chorale is important, not only as a supplementary means, but to enable children to associate a reverential spirit with church music! Some people are devout and respectful during the sermon and during prayers, but they feel little need of that quality in hymnody.

Now, the chorale can teach children to use the language of Heaven *while singing!* The chorale breathes the very spirit of reverence, of self-abasement, of glorification of God. From the chorale, children can learn both content and form, both matter and manner; the chorale, proclaiming the wonderful works of God and applying them to the needs of men, speaks of all this in the language of Heaven.

Thus children will learn to speak of spiritual things as fittingly as possible, also in their musical and hymnological utterances, as in other expressions.

Let us be sure, of course, that Lutheran music educators themselves know the language of the chorale. The Lutheran music educator must, therefore, like Bach, have the *right approach* to a study of the chorale. He must *avoid the purely musical approach*.

We have had too much of the purely artistic approach to the chorale. Such an approach is *utterly insufficient* to show the meaning of the chorale, to plumb its depth, and to set forth its beauty.

We have had too much of the work of those who approach the chorale *from the outside*, as though it were merely, or mainly, a work of art, when as a matter of fact it is a *spiritual expression*.

For its proper appreciation the instructor requires a *high degree of spirituality*. His inner eye must be opened. His mind must be enlightened by the Holy Spirit. Otherwise he will not be able to perceive or to comprehend what the chorale endeavors to convey. For, let us note well, the message of the chorale is the very truth of God: the utter helplessness of man and his complete dependence on the most glorious divine work for man—redemption through the blood of Jesus Christ.

That message, however, the message of the chorale, cannot be received unless it be *spiritually discerned*. Unless the church music educator's mind is enlightened, unless his heart is regenerated and he is filled with a true *reverence* and a deep *love* for the Word of God, and unless he is so saturated with reverence for that Word that he, like St. Paul, regards himself as a *servant to that Word* and *exalts it above everything*, above everything in music,—he *cannot truly teach the chorale*.

He may do much talking, but he will miss the mark. His opinions will be equal in value to what a blind man says about color. Blind people of intelligence may be able to make remarkable statements about color. But what they say remains theoretical. It does not come from practical experience. An unregenerate person's comments about the chorale suffer from the same deficiency.

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There is furthermore no adequate substitute for regeneration in familiarity with the chorale preludes of Bach. A man may be able to analyze, in a measure, the structure of these glorious compositions. He may even detect the recurring pattern of certain motifs. But their essential character, their true value, their real significance will escape him, because that which they represent strikes no response in his heart. "Lo, they have rejected the Word of the Lord. What wisdom is in them ?"[67]

How can anyone who does not share Bach's[68] profound reverence for the Word of God, his constant endeavor to exalt and proclaim the Word of God, his dominant aim to have his whole art serve, serve the purpose of glorifying God and teaching man—how can such a person, who is either unsympathetic to Bach's, view or who, although himself a Christian, has developed in his heart only a very mild appreciation of the Word, an appreciation which, compared with Bach's, is only a pale and fragile thing, unable to resist the glamorous appeal of "art" and easily overwhelmed by human demands and not at all like Bach's sturdy, staunch, stalwart adherence and devotion to the Word of God—how can such a person give more than a *superficial evaluation* of either the chorale preludes of Bach or of the chorale, on which they are based?

These are the reasons why Dr. Kempff, in pointing out the qualifications needed for a correct understanding and appreciation of the chorale, mentions *spiritual ability first* and musical understanding second.[69]

b.

A language needs, furthermore, to be loved. Now the truth is, as H. C. Colles, late music critic of the *London Times*, has pointed out, that "congregations will always like what they *know*."

Let us remember, however, that the mere publication of a hymnbook of 700 hymns is virtually no guarantee that the musical language of those hymns will be *known!* Dr. Davison of Harvard University correctly points out that

the prime factor in music education is taste, the fundamentals of which must be laid during the years from kindergarten (!) through high school. In this period a child should have continuous experience of the greatest music, reinforced, at the proper time, by explanations of its style and structure and of those elements which make it really beautiful.[70]

And he adds: "The seeds of noble music cannot be too early planted." [71]

There is no better way to deepen the love of church members for the musical language of the chorale, no better way to have them make both the matter and the manner of that language their own, than to have them learn it as children. The capacity[72] is there. What is needed is only that someone enable them to take the language of the chorale into the depths of their being, and, in turn, to let it express those divine truths and convictions, those longings and desires which are in their heart (as the result of the Word that has entered there!).

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To think that the common people can have no deep convictions is a mistake of the intelligentsia, heavily scored by Kliefoth, who says:

Self-evidently, the common people, if they have faith, share all Christian sentiments and experiences as fully and as deeply as the cultured. It is a fallacy of the over-cultivated to think that, after all, an educated person will think more purely and more deeply than an unlettered person. But the populace is not articulate; it has no language of its own, by means of which it can clarify its sensations to itself or express them to others. We can daily observe that the common people, when fired by Christian emotion, succeed *only by means of their songs* both to understand their own being and to communicate their thoughts to others. Our people think, confess, pray, give thanks, and comfort themselves by means of their songs.[73] A church which makes no provision to teach its congregations good hymns causes those congregations to become mentally impoverished and mute.[74]

Dr. Harrington issues a similar warning. He says:

The adult worshiper who has not been trained in suitable church music *in childhood* is naturally backward in appreciating its meaning and in taking an active part in its rendition. On the other hand, children trained in good religious music—music that appeals to both their spiritual and their aesthetic impulses—are much more likely to retain their interest in the church and its services as they grow up than are those who have learned in their early years to associate with it the musically cheap, banal, and essentially secular. . . . Whenever the membership of a church has been properly educated in the real meaning and power of church music, not only will its services be enormously more impressive, but it will inevitably be a much more live and active church. Ignorance of, and indifference to, these facts play a large part in the present failure of the church to attract and hold the allegiance of many old and young.[75]

c.

It is not necessary to be an alarmist to say that if those principles were true for the growth of the Church and for the preservation of the individual in former times, they are even more true now.

Not only, therefore, to learn the language of the chorale in a general way, but specifically *to meet the false appeals of our day* do children need a thorough knowledge of those things of which the chorale speaks so eloquently and impressively.

We are living at a time when music has reached a stage of great advancement—in a twofold direction!

In the realm of classical music, composition has ventured into hitherto unexplored regions, and composers are pushing the potentialities of music to the ultimate, Popular appreciation of music

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in general has perhaps never been so widespread as today, and performance brings before us countless youthful prodigies.

But in the field of so-called popular music a similar development has taken place. There, too, the potentialities of music—of popular music—are pushed to the ultimate, the ultimate in suggestiveness and in sordid appeal, which leave little to the imagination. These products from a source called Tin Pan Alley, but more appropriately named the boiling cauldron of hell, are heard almost everywhere. They have invaded the Christian home. Parents let the radio play and think nothing of the depths of rottenness reached by some of the music.

But although the character of this music is sometimes ignored, it is by no means ineffectual. It exerts a powerful influence, and the devil, like his counterpart, Iago, stands aside and, gleefully observing its effects, says:

Work on,
My medicine, work![76]

But even though others are unaware of that influence, we cannot disregard it. We must see that *children today need, more than ever, the purifying and strengthening influence of the chaste musical language of the Lutheran chorale.*

There is no better means of stabbing their consciences awake to the foul and putrid and soul-destroying character of much modern music than by acquainting them thoroughly with the noble and exalted language of Heaven spoken in the Lutheran chorale. *An example of evil is best met by an example of purity.*[77]

Those whose sensibilities have been dulled by frequent association with the cheap and vulgar and immoral are not easy to convince, but those who *have heard the exalted cadences of the chorale* and who have themselves learned to speak that idiom will the more quickly see the difference and recognize the conflict between the language of heaven and the language of hell.

But to resist the latter, youth needs strength. Therefore youth needs not only the purifying influence of the chaste language of the chorale, but also the *strengthening effect of the power of the chorale*, and it needs to learn the skill of *using that power*. These serious days are not the time to fritter away precious hours on *lifeless* tunes which produce *anemic* Christians!

Dr. Kempff sounds the right note when he says:

We have no room for dreams and emotionalism and all those things which will incline the heart to yield to the assaults of the world of sensuousness ("*Sinnenwelt*")! War with the powers of this world of darkness must be the slogan also in our songs![78]

Failure to adhere to the *source of power* of which the chorales speak and which they offer, was the very reason for the decline and degeneration of Lutheranism in Germany. Dr. Kempff says:

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The proclamation of the Word of God, which is "sharper than any two-edged sword," had become soft and dull in every department of church life, but especially in the sermon, the liturgy, and the church hymn. Then, when the rains descended and the floods came and the winds blew and beat upon that house, it fell, and great was the fall of it. . . . Just like the sermon, which no longer was based on the text of the divine Word, so also church music of the past years failed to perform its function. And the reason? The *cantus firmus*—the melody of the chorale—the Word of God translated into music no longer received attention! (*Das in die Musik uebersetzte Wort Gottes kam zu kurz!*)[79] Even the leaders of the Church were victims of this disastrous defeat, just as they will always be its victims unless the manly faith and confidence of primitive Christianity (*urchristliches, maennliches Glaubensbewusstsein*)—also in our singing—holds its entry anew in our Church.[80]

d.

But is the musical language of the chorale suitable for children? Is it not expecting too much to ask them to listen to its phrases and even to sing them?

It is not at all true that the chorale offers only difficult forms of musical expression. Some of the chorales are actually easy.[81] Others are only moderately difficult. But some are undeniably hard to learn. What about them?

The answer is simple. Is the language of the chorales difficult? So is English—for someone who does not know it! So is German—ask the modern high school and college student! But the difficulty in the learning of any language, verbal or musical, is greatly reduced if the learning process is begun in the early years of life.

There is no logic in withholding the chorale from children because it is difficult and letting them develop their own taste and preferences. We don't permit children to grow up by themselves in regard to verbal language. Why should we do it here? Paul Ensrud says:

There is a difference in merit in various kinds of cooking, automobiles, literature, sermons, music, hymn tunes. Because people find reading of pulp magazines easy, do we advise doing away with anything better? It is not hard for children to pick up the latest slang. They do it so fast sometimes that they confuse their elders. But we send them to school to learn a different and better expression.[82]

To this we may add that if children grow up by themselves, a cockney dialect or some other regional aberration is the result. The revival hymn is a kind of musical cockney, notable not only for its incorrectness, but also for its impropriety.

The inability to find a proper and suitable selection of words addressed to God probably reached its nadir during the last war, in the notorious prayer which began somewhat like this: "Look, God, I'm a stranger to You."

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Is that what we are coming to, musically, in our church language? The rollicking accompaniment to the melodies of the Fuller hour and the Youth for Christ antics seem to point that way.

There was a parallel development in Germany, Dr. Kempff informs us. He protests:

Wie wagt man zu sagen: "Du, Herrgott, wir befehlen dir diesen neuen Tag!" Diese Sprache hat man uns bisher nicht zugemutet, in der Kirche zu brauchen.[83]

Some time ago a contributor to a newspaper sent the following poem:

In Memory

The landlord's wife of queenly mien and grace
 You took unto Yourself, dear Lord, today;
 And tho I'm just the girl who lives upstairs,
 I'll miss her graciousness in no small way.

Her presence always spoke of majesty.
 (I know she'll be at home close to Your throne.)
 She wove a spell of charm in many hearts,
 And in my praises I am not alone.

And when, O Lord, I sign my lease above,
 With Your permission, I would like to be
 Her tenant once again, and thus remain
 The girl upstairs—for all eternity![84]

This poem is a good illustration of what is wrong with many Reformed hymn tunes. The author of the poem was, no doubt, in great earnest and meant to be devotional. But the flavor and atmosphere of the poem are not of the sort that appeals to one who has learned what true reverence is. Whoever does not see that point will probably also not notice what is wrong with certain undesirable hymn tunes.

What argument can be brought to prove that the style of the poem is wrong? The error is too subtle to be easily defined. The problem recalls a statement by H. C. Colles in regard to propriety in a certain hymn tune.

This tune certainly praises the Lord "with gladness." It is, in fact, "bright and hearty," but there is a *jauntiness* about it which makes the reverent-minded man feel that *it is not the type of gladness with which he would wish to "come before His presence."*[85]

Early training of children in the use of *suitable, chaste, exalted* language will help to prevent such improprieties, even though the learning of an appropriate musical language is somewhat difficult.

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The truth is, however, that *the difficulty has been greatly exaggerated*. The ability of children to learn is often underrated by adults. That point has been stressed by Dr. Davison. "A child may be deeply impressed by music," he says, "which in the superiority of adult wisdom we decree as too mature for his years." [86]

All those who train children in religious music and who must, therefore, attempt to make an appraisal of children's capacity, should be thoroughly familiar with the views set forth by Dr. Davison in the following important statement:

Perhaps the prime cause of the appalling state of Sunday school music is the tenacity with which we cling to the *fallacy* that the musical receptivity of children is *limited to the trivial and the immediately attractive*. It is an educational truth many times proved that children will sing, and will love to sing, and will listen attentively to good music quite as readily as to bad. If only we could once and for all persuade ourselves that *children do not see through the eyes nor hear through the ears of grown-ups*. A child's musical taste is a blank page whereon anything may be inscribed. His capacity for appreciation is far more sensitive and plastic than ours, which is thickly set about with prejudice and association. Yet when we undertake to deal with the religious training of children through music, we begin by assuming that because they are children they must be approached as we would approach the lowest order of adult intelligence.

Those who would offer better music to the Sunday school [87] *need not be in the least concerned that the child does not intellectually grasp to the full the significance of the music he hears*, nor that he is unable to take part expertly in the musical exercises of the session. To quote from Fuller-Maitland: "Each of us can realize that in early life we were often impressed by things inherently big that we could not at once appreciate or apprehend, and these kinds of impressions, like acquired tastes, are very apt to remain with us through life, being strengthened, not weakened, as 'knowledge grows from more to more.'" [87]

. . . Suppose the littlest children cannot actually sing the melody of a great and simple hymn, what of it? It is enough that they should try as they often will, or failing that, that they should listen to the older pupils and to the teachers, thereby early acquiring an experience which will grow into active participation in later years. . . . *Far better, I say, that not a note should be uttered by the children than that they should be fed upon those musical all-day "suckers" which customarily grace that section of the hymnal labeled "For the Young."* . . . There are numbers of good and *not* difficult hymns which children can and, under enlightened Sunday school administration, do sing: *L'Omni-potent; Nun danket; Ein' feste Burg; Sine Nomine; Jesu, der du selbsten wohl; Hyfrydol; Creation*, and a multitude of others. [88]

"Nun danket" was included in the list mentioned at the beginning of this section as containing easy chorales. "Ein' feste Burg" may seem like strong meat for children, even if we grant that Dr.

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Davison had in mind the less rugged and less difficult (but also less powerful [89]) form used in most American hymnals. But Dr. Harrington reminds us:

Lack of appreciation of the musical sense of young people has often led their well-intentioned elders to suppose that children must be fed musical milk long after they have ceased to be musical babes. . . . There is just as surely a time to be weaned from the childish in music as there is to stop talking "baby talk" early in the development of a child.[90]

"The childish in music." The manner in which the chorale expresses faith and trust is frequently childlike, but not childish; *kindlich*, but not *kindisch*. We are reminded of the chorale's suitability for children by the following emphatic statement of Dr. Bell:

It is not in any way necessary to give the children *childish hymns*. The child will outgrow the merely childish hymn and will put it aside with its merely childish forms of private prayer. *We shall be very sparing in the use of hymns specially written for children*. We shall rather train our children to know and love the words of those many hymns which, being perfectly sincere and simple and dignified, we never can outgrow, for they seem to have in them the seeds of immortality. . . . Whatever may be our difficulties in dealing with inferior tunes that have found a place in other services from which it is difficult to dislodge them, it is clear that children can have no very old associations with any particular tunes.[91]

All this is no mere theorizing. It is sound judgment, based on practical experience, as in the case of Paul Ensrud, who says:

I am one who believes that we do not have to stoop to rhythmical foot ticklers or cheap musical trash to get a suitable hymnal. My experience has demonstrated otherwise. Little (!) children love to sing "Lord, Keep Us Steadfast in Thy Word" to the chorale tune and do not worry about its being doleful or heavy; and they love to sing "Come, Holy Ghost" to the plain-song tune. Here I speak *fact*, not opinion.[92]

Hundreds of persons can speak of similar experiences. In this connection I usually mention the case of Louise Ellis. Louise was not a Lutheran, but she was attending a Lutheran school.[93] She was in the sixth grade. Her parents were people of very, very modest means. Her mother was a member of the Methodist Church; her father was, nominally, a Baptist. Approaching the beautiful school building during the noon hour on a bright, warm spring day, I noticed Louise sitting on the front steps. She was playing with her jacks. Coming nearer, I observed that she was singing. What was the song? "We all believe in one true God"—Luther's Credo, Hymn No. 251, sung by this girl, of Reformed parentage, according to the *original tune*![94] The tune is certainly not an easy one; some persons would even call it extremely difficult; some would regard it as unsuitable for children. But here was this girl, singing it, not under compulsion, but spontaneously, for sheer joy and as a pleasant pastime, and, incidentally, keeping perfect time with the rhythm as she bounced the ball on the concrete!

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That incident has remained in my memory as a kind of summation of all the arguments that could be raised in support of the suitability of the chorale for children. It speaks much more convincingly than many statements about directed and supervised classroom activity. It shows that children are *attracted* to the *grandeur, majesty, strength, and vigor* of the chorale. And it proves the *freshness, the lively joyousness* of the chorale, as from a never-failing fountain. It was eminently fitting that this Credo was sung by a young child. It provides added significance and corroboration for Dr. Kempff's penetrating observation in regard to this great chorale, which he called: "*dieser ewig junge Hymnus.*"[95]

"With Thee is the fountain of life!"[96] Because the chorale draws, from the fountain of Eternal Truth, it remains continually young, fresh, and new. It has outlived thousands of inferior compositions of religious music.[97]

But more. Because of its *enduring vitality*, the chorale *has a message for youth*—far beyond the confines of the Lutheran Church! Once they are introduced to it and become familiar with its noble and compelling language, children and young people find it delightful, *regardless of their ancestry and religious background.*

A Presbyterian publication recently stated: "Nothing in music is more wonderful than the power and grip which the chorales have over all classes of listeners." And a recent book[98] for public school children, edited by a committee of public school teachers in Kansas City, Boston, Ithaca (N.Y.), and Appleton (Wis.), includes many Lutheran chorales and says of them that they are "*very easy to sing,*" that their music "suggests architectural strength, boldness, and simplicity," and that "it is this staunchness and downrightness that makes these chorales so resounding. All ages can find stimulation in their hearty measures."

The amazing degree in which the chorale has been used in public elementary schools as well as in high schools and colleges, permits us to speak of the *universality of the chorale* and confirms Dr. Henry Sloane Coffin's statement in his most recent book:

The hymns of the Lutheran Church, *especially the tunes* from both German and Scandinavian composers, are a storehouse from which contemporary Christians *of all communions* are drawing. It is the elements which this tradition has conserved from pre-Reformation times, and molded by its recovery of the Gospel, together with the *music for the chorales* and for the prose portions of the liturgy, which are its present contribution to the common worship of *ecumenical* Christianity.[99]

II. THE USE OF THE CHORALE IN CHILD LIFE

The basic principles just discussed are important, but they are not enough. To be of actual benefit to the Church they must receive utilization.

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There is great danger that we content ourselves with enunciating principles. We hear much talk about "the glorious Lutheran heritage" of the world's greatest hymn tunes, but much of the enthusiasm never gets beyond the verbal stage. Mr. Ensrud says:

When it is convenient or expedient for us to do so, we boast of our Lutheran heritage of church music. For the most part I fear that it is lip service or vanity.[1]

Let us stop merely talking about the treasures in the chorales! Let the coming generation usher in a new attitude, which is coupled with action!

A. The Importance of the Child

In making plans designed to bring about increased use of the chorale, it is proper that we emphasize the youth of the Church. Here there is hope for improvement. Among adults, there is little likelihood of finding or developing the right viewpoint. Luther's comment regarding the relative hopelessness of dealing with adults, rather than with children, is well known.

The improbability of effecting any major change at the present time becomes clear when we realize that the term "adults" includes not only the laity, but the professional leaders of our Church—teachers, ministers, and professors.

At the Professors' Conference held in Milwaukee last week (Aug. 20–23, 1946), Professor Buszin presented an excellent essay on the urgency of acquainting ministerial students with Lutheran church music. The response in this supposedly enlightened group was far from encouraging. Professor Buszin was called an enthusiast. He was charged with false doctrine, for having asserted that the music of the chorales speaks an impressive language.[2] He was accused of attempting to push back the educational clock, for having ventured to propose that a period in science, or in another subject, might be dropped to make room in the curriculum for music in ministerial schools operated by the Church of Martin Luther,—the Reformer whose accurate knowledge of psychology induced him to place music, not at the bottom of the educational ladder, but *next to theology*! And the *soundness* of Luther's educational views *for the modern age* is ably set forth in Professor Painter's book, *Luther on Education*.

Evidently it will be a long time before we shall *catch up with Luther* in our views on the importance of music in general and of the chorale in particular.

How long is long, in this case? An estimate of 25 to 40 years is probably not wide of the mark. You and I will hardly live to see the widespread improvement envisaged by men like Dr. Theodore Hoelty-Nickel, Dr. Edward Rechlin, Mr. Martin Bangert, and many others, young and old, whose efforts in behalf of the chorale have been divinely blessed with fruitful results.

We dare not be distressed by the prospect of working for an improvement which will very likely not be realized to any great extent in our own time. Instead, we must pray for vision, for faith and

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love to work with a clear aim and with zeal *undiminished by the rebuffs of ignorance and of malice.*

Any other course is foolish. To expect extensive and intensive love for the chorale now is as unreasonable as it would have been to look for a man like Bach in 1600. Bach was the product of many, many decades. So, too, this development will take a long time. It cannot be hurried. If we are realistic, we shall less easily become discouraged.

A realistic view will furthermore take into consideration the most recent decades in the history of the Missouri Synod and of other Lutheran groups. It would be inaccurate, for example, to say: "We have emphasized the chorale for 100 years. What good has been accomplished?" The plain truth is that *we have not been sufficiently faithful in our use of the great chorale treasures* with which God has enriched our Church. During the past 40 or 50 years, especially, we have had a *steadily decreasing emphasis* on the chorale.

There has, of course, been a gratifying change here and there during the past five or ten years and, in a few isolated instances, for a longer period of time—a change which, be it said to our shame, was partly due to extraneous influence: discovery and appreciation of the chorale in non-Lutheran churches and in the concert world. It is a change which, we hope, is the beginning of improvement on a large scale.

Any observation of our activity during the past four or five decades, however, which is in agreement with historical facts, will reveal that *we are just emerging from a period of widespread enthusiasm for Reformed hymnody.*

This misplaced enthusiasm is not surprising. It was the almost natural and predictable result of the shift from German to English which occurred during the First World War and which involved a great number of our congregations. Many of our church members heard, for the first time, the ear-tickling tunes of the Reformed hymns. These "new" melodies were hailed and accepted as "surefire" remedies to bring about greater "consecration" in the Lutheran Church. With an irony which has been all too often characteristic of our Church, these tunes were "coming into their own" among us and were being adopted just at a time when they were being rejected by others, who were appreciating and appropriating the chorale!

The truth is that *the recent adult generation in our Church is steeped largely in Reformed hymnody.*

What is the reason? One reason is this that *these people were not emphatically directed, as children, to the chorale.* A typical instance comes to my mind. Twenty years ago, while attending Concordia Seminary in St. Louis, I substituted (or attempted to) for a teacher in the eighth grade of one of our large Lutheran schools in St. Louis. He gave me a few pointers in the morning, and when he noticed that I was planning to use "We Now Implore God, the Holy Ghost,"[3] in the morning devotions (for the eighth grade, not for the lower grades), he urged me

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to use a different hymn, saying: "*Das ist zu albertuemlich.*" Not all teachers took his view, but there were too many like him.

Perhaps even more important is the influence of the Sunday school, which, until a number of years ago, was notorious for the kind of hymns made available and recommended for use.

Ministers must bear a large part of the blame for the failure of many of our members to appreciate the chorale. During the past thirty years many pastors have caused their congregations to sing, Sunday after Sunday, a predominant number of Reformed hymns, rarely, if ever, selecting a chorale. Those who have opportunity to visit churches in various parts of our country can testify that in many a Lutheran church the service, as far as congregational song is concerned, is *indistinguishable from a Baptist or Methodist church.*

I wonder how many of our pastors know that in many communities people (both Lutheran and non-Lutheran!) are complaining bitterly about the tunes they are asking people to sing, tunes which are *musically inadequate* and *unequal to the words*, as in hymns like "Rock of Ages" and "My Faith Looks Up to Thee."^[4] I know of a girl in Cleveland who, after patiently attending many services in several of our churches, gave up in disgust *because of the Reformed hymnody* (although she herself had been an Episcopalian) and joined the Roman Catholic Church. Happily, I also know of a lady in Milwaukee who joined one of our congregations because, as she told me in a letter, she was impressed by "the glorious music of the Lutheran Church."

But the point is that our members who were children thirty years ago are now men and women, forty and fifty years of age. They have grown up, not under an emphasis upon the Lutheran chorale, but under neglect of it. *It is too late to do much with them.* They are represented by the forty-ish husband and wife (both from "good Lutheran stock") who told me, as I entered their house: "Oh, you should have been here a few minutes ago! The radio was playing a Lutheran hymn." "Which hymn was it?" I asked. The answer was: "Come, Thou Almighty King."

Thus, in view of the fact that a process of the kind we are considering takes long to bring about and that we, *as a Church*, have done little to instigate or hasten its development, *we cannot expect great results within the next few years.* We must look for substantial improvement, under divine blessings, in the more distant future. We must, therefore, center our attention on the *child.*

Dr. Davison states the case correctly when he says:

The approach to such powers of discrimination obviously lies through *experience*; and to the neglect of this factor in public and private school music education as well as to the use of insignificant musical material may be charged in great measure the present debased state of church music.^[5]

B. The Equipment of the Educator

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To bring the chorale into the life of the child we must provide the child with educators who have been properly equipped for their task.

1.

It is of the utmost importance that the music educator *realize the seriousness of his work*. He must share the views of Dr. Bell, who said:

Here is a tremendous responsibility placed in our hands! What we give our children to sing may become part of their lives. Memory in after years will recall the first impression of church, of instructions and homilies, of questionings and prayers; but *clearest of all, of the singing and of the hymns sung*. The force of these childish impressions is tremendous; the atmosphere caused by them pervading and lasting: The future of English Christianity, it is hardly too much to say, is intimately connected with the choice of hymns we allow our children to sing today.[6]

"A song," says H. Giles, "will outlive all sermons in the memory." This influence of music has been expressed in the well-known saying: "Let me write the songs of a people, and you can write their laws."

Dr. Kliefoth, writing of the view of the Lutheran Church, says:

It is undeniable that the Lutheran Church, in the first two centuries of her existence, strongly preferred the sacramental hymn to the sacrificial hymn. Her constant desire to teach the people and to instruct the congregation caused her to prize the sacramental hymn above all others. The Lutheran Church has been far from making the mistake of basing all its hopes on the sermon:[7] she has known and remembered very well that the sermon may be poor and inadequate. For that reason she has fostered the church hymn in this particular manner, so that the congregation, even though it would find little in the sermon ("*auch falls sie in der Predigt zu kurz kaeme*"), *would be able to instruct itself in the Word of God*.[8]

Thus the religious song has an important function to perform, and the music is to *support* the words in the work they have to do.

The music educator must realize, however, that *music will not necessarily fulfill its great obligation simply because it is called "religious music."* Church music will not automatically serve its proper purpose merely because it is allied to religious words and heard in sacred precincts. Sir Walter Parrat reminds us:

It is supposed that music can never be other than beneficial. Music can be very much the reverse. . . . The poor, weak hymns most of us hear on Sundays are not calculated to nerve anybody for any fight at all.[9]

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Referring specifically to children's songs, Dr. Bell points out that "incalculable good or harm may be done by the music that children sing in their most impressionable years." [10] Dr. Davison rightfully complains about certain hymns that have "gone on vitiating the taste of generations of children." [11]

It is true, as Dr. Kliefloth points out above, that many a poor sermon has been supplemented by a richly instructive hymn. In fact, no pastor should be surprised to have a parishioner tell him: "I got more out of Hymn Number So-and-so than out of your sermon." For that reason congregations should be permitted to sing generous portions of long hymns. But it is also true that the influence of many a fine sermon has been offset by the devastating effect of a tune which is too frivolous or otherwise incompatible with profound religious sentiment.

Many people are unaware of the negative influence of inferior music or are unconcerned about it. Some may deny or ridicule the statement that certain tunes counteract the Gospel message. But the music educator must be deterred by neither ignorance nor indifference. He must see sharply and clearly that music continues to exert an influence of one kind or another, regardless of what people may say about it, and that, in the case of inferior hymn tunes, "their" only lasting influence lies in a *subtle* corruption of the tastes of countless thousands of *unthinking singers*. [12]

2.

All of this the music educator must realize. But to be aware of it, *he must himself be able to discriminate between good and bad church music*, lest he come under the censure expressed by Dr. Davison:

Articles occasionally appear, written mostly by clergymen and laymen who plead for a higher standard of church music. Hymns are called "shoddy," anthems "cheap," solos "sentimental." Then almost invariably the writer pronounces sentence on himself by referring to "Holy, Holy, Holy" (Nicaea) as an ideal hymn; "I will sing of Thy power," by Sullivan, as the *ne plus ultra* in anthems; and Gounod's "O Divine Redeemer" as the height of the desirable in solos. [13]

The music educator must realize that much of the clamor for the use of chimes and *vox humana* stops comes from a desire for entertainment rather than for edification, and that vestments and choir processions are requested by many who are totally indifferent to the music sung by choir or congregation. He must be able to discern, as Mr. Ensrud did when he said: "I am afraid that there are within our midst some who may mistake enthusiasm and noise for worship." [14] And he must emphasize underlying causes and fundamental principles, as Mr. Ensrud does in the statement:

I am afraid that there are those who want to get good congregational singing back again but who think the gospel song is the remedy, largely because they have not made a careful diagnosis of the causes for poor congregational singing. [15]

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3.

It is not enough, however, that the church music educator recognize and endorse the principles of good church music. He must, furthermore, have the *courage of his convictions*.

The music educator who attempts to acquaint children with high standards of church music is apt to meet with *strong opposition*, not on the part of the children, but on the part of adults. Dr. Davison mentions a case in point. He received complaints because of the music he used in a Sunday school.

Exception was taken because the hymns which were being taught to the children and which they were enthusiastically singing were set to tunes unfamiliar to their elders. That the music used for those hymns was far better than that which an earlier generation had sung to the same words bore no weight. The music that had been good enough for them and for their fathers before them must, perforce, be good enough for their children. With such depressing evidences of selfishness inspired by blind association, church music in every department is full.[16]

It is a strange phenomenon: where people should not speak of a *tabula rasa*, they do: in religious education; where the idea of a *tabula rasa* may be applied, it is not: in musical education! There they suppose that children are utterly limited by certain inborn abilities, tendencies, and endowments, even though the capacity of children to appreciate good music has frequently been demonstrated.

Why this discrepancy? It is the result of wishful thinking, in both cases.

In religious education, people like to believe that the child is naturally good and has an inborn capacity for piety, because the general principle is flattering to them (the people). Even though the principle were applied only to the child, it still serves as an indirect compliment to the parents.

In musical education, people like to believe that the child has *no* natural capacity for improvement and that it has certain fixed tendencies which incline it toward inferior music, because (1) they themselves want to hear that kind of music; and because (2) giving the child other training (on the basis of the principle they themselves advocate in religious education), will (a) undermine their prestige and be un-flattering to them and will (b) make them uncomfortable because they will have to learn new tunes and make various other kinds of adjustments.

Thus the merry-go-round goes on.

Who will break this vicious circle? Only the music educator who has vision, inspired by lofty principles and noble ideals, and who has the *courage of his convictions* to bring exalted standards into the life of the children with whom he is privileged to deal for a few years.

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Occasionally the music educator will meet people who admit that the music used in the past is *not* good enough for today. Mr. Ensrud, for example, takes that position. He says:

Perhaps there are some who desire certain gospel songs because of a feeling of nostalgia. I do remember some of the songs my grandmother and my mother sang in their kitchens; but they are not the kind of materials we should have for Lutheran corporate worship.[17]

This intelligent attitude, however, is not frequently found. The music educator will more often experience criticism, the result of an ignorant or inimical attitude. Hence he will need *courage* and will need to show not only the tolerance, but also the firmness displayed by Dr. Davison in the statement:

It (inferior church music) is an undoubted spiritual resource to older people. Only a ruthless reformer would wish to take from them a legitimate fund of inspiration and comfort. Our desire to preserve this music for them and for ourselves is not selfish; it can only be thus described when we insist on perpetuating it in the experience of children. We have a right to sing for our own edification, if we wish, such hymns as "Pull for the Shore," "Let the Lower Light be Burning," "Nearer, My God to Thee," or "Jesus, Lover of My Soul." But *we err the moment we allow the music to which they are customarily sung to be used in either church or Sunday school.*[18]

4.

To develop that courage, the Lutheran music educator may well take his cue from Bach, observing that great master both in his actions and in the principles underlying his practice.

Bach devoted his life not to self-advancement, but, as one writer has said, "to glorify the Lutheran chorale." Superficial observers of Bach's life will say that it was natural for him to make a choice of that kind. He was steeped in Lutheranism, and he was a church organist most of the time. It would have been unnatural for him to follow any other course.

But let us look around a bit. There were many abnormalities in Bach's day! What about men like Mattheson, Keiser, and Telemann? These three men, musicians of great authority, prominent and prolific composers, wielding an extensive influence, openly declared their *contempt* for congregational song and for the chorale. They called it a "malady of melody." [19] Mattheson, especially, raised his influential voice to denounce the chorale as a "cold, lazy, sleepy" thing. He condemned congregational song as something which was to be tolerated only because of the weak and uncultured; he asserted that art song (as we know it in arias and other forms) is the only form of song commanded by God in Scripture.

Mattheson's view seems absurd to us, but he was, nonetheless, a man of great power. In his *Critica musica* he declared: "It is just as improper to say that chorales are musical as it is to say that people who sing in church are musicians." Mattheson went so far as to paraphrase several of the chorales in a sacrilegious and blasphemous manner. "When in the Hour of Utmost Need"

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became a minuet; "How Lovely Shines the Morning Star," a gavotte; "Lord Jesus Christ, Thou Highest Good," a sarabande; "Sink Not Yet, My Soul, to Slumber," a bourree; "I Call Upon Thee, Jesus Christ," a polonaise. The melody of each of these chorales was retained note for note, but the rhythm was altered.

The result of all this activity was that the chorale was not only reduced to a subordinate position in cantatas and oratorios, but that it was crowded out of the church service and removed from the hymn boards; organ accompaniment for the chorale was very carelessly provided.

All this serves to emphasize the distinctiveness of Bach. We must alter our opinion of him if we have been accustomed to thinking that it was easy and natural for him to devote himself to the chorale and that he lived in an "old-fashioned" age, anyway. The truth is that Bach had to face the criticism of the *leaders*! He deliberately and courageously chose to disregard their false standards.

But *why* did he do it? To find the reason underlying his action we must look for the fundamental principles to which Bach held. These have been well stated by Charles Sanford Terry, who has emphasized that it was *piety* which controlled Bach's art.

To him music was primarily the apparatus of religion; in his own words, "a harmonious euphony to the glory of God." Even the simple finger exercises he wrote for his children were headed with the ascription "*In Nomine Jesu*," to indicate that already, on the mere threshold of their art, they stood on holy ground. We view him, consequently, as the last heroic figure of the fervent Age of Faith, and in no aspect of his genius more clearly than in his chorales. From his childhood he *is rarely visible without the hymnbook in his hand*. . . . Its hymns were his daily comfort and companion. He was at work upon its melodies on his deathbed, and he passed to his Maker with the words of one[20] of them in his heart, if not upon his lips.[21]

Truly, an exalted principle for the church musician! To this high view Bach held all his life. Temptations to "mind high things,"[22] to achieve fame as an artist, or to become wealthy (one of his friends declared that his unprecedented skill could have been a gold mine for him anywhere in the world), he resisted, remembering the divine injunction: "Seekest thou great things for thyself? Seek them not." [23] He neither sought the blandishments of a flattering world *nor did he flinch under the attack of those who opposed his principles*. He was convinced of the rightness of his course in "glorifying the chorale," and he courageously refused to abandon his position in favor of false standards of church music.

The *source of Bach's courage* lay, besides the Bible and other important religious books in his library, in the very chorale which he championed! One of his biographers speaks of Bach's well-thumbed hymnbook (*sein zerlesenes Gesangbuch*).

There is the cue for the Lutheran music educator of today. He, too, must *live* with the chorale! It must not be a stranger to him. Nor must it be merely a part of his professional activity. It is not

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enough that he plays the chorale in church and school or that he practices it with children and adult choir groups. He must find time for his own devotional playing of the chorale, either at home on the piano or in church on the organ. Busy? Well, we are all busy. We must make a selection in our activities. It is unwise to let great, fundamental, and edifying activities be crowded out by less important ones.

The music educator must take time to *savor* the chorale. He must, furthermore, make the chorale his *regular fare* and help himself to *large portions* of it. He himself will need to develop his *taste* for the chorale.

Having done this, he will find that his *need* of the chorale will increase. The chorale has, through the divine message which it bears, *created greater depths* of religious experiences and has also *awakened a desire to have these more profound emotions satisfied by the sturdy and substantial message of the chorale.*

Thus *need* will beget *love*. The music educator will prize the chorale for its unique intrinsic worth. And since it is a characteristic of love to beget *courage*, the music educator who has learned to love the chorale will be ready to *use the chorale* both in his own life and in the life of children entrusted to his care, regardless of criticism.

5.

Where shall we get music educators of that kind? They must be trained at our colleges and seminaries. That is why it is extremely important that the music departments at these institutions be staffed by instructors *who hold fast unswervingly to the principles of Lutheran church music.*

It is gratifying to know that these very principles are being inculcated at River Forest and at Seward. Let us pray that the instructors at these schools will be sustained by the vision of a coming era which will bring a new and joyous appreciation of the chorale in the Lutheran Church.

We have made only a beginning at our seminaries and ministerial preparatory schools, but it is encouraging to know that many of the St. Louis Seminary students are under the influence of Dr. William B. Heyne, whose efforts in behalf of Lutheran music standards have caused many of the students to become familiar with the musical treasures of the Lutheran Church and have achieved a noticeable improvement in the outlook of our younger ministers in regard to church music.

Since not all of our church musicians receive their training at our synodical schools, institutions like Valparaiso University have an important mission to fulfill. I do not hesitate to say that there is a danger in having our churches served by musicians who are not graduates of our synodical schools, but I am just as ready to express my joy at the fact that Valparaiso music students are being trained by instructors who are working under the leadership of Dr. Theodore Hoelty-Nickel. His presence at Valparaiso is reassuring to all of us, and I know that he meets with sympathetic understanding from the university's president, Dr. O. P. Kretzmann, who is a music

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critic in his own right. Other schools are similarly showing an increasing devotion to the chorale and its principles of church music.

Unless we provide our future music educators with an opportunity to become thoroughly familiar with what is good and what is inferior in church music, we cannot hope that they will be proper guides for children. They will be blind leaders of the blind. Dr. Cook says:

Presuming that it is always the desire of our choirmasters and clergy to choose music that is good in preference to what is bad, how can we account for the appalling rubbish that finds its way into our churches? To a large extent, surely, it is due to the fact that no attempt has been made to teach men how to discriminate between good and bad, with the result that they have either been guided by their own individual taste in the matter or have guilelessly accepted whatever publishers have seen fit to bring prominently before their notice (influenced, it may be, by the assertion that the work is in its third or thirtieth thousand). We know only too well to what depths uneducated taste, or the financial instincts of publishers,[24] will bring things down. [25]

Thus it is that the direction given to the child will depend in large measure on the equipment of the music educator.

C. Suggested Methods

I.

How much time should be devoted to the chorale in the children's music hour? Dr. Kempff insists on using no less than half the regular music period for instruction in the chorale.

Parents must give this matter more attention than they have in the past and must see to it that in the schools the chorale is fostered more than it has been in former years. Since the musical form of the chorale is of the highest order and since its poetic content possesses great merit, the chorale should by all means receive half of the time allotted to music instruction.[26]

Not all music educators will be able to endorse or to adopt Dr. Kempff's view, but those who are interested in *substance* and in *efficiency* will give careful thought to his words.

The morning devotions in Lutheran parish schools offer splendid opportunities for utilization of the chorale. If these opportunities are not conscientiously used, one of the best means of familiarizing the child with the chorale will have been lost. It is disturbing that parish school graduates report that they have never sung "If Thou But Suffer God to Guide Thee" (*L. H.* 518) and similar hymns. We may, of course, take their statements with a grain of salt, but such testimony cannot be disregarded altogether. It shows, at least, that these chorales were *not prominent* in the daily fare used in school devotions. It should go without saying that teachers will give preference to the chorale wherever possible. If the teacher can use either "Alas! and Did

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My Savior Bleed" (*L. H.* 154) or "O Dearest Jesus. What Law Hast Thou Broken" (*L. H.* 143) for an opening devotion and there is no urgent reason for using the former (since the thought content is almost identical in the two hymns), he should certainly have the children sing the latter, which is immeasurably more eloquent and therefore more beneficial in its musical language.

The alert teacher will, of course, use not only the morning devotions and the regular music periods for the chorale, but will employ every other opportunity, as, for example, the history lesson, the reading lesson, and, particularly, the religion lesson.

The new *Instructor's Manual for Luther's Small Catechism* provides a wealth of suggestions and indicates a variety of opportunities for utilization of the chorale in connection with every part of Christian teaching. Not only does the list of suggested hymns contain a preponderant number of chorales, but the phonograph records listed make it possible to bring the chorale to the attention of children in various forms. *No instructor is expected to use all, or even many, of the phonograph records listed. If one suggestion is used in religious truth, the list will have served its purpose.*

This method is not new! Dr. Kempff speaks of using it in his confirmation class.

While I was pastor of Luther's church in Wittenberg, I introduced this hymn ("O Lord, We Praise Thee, Bless Thee, and Adore Thee"—*L.H.* 313) and succeeded in having even the confirmation class love it.[27]

Incidentally the fact that this chorale had to be re-introduced *in Wittenberg* may be heartening to music educators who are distressed by the musical ignorance of the parish which they serve.

The point to be remembered here, however, is that almost every part of Christian doctrine has one or more specific chorales that fit it. It is, of course, *only natural that this is so. The chorale proclaims Christian truth!* It should be used by the instructor as often as possible to deepen the impressiveness of the instruction.

This method will throw new light on the chorale. Children will discover its rich content. They will learn to prize both the pertinency and the propriety of its language.

The eventual purpose, of course, is not to glorify the chorale, but to show that the chorale is what it is and what is said of it: it is "*das in die Musik uebertragene Wort Gottes.*"

2.

The music educator should call attention to the twofold character of Lutheran hymnody: its sacramental and its sacrificial hymns. He should show how the Lutheran chorale expresses the whole body of Christian truth—the sacramental hymns containing the divine message of Law and Gospel, the sacrificial hymns the divinely wrought works in man: prayers of petition and praise.

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The teacher should unfold all this to the class and should show that the manner in which the Lutheran Church has emphasized sacramental hymns *shows its attachment to the divine Word*, its insistence upon the heavenly *message!* He should show, as Dr. Kliefoth points out, that the Lutheran Church has an unshakable faith in the efficacy of the divine Word and Sacraments.[28] He should help the class to see that the emphasis in the chorale on the great objective truths of heavenly redemption is not due to an idealistic detachment from man's everyday needs and problems, but to a clear realization of the fact that the heavenly message is what enriches man's inner life and enables him to produce those results of which we sing in the so-called hymns of sanctification.[29] Thus the emphasis on sacramental hymns represents not a loss, but a *gain*, not indifference to man's problems, but the more truly human viewpoint, which takes cognizance of man's greatest and deepest need.

The teacher will do well, therefore, to let the chorale be the basis of his instruction at times. We use this method in sermons, basing the sermon on a text, of course, but permitting the chorale to be the basis of our commentary on the text. If we teach in that manner in church, why not in school, the teaching place? The same truth applies to the utilization of such opportunities in Sunday school and in Bible classes—for young and old!

Incidentally, the practice of preaching on hymns is an old custom. Dr. Kliefoth says:

The Lutheran Church has honored the best sacramental hymns so highly that it has placed them on the level with the Catechism and has given orders in many places to devote some of the annual Catechism sermons, at suitable times in the church year, to sermons on these hymns.[30]

3.

The teacher should help the child to *discriminate* between the eloquent musical language of the chorale of the Reformation era and *of Lutheran hymnody beginning with the eighteenth century.*

Dr. Kempff denounces those who permit children to grow up under the impression that a hymn tune like the one for "Thee Will I Love My Strength, My Tower" (*L. H.* 399), which he calls "womanish," is a representative chorale tune.[31] He insists that the chorale be sung in its true form, not in later degenerate products.

The teacher must show that the reason for the superiority of the chorales composed during the sixteenth and seventeenth centuries is largely a theological one. The Reformation period, particularly, was an age of *heroic faith*. Later ages produced good musicians, but not good chorale composers. The musicians of the later period lacked the fervor of heroic faith, or, worse still, they were *unwilling to reduce their art* to the level of a servant, to the position of a message-bearer. The teacher should be familiar with the following notable statement by Dr. Kempff and should be sure that children *see the difference* between the chorales which are content to express divine truth and later hymns in which subjective emotions crowd out the Word and attract attention to themselves by means of wrongly designed tunes.

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In those two centuries [the 16th and 17th] the Word of God, the Gospel, was translated into music. This process went on until, after Bach, the composer arose who makes his own music—according to other principles, in which the *cantus firmus* of the Word of God is forgotten and man pushes himself forward with his own feelings and his inner experiences and subordinates the Word of God to music—in contrast to the master composers up to and including Bach who, beginning with Johann Walther, subordinated their music to the Word of God. Their humility was the source of their greatness. They alone have a future, not their miserable counterparts, who, sad to say, are also immortal.[32]

Children must be enabled to see that the truly great chorales were written in the heroic age by men like Johann Walther, concerning whom Dr. Kempff can find no greater tribute than this: "*Er laesst nicht ab vom Worte Gottes.*"[33]

As far as Gregorian chant is concerned, children should know that the Lutheran chorale is indebted to the former for its exalted tone, for its majesty, grandeur, and solemnity, both directly (since Gregorian themes were borrowed) and indirectly (since Gregorian influenced continental folk song, from which some chorale tunes were taken). But they should also know that in the hands of Lutheran composers Gregorian tunes became invested with an air of optimism and cheerfulness, a hopeful and positive tone which they lacked in great measure in their original form. They should also be aware of the greater *usability* of the chorale as compared with Gregorian, concerning which Dr. Ritter says:

The Gregorian song is *art song*. . . . To execute Gregorian chant in all its intended purity and liturgical significance, well-trained singers are required. It is not people's song, but ecclesiastical song. . . . The people, the congregation, stood toward it in a passive way.[34]

As far as present-day borrowings are concerned, children must be taught to see the impropriety of using tunes that call forth worldly associations. They may have heard something about the identity of some chorale tunes with folk tunes. In that case, they must be told, first of all, that the exchange was not often disturbing in former times.

In the Middle Ages and in the sixteenth century, both the Church and the world frankly borrowed from each other's resources to enrich their own particular body of music. But at that time styles were not strongly divergent. One musical language, with certain characteristic idioms suitable to one or the other, served both the Church and the people. Today, partly because of the immensely superior strength of the world and its associations, any attempt on the part of the Church to use secular material or methods in its services *merely ends in the secularization of worship*.[35]

The music educator must, in the second place, inform children that even in those days it was not always possible to borrow successfully from secular sources or to keep the borrowed material. The tune[36] for "From Heav'n Above to Earth I Come" (*L. H.* 85), for example, was taken from

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a folk song. Stainton Taylor points out that "this tune subsequently returned to the taverns from whence it came, secular associations proving too strong." [37] Dr. Schweitzer mentions that Luther used the tune because he believed that the devil does not need all the good tunes for himself, but that he was forced to abandon the tune, "for even after its conversion it haunted every dancing place and every tavern. In 1551 Walther ejected it from the hymnbook, replacing it by the tune to which Luther's Christmas hymn is sung to this day." [38]

It was in the nature of the case that later composers and compilers were more careful about appropriating secular material. Koch reports that in the eighteenth century Henry Neuss, for example, created new chorale tunes from secular sources, "the only condition being that their worldly origin be forever obliterated." [39]

Children must see that the chorale has the advantage over tunes that represent modern borrowings, since it has only religious associations. They must see that there is justice in a statement like that of Dr. Ritter, who speaks of "the abnormal, incongruous custom of borrowing new melodies for church use from secular musical forms." [40]

Such a case, says Dr. Davison, is Sibelius' "Finlandia," as well as Elgar's "Pomp and Circumstance March." "These selections," he points out, "are so frequently heard in concert halls as to make indefensible their inclusion in the service." [41] And the *American Organist* said, in discussing the *Lutheran Hymnal*: "No matter how beautiful the quiet melody of 'Finlandia' may be, it is trash in any church service when sung by choir or congregation. The church is worthy of its own literature." [42]

4.

The church music educator must use particular care to enable children to *discriminate between the Lutheran chorale and Reformed hymnody*.

Self-evidently, his efforts here will be limited to *children in the upper grades*. In the case of younger children he will let the chorale speak for itself. The very fact that the chorale is *used* in the lower grades will enable children in those classes to learn to love its language and to sense its suitability. Taste is developed chiefly, not by lectures, but by contact with high art forms.

But older children should know something about the *reason* for the greatness of the chorale and the inferiority of other hymn tunes. They should at least begin to analyze. In fact, *they will often require very little urging!* They will come of themselves and will ask: "What's wrong with 'What a Friend We Have in Jesus!'"

The general answer which the children will receive may very well be that of Dr. Harrington, who said of a certain tune: "It runs serious risk of *failing to suggest that solemn occasion to which the words refer*."

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Children should, of course, see clearly that we are not finding fault with the words of hymns like "Rock of Ages" and "Jesus, Lover of My Soul." That point cannot be stressed too often. Even music educators sometimes permit themselves to judge a hymn *tune* on the basis of the hymn *words*.

To avoid confusion of the issue, children must be reminded that the words of many Reformed hymns may have much merit, religiously and poetically, but that the music often is unequal to the task of supporting the words.

Children in the upper grades can be made aware of *three faults* that hinder, and sometimes undermine, the effectiveness of Reformed hymns. They are: *frivolity*, *sentimentality*, and *monotony*.

a.

Lest his comments seem prejudiced, the music educator should inform the child that no one has censured Reformed hymnody more heavily than Reformed writers themselves. To prove his point, he should let the child hear one or more statements in which these writers speak of *frivolity* in no uncertain terms and in which they mention *slippery tunes* and *jaunty rhythms* as the cause. The following are typical statements:

At Christmastide, for example, crowds of innocent children march up on the platforms of a thousand American churches to sing *slippery tunes* which need only a few accessories to transport one to the *night clubs of Harlem*.^[43]

The rollicking melody of "When the Roll Is Called Up Yonder, I'll Be There," with its powerful appeal to the ankle muscles, runs serious risk of failing to suggest that solemn occasion to which the words refer.^[44]

It would be an unjustified indictment of the Committee on Hymnology and Liturgics to say that the *Lutheran Hymnal* has many hymns that are in the category denounced by these writers. In fact, the Committee has been at pains to restrict the number of such hymns and has eliminated some of them that appeared in the predecessor of the present volume (as, e.g., the tune used there for "Jesus, I My Cross have Taken"). But it has been virtually compelled to make concessions to popular demand in certain cases and to retain some tunes which do not escape censure in the matter of frivolity.

The tunes for "All Hail the Power of Jesus' Name" and "What a Friend We Have in Jesus" certainly are far removed, in character, from the exalted subject discussed by the words and, as H. C. Colles has said, "make the reverent-minded man feel that this is not the type of gladness with which he would wish to 'come before His presence.'"

Again, one may have misgivings about the tune now used for "Hark! the Herald Angels Sing." Mendelssohn himself, as Torstein Kvamme informs us, was not completely satisfied with having

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used this melody in his cantata, *Festgesang*. Kvamme states: "He thought it ought to have other words—but *not sacred words*."[45]

Other tunes which seem to fall short of expressing the grandeur and majesty of their themes are those in Nos. 127; 128; 136; 154 (cf. this with 143!); 157-B (157-A is not much better!); 175-B 191; 200; 388-B; 454; 456; 463; 536. It is only fair to point out that the same deficiency is observable in later Lutheran hymn tunes, as in Nos. 1 and 9, the former being almost offensive in its bold and demanding assertiveness as well as its boisterousness.

Opinions will differ in regard to many of these tunes. Much will depend on training and experience as well as on acuteness and delicacy of feeling. Mendelssohn's refined sensibilities, for example, had caused him to become aware of a discrepancy and disparity between text and tune which was not apparent to many others. It is well to remember that in spirit Mendelssohn had gone to school under Bach, the master of the chorale!

The music educator must be particularly careful to warn children against forming their opinion on the basis of first hearing and momentary appeal. He must remind them that music which is immediately striking usually "does not wear well," as Karl Harrington has said. Sydney Nicholson, organist at Westminster Abbey, has sounded the warning:

Catchy tunes and feeble platitudes may perhaps attract the momentary attention of the flippant or may even induce a pseudo-religious emotion; but good music has a higher ministry than this.[46]

b.

Reformed writers have been just as severe in condemning some of their hymn tunes for *sentimentality* as for frivolity.

Reformed hymnody did not always have this quality. The teacher may point to No. 310, and especially to No. 320, to show that tunes which appeared in the sixteenth century were free from sentimentality and had a wholesome ring of manly directness.

But composition of English hymn tunes did not set in with full force until the eighteenth century. By that time debilitating influences were at work, and the nineteenth century saw hymn tune standards fall still lower in England as well as in America. Nicholson says:

The *sickly chromaticism* and *weak sentimentality* to be found in so many of the compositions of the Victorian Church musicians is largely to be attributed to the influence of these composers (Spohr and Gounod). The group of which Stainer and Barnby are the best (!) representatives *derived more from these mediocre writers than from their great predecessors in the English school*.[47]

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One of the prominent composers of these tunes was Dr. Dykes. Dr. Bell states that the tunes by Dykes "reflected the spirit of their time and achieved a popularity which is not yet exhausted," but he adds: "They have been found to *lack power*, and their charm is fading." [48] The same view is expressed by Nicholson.

There can be no doubt that the hymns of Dykes, Stainer, and others, have occupied far too large a place in our hymnody. . . . Many of them are *weak and sentimental*. [49]

The weak melodic line and the cloying harmonies of these compositions may be exemplified for the children by the following selections from the *Lutheran Hymnal*. Although they are of the better sort, they are yet typical. Nos. 277 (Dykes); 390 (Barnby); 436; 456 (Spohr); 496 (Barnby); 565-B (Stebbins); 587; 613.

Dr. Bell reminds us:

We have learnt from the great masters of music to appreciate beauty, but we are in danger of being content to *wallow in mere beauty* in forgetfulness of the fact that the obviously pretty has only superficial charm. We need much more of the music that will strengthen and uplift. [50]

It is the absence of power in these hymn tunes that Richard Terry deplors. In fact, he says: "They have slowly died of inanition. The last drops of vitality ooze from the hymn tune in the sickly contents of *Hymns, Ancient and Modern*." [51]

Again it will be only fair to admit that later Lutheran hymnody is also dangerously weak. It is with particular reference to such tunes that many Lutherans in America will join Dr. Kempff in his protest: "We have become sickly and weak by singing these weak tunes of saccharine sweetness." [52]

c.

While it is proper for the teacher to make the children aware of the merits of early Reformed hymnody (as in Nos. 310 and 320), it would be incorrect for him to neglect to show the children that these tunes are inferior in an important respect. Even though they achieve strength and solemnity, they suffer from *a tedious uniformity of structure* which leads to monotony. This charge, like the others, is brought by Reformed writers themselves.

Leo Smith, after discussing the frequency with which we find English hymns written in Common Meter, Long Meter, and Short Meter, says:

While more recent English hymnodies have broken away from this somewhat tedious regularity, it is yet sufficient to justify the assertion that *the chorale differs from the hymn* by its greater variety in length and internal structure of stanzas. . . . [53]

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It will be easy for the music educator to show children that the chorale has both of the virtues mentioned in the foregoing statement: it has tunes of greater length as well as of more interesting complexity of structure. In regard to the latter, Dr. Kempff says that they are "of manifold rhythm" "*rhythmisch mannigfaltig*."[54]

The following selections from the *Lutheran Hymnal* show how the chorale avoids the deadening uniformity of C.M., L.M., and S.M.: Nos. 6; 23; 25; 34; 77; 96; 142; 143; 150; 187; 224; 235 (343); 247; 249; 251; 262; 266; 305; 313; 347; 446; 500; 517; 518; 521; 523; 524; 590; 609.

5.

We now approach that great part of the music educator's work concerning which a whole book could be written: *his task of unfolding the merits of the Lutheran chorale to the child*. Obviously, it is utterly impossible to treat this subject adequately in the time that is available. The topic deserves a separate and thorough discussion.

As in his comments about Reformed hymnody in its comparison with the Lutheran chorale, the instructor may well begin his discussion of the merits of the chorale itself with a statement by a non-Lutheran authority on church music. He may introduce the matter by quoting from the late Dean Lutkin of Northwestern University, who said in regard to the tunes of the chorale:

These justly famous tunes are marked by devotional earnestness and great dignity. Some seem to have been hewn from solid rock, so strong and massive are they, while others are of a more intimate and appealing nature. . . . For them to become popular is simply a matter of thorough familiarity.[55]

The instructor, always adapting and modifying his instruction to the capacity of his class, may show children that the Lutheran chorale meets the requirements of a good hymn tune: it has a firm melodic line; it is supported by good harmonic structure; it is animated by a suitable rhythm, being dignified and stately or lively and gay at the right time; it gives accurate expression to varying moods; it brings emphasis at desirable and natural places; and it avoids repetitiousness.

a.

The closely knit melody of 206 may profitably be contrasted with the weaving and uncertain melodic line of 531. The range of both tunes is exactly the same, yet the former is a sturdy tune expressing the firm foundation of Easter joy, while the other tune lacks these desirable qualities. What is the reason for this difference? The melodic line of the former is the more firmly constructed. By means of the short intervals between its steps it gives the feeling of *compact solidity*—the very effect we want in a hymn of Christian faith, since our faith is to be *firmly founded!* Thus this tune does not destroy the effect of the words, but *aids, supports, and intensifies* it. He who has become familiar with this chorale and sings it often will be the *richer*

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for it, and his faith will be *strong*, as the melodic line indicates that it ought to be—especially at Easter time!

The importance of the melodic line may be seen in another connection, when comparing 143 with 154. Here the compactness of the melodic line gives the effect of deep seriousness and of a lament which, though intense, is restrained. It is aghast at the injustice of the Savior's sufferings, but it *remembers that it is addressing God* (recall the remark by Colles!), and deep reverence marks its complaint. No greater contrast can be imagined, perhaps, than between this tune and that of 154. The thought is the very same, as far as the words are concerned, but the weaving and winding melody fails utterly in achieving that character of *earnest and steadfast and repentant contemplation* which the words require. The words are excellent and deserve to be read, but the tune is a miserable failure, being hopelessly removed from the lofty level of the theme on which the words dwell.

No. 251-B is also notable for its melody. In broad, sweeping, majestic lines the faith of the entire Christian Church is expressed. Every phrase is eloquent, picturesque, and expressive, and deserves more extended analysis than we can give it here.

Chromaticisms are avoided in the chorale, because of their weakening effect, but the half step in the first two notes of 260 actually gives power to the tune: it expresses eloquently how man, despairing of his own ability, tears away from himself and turns to God. Here this chorale tune speaks the language of St. Paul: "When I am weak, then am I strong." Children must learn this language to develop strength!

b.

To observe the importance of harmonic structure, the child may be asked to compare both 352 and 496 with 21 and 609. The absence of cloying harmonies in the two latter tunes will be apparent to most listeners.

c.

In discussing the rhythm of the chorale tune the teacher should show the child *why we adhere to the rhythmical form of the chorale*. This will not be an unnecessary measure especially in the case of older children. They may have attended Reformed churches in which the tune of "Old Hundredth" was sung in a non-rhythmical version. They may have noticed that "A Mighty Fortress" is sometimes sung with notes of equalized value. The probability is that they will have discussed the relative merits of rhythmical and non-rhythmical forms of the chorale tunes.

The careful music educator should show not only that the rhythmical form is the original one and that the tunes, as E. H. Broadhead points out, "were very metrical,"[56] but also that later departures from this form involved a *serious loss*. Dr. Benson says:

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By a gradual process culminating in the eighteenth century and often attributed to the relaxed spiritual feelings of a cold rationalism, the chorales suffered a *decadence* like that of plain song. Their rhythmical movement was often destroyed by reducing them to notes of equal length too much drawn out, which impart a certain *dullness* in place of the *buoyant life and motion of the original*. In this *duller form* the chorales came into this country and have been presented to American churches: a fact which partly explains why so few have been appropriated. . . . It is at least possible that the chorale *restored to buoyancy* would make a fresh appeal to American congregations.[57]

Even stronger is the denunciation by Dr. Ritter:

The chorale, of an effective, majestic rhythm at first, *lost much of this enlivening element*, and notes of equal length follow each other in a *clumsy, monotonous, rhythmical progression*.[58]

Hardly anyone, however, has discussed rhythmical singing with greater vigor and enthusiasm than Dr. Kempff. He devotes large portions of his book, *Neues Singen nach dem Neuen Gesangbuch*, to discuss the topic in a manner which is both passionate and philosophical.

In a comparison especially appealing to children, Dr. Kempff states:

If a child sitting on a school bench were to recite a hymn in the manner which we have hitherto used for our senseless "equalized" form of the chorale tune—that is, in this way, that every syllable, arsis, and thesis, would have the same metrical value—we should call such speaking a senseless rattling of words ("*Geplapper*"), an unthinking grouping of words. Only we adults, in the desolate wastes of equalized values, are to sing our chorales, which at one time had lively tunes, as we have in the past. People say: "It sounds more solemn in that form." *But solemnity without rhythmical form is an illusion!* Art must rest on an intelligent basis.[59]

Dr. Kempff's more philosophical statement on rhythm will be primarily for the teacher:

All rhythm creates joy. Rhythm gives happiness not only to the heart, but also to the members. It is the father of all things. Yes, God the Lord has concealed in rhythm all those secrets of life in the macrocosm and the microcosm, which contain a great promise.[60]

The practical results that Dr. Kempff mentions will be apparent also to childish intelligence. Declaring that rhythmical singing will bring a new victory "*ueber den Schlendrian*,"[61] he states:

Now the people can no longer sleep in church. Even though the sermon would tend to induce sleep in certain instances, this rhythmical singing will permit not even the poor,

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tired farmer to sleep. Rhythm is the enemy of all sleep! Yes, the rhythm of God is the poison of death itself![62]

Now it is especially "A Mighty Fortress" which is often said to be unsingable in anything but the unrhythmical form, but it is especially this tune concerning which Dr. Kempff speaks most emphatically when he says that the rhythmical form is needed. He states that the unrhythmical form is weak ("*kraftlos*"), that the original form is the truly effective one, and that *children and young people* will, if given a choice, reject the unrhythmical one and prefer the rhythmical form, for, he adds, this marvelous tune contains eternal youth ("*ewige Jugend*").[63]

The practicability of using "A Mighty Fortress" in a rhythmical form not only in a church service, but in mass assemblies was shown at a recent Lutheran Hour rally in Milwaukee. More than 5,000 persons were present. No band or orchestra accompanied the singing. Yet Mr. Hugo Gehrke and Mr. Paul Bouman kept up an *unflagging rhythm* at their respective pianos as the assembly sang the four stanzas of Luther's battle hymn. Here was virile, impressive song, notable not only because the spark and fervor of enthusiasm was preserved throughout the four stanzas but also because *it seemed to be sung by one man instead of by thousands*. The fact that this assembly included many non-Lutherans gives added emphasis to the statement that this event proved conclusively that the rhythmical form of "A Mighty Fortress" can indeed be sung by large groups, and can be sung with powerful effect.

The teacher may show, furthermore, the *suitability* of the rhythm in the tunes of various chorales: 609 is notable for majesty and grandeur; 231 likewise, by its slow, steady rhythm, achieves an almost cathedral-like effect of grandeur and solemnity, the rise and fall of the melodic line emphasizing the fervor of the petition; 548 has a gay rhythm, but the tendency toward a waltz tempo is interrupted and broken three times, and the worshiper is immediately restrained in his enthusiasm and reminded that his joy should be of a kind with which, as Colles said, he would like to "come before His presence"; 560 has no change in the rhythmic flow, but the sudden interposition of a minor chord in the fifth line achieved the same effect as that obtained in 548; a similar device is used in 192, showing that the church service is no place for the Easter-bunny spirit and for jingles like "Easter is here! Easter is here!" but that the joy of Easter rests on a solemn, and even gruesome fact: Christ's victory over Death—a source from which, strangely enough, the Christian draws *truly substantial joy that lasts* because it does not rest on human emotions, but on a substratum of Eternal Truth, the solidity of which enabled Luther to write powerfully in 195 and enabled Bach to write with equally eloquent power in *Cantata No. 4*, based on Luther's mighty paean of victory.

d.

The correct expression of *mood* in the chorale is again a subject in which a great variety of examples is available. The teacher may, for example, show the carefree confidence in 523; the sprightliness of the mood in 560; the vigor of the rejoicing in 192; the exultation in 619, especially in the second last line on the first note; the thrill of rejoicing in 377; the soothing assurance, but also the firmness, of 518; the mood of unquestioning confidence in 521; the

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determinateness and defiance in 25; the deep reverence in 458; the great penitence of 329, especially the eloquent and vivid character of the first two notes (which the Committee on Hymnology and Liturgics has happily supplied with an expressive translation of Luther's words); a similar picturesqueness of the repentant mood in 326; the serene peacefulness of 554.

No. 53 is especially suitable for children. The tune is one of beautiful, almost delicate, simplicity. Its artless, unaffected naturalness and easy, effortless progression from note to note conceals from the superficial observer the skill with which it expresses the quiet trust of the Christian whose spirit rests in God. It is, nonetheless, a masterpiece in miniature. *Multum in parvo*.

e.

Almost every line of 249 and 262 is important for its expressive and descriptive power. 377 brings repeated emphasis, stressing joyous conviction; yet it avoids repetitiousness (of which 660 is a grotesque example) by a change in both the melodic line and in the rhythm, the latter of which should, of course, be maintained by means of a lively tempo in this instance, even as other hymns require a slower tempo—a distinction the instructor should carefully observe.

6.

A special word should be said in regard to funeral hymns, The instructor should help the child see the importance of using *tunes that are strong*, tunes which *support* the confidence of Christian faith at a time when it is most urgently needed.

Dr. Kempff, discussing the "falsely sweet songs" used by professional singers (he is referring to male singers) at burials, declares:

These perpetually weeping men finally ruin themselves completely by these songs, which lack all taste and of which even women are ashamed! How can anyone say that these are the treasures of churchly song, this utterly inartistic drivel and snivel paraded on these occasions?[64]

7.

The teacher will, of course, acquaint the children with the names of those who have bequeathed the priceless heritage of the chorale to the Lutheran Church. He will, however, not give bare historical accounts, but will enliven his instruction by showing how these composers were characterized by dependence on the Word of God, childlike faith, and similar traits.

Fortunately, we have always had at least some teachers and ministers who have taught in this manner and have made the background of the chorale impressive and interesting by emphasizing human values.

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8.

The teacher will not insist on perfection, especially among the little ones.

He will also acknowledge the fact that some Reformed hymns have a place in the music which Lutheran children use for religious purposes. But he will explain that these are not frequently included in school activity, and that the reason is twofold: Most of these hymns are so easy that they are readily learned, and hardly need to be taught. Moreover, while we do not say that Reformed hymnody is valueless, we do say that it is usually inferior, and that we want to use the best in serving God. Dr. Bell states:

God, we believe, does His work in ways that are not our ways; and for the work of conversion He may use the flimsiest words and the most trivial tunes, as He uses ignorant and painful preachers, if He wishes to do so. God will not be tied down to this or that agent or means. He "fulfills Himself in many ways." But it is not, therefore, to be conceded that God wants us to content ourselves with, and to offer Him, the least worthy and the meanest. The strengthening of the religious life must be carried on in men's minds by means of better intellectual pabulum than is commonly given them, and, on the artistic side of man's being, by . . . a music that is *virile, powerful*, and, in the truest sense of the word, edifying.[65]

Furthermore, there is a distinct danger that Reformed hymnody will introduce Reformed theology, as mentioned by the editors of the *Music Reader*, issued by Concordia Publishing House. The late Dr. Pfoth stated: "We must see to it that we do not sing ourselves into sectarianism."

9.

The teacher will be careful to include the chorale in chorus work by the children. The *Music Reader*, edited by Grundmann and Schumacher, is an excellent guide. In addition, Concordia Publishing House is issuing church music for children which is in agreement with the highest standards set and attained by the chorale.

Instrumental groups, too, should make use of the chorale. Mayhew Lake, in a publication by G. Schirmer entitled *Sixteen Chorales by J. S. Bach*, has made these glorious treasures available for wind and string ensembles. These arrangements are, of course, not intended primarily for Lutheran groups, but for all of America's schools; yet what irony it is to find that these numbers are appearing on the programs by public school groups while Lutheran organizations play nothing but secular music!

10.

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The teacher will emphasize the *home use* of the chorale. This was its original sphere of service. "The first Lutheran hymnbook of 1524 makes no mention of congregational singing in church and was meant for use in the home." [66]

Children will respond, as a rule, to encouragements to use the chorale in social groups. This arrangement will help to eliminate songs of an objectionable nature.

11.

The result of all this intelligent guidance will be that many a child, and many an adult Lutheran church member, will develop a greater ability to find the meaning of compositions based on the chorale, and especially of the Bach chorale preludes, than will many a noted scholar. The Lutheran church member who is also musically informed will possess a greater sureness in discerning and discovering the reason for various patterns in the Bach chorale preludes, and the simple reason is that the language of Bach is native to him. He hails from the same spiritual country as that in which Bach dwelt: not a geographical region, of course, but a spiritual realm—a country in which the language of the Lutheran chorale was spoken and was heard already during his childhood and in which God was worshiped by means of that glorious and supremely fitting idiom of religious expression.

Conclusion

The chorale raised Bach to heights which made his art universal, so that we can fittingly apply to him the tribute which was paid to the great bard of England: "He was not of an age, but for all time."

Those who will make the chorale their own will likewise be transported to the heights of universal truth. They will receive a grander view of the meaning of Christianity and will themselves become not only more intelligent, but also more articulate and eloquent in regard to the whole range of Christian experience.

The whole panorama of Christian life will be spread before them in all its beauty and bounty, its loveliness and largeness, and they will view it correctly from this height, because here they have acquired the divine perspective. Here they see every phenomenon of human life in its true worth.

Whether it be the valleys of despair or the heights of victory, the serene tranquillity of faith or the tortuous paths of perplexity or the wildly turbulent and churning seas of passion or the crashing storms of afflictions and trials descending on care-burdened men reeling and staggering under the buffeting blows of adversity—all of them are correctly viewed and appraised, for in the chorale they are viewed *sub specie aeternitatis*, from the viewpoint of eternity and of God's abiding love in Christ Jesus.

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Hence it is that the chorale, although it speaks tenderly, intimately, vividly, and vigorously of the troubles and joys of man, speaks even more eloquently and powerfully of the wonderful works of God. Human affairs are interpreted in the clarifying light streaming from Golgotha.

The interpretation given by the chorale is convincing, satisfying, because it is authoritative. It echoes the language of Heaven. *Der Choral ist das in die Musik uebertragene Wort Gottes.*

That is the treasure which we must bequeath to our children. They are entitled to it at our hands. They will profit by it. They will not become angels, but do we discard the Bible because it has not created a Paradise on earth? Then let us keep also this precious treasure.

There will be rich rewards. The children of the Church will gain musical understanding. Above all, however, the chorale will aid in their spiritual preservation.

It is true that Jesus has said: "The love of many shall wax cold." But He has also said: "He that shall endure unto the end, the same shall be saved." May we not hope that, under God's blessing, the Lutheran chorale will work mightily to strengthen many and enable them to endure.

True, the devil is come down, having a great wrath. But let us keep the vision of vast numbers who, strengthened by the chorale, will be powerfully armed to meet the devil with the sword of the Spirit, which is the Word of God; who, to the admonition: "Be thou faithful unto death," will be able to reply: "I have fought a good fight, I have kept the faith"; who will, in fact, strengthen their brethren and will be *mightily moved* to work while it is day.

That is the purpose of the chorale. That is the purpose of Lutheran church music.

Part I: Cited References and Notes

1 Paul Ensrud, "What Sort of Hymnal Do We Want?", *Lutheran Church Quarterly*, XIX (July, 1946), 232.

2 C. S. Phillips, A.M., D.D., *Hymnody Past and Present* (London, 1937), p. 100.

3 R. R. Terry, *Catholic Church Music*, p. 49.

4 Quoted by Dr. L. Fuerbringer in *Aus der Geschichte des englischen Kirchenliedes*, p. 4.

5 See statements by Henry Sloane Coffin and others in Section 3 of Part I-B, on page 50.

6 Dr. Benson has stated the matter forcefully and well: "The vital connection of the Lutheran hymn with the Bible is through its theme and subject matter. The evangelical content of the hymn meant everything to Luther. 'What I wish,' he wrote to his friend Spalatin, 'is to make German hymns for the people, that the Word of God may dwell in their hearts by means of song also.' Upon that ideal the whole edifice of the new hymnody rested. Like everything in Lutheran worship, it illustrated the conviction of its great founder that the supremacy of Scripture in Christian worship means that *the worship must be a setting forth of Christ's Gospel.*"—Louis F. Benson, *The Hymnody of the Christian Church* (New York, 1927), p. 78f.

7 Prov. 18:10.

8 "Thus the first Protestant church musicians, most of whom had received theological training, From *The Musical Heritage of the Church*, Volume III (Valparaiso, Ind.: Valparaiso University, 1946).

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were intent on developing only such (musical) church art as would be appropriate for and expressive of God's actions toward us in His great redemptive deeds."—Georg Kempff, *Neues Singen nach dem Neuen Gesangbuch* (Erlangen, 1933), p. 23.

9 Kempff, *op. cit.*, p. 77.

10 2 Cor. 4:18.

11 Jer. 23:29.

12 Is. 40:3.

13 2 Cor. 12:10.

14 *The Lutheran Hymnal* (St. Louis, 1941), 347:4.

15 *L.H.* 347:6.

16 The valuable influence of Gregorian chant on the Lutheran chorale is discussed in this section in Subdivision 3.

17 For the facts here given I am indebted to an excellent and important article by Dr. Heinz Bluhm, "Das Lutherbild des jungen Nietzsche," published in *PMLA*, LVIII (March, 1943), pp. 264–288.

18 Protestantism is "tief und innerlich und steht in wesensnotwendigem Widerspruch zu dem fremden katholischen Geiste, der auf 'wirkliche Frivolitaet' eingestellt ist und im Aeusserlichen aufgeht."—Wagner, quoted by Bluhm, *op. cit.*, p. 278. Bluhm quotes also Arnold Berger's tribute to "lutherischer Innerlichkeit" (p. 287).

19 "In no other church have a pure, sacred taste and propriety been so often and so flagrantly sinned against as in the Catholic Church. Time and time again were light, frivolous, insipid, if not immoral strains substituted for the truly religiously inspired efforts of those composers who devoted the best gifts of their genius to the service of God."—Dr. F. L. Ritter, *Music in England* (New York, 1883), p. 95.

20 H. A. Taine, *History of English Literature*, Book II, Chapter V, Section II.

21 A similar thought is expressed in the striking (although unfortunately exaggerated) title of Karl Hesselbacher's Bach biography, *Der fuenfte Evangelist*.

22 Bluhm, *op. cit.*, p. 279.

23 Bluhm, *ibid.*

24 Philo M. Buck, *Literary Criticism* (New York, 1930), p. 142.—Gerald Heard (*The Eternal Gospel*, New York, 1946) speaks of "cynicism and despair resulting from monastic self-delusion."

25 Bluhm, *op. cit.*, p. 286.

26 Albert Bailey, *The Arts and Religious Worship* (New York, 1944), p. 114. Dr. Smith wrote Chapter Three: "The Expression of Religion in Music."

27 Th. Kliefoth, *Liturgische Abhandlungen, V: Die urspruengliche Gottesdienstordnung in den deutschen Kirchen lutherischen Bekenntnisses, ihre Destruktion und Reformation*, pp. 232–235.—This is the edition of 1861.

28 Elsewhere Kliefoth speaks differently. "Sakramentale Lieder sind vorzugsweise lehrhafter Natur und zu lehrhaftem Zweck bestimmt, brauchen aber darum nicht hoelzern zu dogmatisieren, wie allerdings viele spaetere Produkte der Art tun." *Die urspruengliche Gottesdienstordnung* (1847), p. 124.

29 *Die urspr. Gottesdienstordnung* (1861), p. 268.

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- 30 Ensrud, *op. cit.*, p. 226.
- 31 Kliefoth, *op. cit.* (1861), Vol. VII (IV), p. 267.
- 32 *L.H.* 313.
- 33 "*Auch Luther sang und dichtete nicht aus einem kraftstrotzenden 'Ich' heraus, sondern er sang davon, dass sein Ich in Christus gestorben, begraben und zu einem neuen Leben aufgeweckt sei.*"—Kempff, *op. cit.*, p. 22.
- 34 Cf. *L.H.* 85, 7–15; 91, 4–9; 137; 329; 377, 6, 7. Also 224 and 458.
- 35 *L.H.* 143.
- 36 *Welt des Gesangbuchs* (Leipzig), Heft 5: "Johann Heermann," by Dr. Alfred Wiesenhuetter, p. 39.
- 37 A similar observation was made in regard to the hymn, "Jesus, Priceless Treasure" (*L.H.* 347), which one writer called "a poem infused with that curious mixture of lyricism and masculinity which is so marked a characteristic of early Lutheranism." (Statement by an unidentified critic in the phonograph record album containing the Bach motet, *Jesu, meine Freude*. Masterset No.1, Gamut Records, New York.)
- 38 Taine, *op. cit.*, Bk. II, Ch. V, Sections 2 and 3.
- 39 This reminder is certainly needed by church musicians, just as the subsequent reminder is needed by ministers.
- 40 Albert Schweitzer, *J. S. Bach* (London, 1911), p. 21.
- 41 "*Der gefuehlvolle katholische Kirchengesang in seiner oft geradezu ruehrenden Sentimentalitaet kann dem Kirchenvolke Luthers nie ein Vorbild sein.*"—Kempff, *op. cit.*, p. 21.
- 42 Taine, *op. cit.*, Bk. II, Ch. V, Sec. 3.
- 43 A. T. Davison, *Protestant Church Music in America* (Boston, 1933), p. 75.
- 44 C. S. Phillips, *op. cit.*, pp. 151–153.
- 45 *Op. cit.*, p. 151.
- 46 Dr. Phillips speaks of the "*heroic period* of the German Reformation" (p. 110), and of the "simple, forthright sturdiness of Luther and his associates in the heroic phase of the German Reformation" (p. 101).
- 47 Adolfo Salazar, *Music in Our Time: Trends in Music Since the Romantic Era* (New York, 1946).
- 48 J. Lawrence Erb, *Hymns and Church Music* (Wooster, Ohio; 1911).
- 49 H. R. Haweis, *Music and Morals*. Quoted by F. L. Ritter, *Music in England* (New York, 1883), p. 4.
- 50 F. L. Ritter, *op. cit.*, p. 5.
- 51 *Op. cit.*, p. 45f.
- 52 Kliefoth, *Die urspr. Gottesdienstordnung* (1847), p. 121. See also Stainton Taylor, *The Chorale Preludes of J. S. Bach*, p. 2.
- 53 F. L. Ritter, *op. cit.*, pp. 10–21.
- 54 Dr. Kliefoth rejects this theory. "As far as the melodies of the Lutheran chorale are concerned, Luther did not go back to Gregory, as he did in regard to the liturgical elements of the church service. When the spiritual song came into being in Germany, melodies also and the fundamental character of those melodies came into existence. That fundamental character was, of course, at once *more melodious* and *livelier* than Gregorian chant. Luther and his coworkers formed their products after the *popular pattern*, but they *refined* and *ennobled* that pattern into a *church style*

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and thus created the Protestant chorale."—*Die ursp. Gottesdienstordnung* (1847), p. 125f.

55 F. L. Ritter, *op. cit.*, p. 99.

56 *Op. cit.*, p. 101. A word of caution should be uttered at this point. The Gregorian origin of the chorale should not occasion a wholesale migration to Gregorian chant. Not Gregorian chant, but the chorale, is the greater form, as Dr. Ritter plainly indicates in the words quoted above. R. R. Terry speaks even more forcefully: "Let no one remind me that the German chorale was an importation from the old Plain Chant hymns. . . . The point is not where a composer gets an art form from, but what he makes of it when he has got it. The German Protestants made of the chorale a living thing." (*Op. cit.*, p. 216.)

57 This point has been developed by F. V. N. Painter, in his book *Luther on Education*.

58 Ludwig Nohl, *Allgemeine Musikgeschichte* (Leipzig, n. d.), p. 80.

59 *Op. cit.*, p. 80.

60 P. 15f.

61 Nohl, *op. cit.*, p. 80.

62 Nohl, *op. cit.*, pp. 73, 81.

63 What is a chorale? This question was raised during the discussion subsequent to the presentation of this essay. Two facts are to be noted.

1. It is extremely difficult, if not impossible, to "define" the chorale. It is much easier to say what is "*choralmaessig*" than to give a definition of the chorale. Music authorities usually do not attempt to define the chorale. Dr. Ritter does not go beyond saying: "The German Protestant hymn tune—the chorale, as it is called." (*Op. cit.*, p. 101.) And again: "German psalmody (*das Kirchenlied oder der Choral*)." (P. 142.) Dr. Nohl gives a striking characterization, but not a definition, when he says: "*Dies* (the proclamation of the Word) *im Choral bei aller Einfalt und Unschuld von welcher Erhabenheit und ergreifenden Wahrheit im Ausdruck!*" (*Op. cit.*, p. 73.) Dr. Benson, too, gives a description, but not a definition: "Luther invented or shaped the Protestant hymn tune, in that form which, as harmonized and developed in the century following, we are accustomed to call the 'Lutheran chorale.' Its essence was a sober and elevated but buoyant melody, in the idiom of the songs in which a musical people were accustomed to express their feelings, without any great distinction (i.e., in the folk songs) between those definitely religious or simply human." (*The Hymnody of the Christian Church*, p. 240.)

2. Our inability to draw up verbal specifications for the chorale does not detract from the greatness of the chorale. Rather, it helps to establish the greatness of the chorale. No one has been able to provide a universally satisfactory definition of a classic, or of poetry. Yet it would be absurd to say that this circumstance detracts from the glory of an artistic product which *is* a classic or of a literary work which *is* true poetry. The manner in which these achievements of the human mind successfully defy and elude our attempts to say: "This is what a classic is. This is what true poetry is," proves the loftiness of their character.

Another point to be remembered here is that while one work may be universally regarded as a classic, or as poetry, another work may not meet with such unanimous acclaim. In other words, it is difficult to establish a line of demarcation. We must expect to find a

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similar difference of opinion in regard to the chorales, especially in regard to later ones. (Even Luther's hymn "In Peace and Joy I Now Depart" (*L.H.* 137) is regarded by Hans Preuss (*Martin Luther, der Kuenstler*, p. 111f.) as more suitable for solo voice than for congregational singing.)

The whole problem recalls an interesting statement by Dr. Erb: "The question naturally arises, what are the characteristics of a good tune. This is a question more easily asked than answered—at least in terms that are comprehensible to the layman. What is perfectly apparent to a cultivated and discriminating taste is absolutely incomprehensible to the uninitiated. That is the great trouble about the Gospel hymn. It is easy enough to call it names, and the trained musician will subscribe to all of them; but it is practically impossible to demonstrate to the musically ignorant—which term includes nearly all *clergymen in this country*—wherein the Gospel hymn offends. The writer will not try: he has too often found it a hopeless task. The only cure lies in a reasonable musical education for the clergy as it obtains in Great Britain." (*Hymns and Church Music*, p. 69.)

64 The ideal is, of course, not always attainable. It would be not only unwise, but unevangelical, to ask adult converts to sing only, or mostly, chorales. But the present discussion deals with the training of children.

65 A. W. Patterson, *The Story of Oratorio* (New York, 1915), p. 65.

66 H. T. David and Arthur Mendel, eds., *The Bach Reader* (New York, 1945), p. 195. Also C. S. Terry, *Bach* (London, 1940), pp. 273–275.

67 Jer. 8:9.

68 Bach told his pupils: "All music should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind, there is no true music, but only an infernal clamor and ranting." See Schweitzer, *J. S. Bach*, Vol. I, p. 166f.

69 Kempff, *op. cit.*, p. 77: "*Er muss etwas von geistlichen und musikalischen Dingen verstehen.*"

70 Davison, *op. cit.*, p. 15.

71 P. 20.

72 This point is discussed more fully at the end of this section.

73 The ability of our aged church members to express themselves, both intimately and eloquently, in regard to spiritual matters, is often a source of surprise to young pastors. It is an art acquired and developed largely through familiarity with the chorale. Some of these older persons know hymn after hymn from memory. We need to *regain* that art by means of familiarity with those treasures which they have wisely learned to prize.

74 *Liturgische Abhandlungen* (1861), Vol. VIII (V), p. 268.

75 Karl P. Harrington, *Education in Church Music* (New York, 1931), *passim*.

76 *Othello*, IV, 1, 45f.

77 Dr. Ritter, in discussing English psalmody, points out that "probably Ravenscroft's (1621) as well as Este's (1592) publications of harmonized 'church tunes' were brought out with a view to home practice, as substitutes for the secular ballads and glees set to profane and often very vulgar verses." (*Op. cit.*, p. 130.)

78 *Op. cit.*, p. 23.

79 Elsewhere Dr. Kempff says: "These are remarkable times: the songs which were sung to the

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honor of men were well known by the masses and were sung well. But songs which were sung in reverent places of worship to the honor of the Highest were sung—*with closed lips!*" (*Op. cit.*, p. 80.) Remarkable, indeed! We want no such remarkable times. The result they bring is disastrous, as Dr. Kempff points out.

80 *Op. cit.*, p. 21f.

81 *L.H.* 16; 53; 85; 261; 425; 554.

82 *Op. cit.*, p. 233.

83 *Op. cit.*, p. 76.

84 *The Chicago Tribune*, Feb. 22, 1941.

85 "The Choice of Church Music."

86 *Protestant Church Music in America*, p. 24.

87 Dr. Davison is referring to the Sunday school in Reformed denominations, but his words apply also to some Lutheran Sunday schools.

88 *Op. cit.*, p. 21f.

89 Dr. Kempff calls it "*die fast kraftlose Form.*" *Op. cit.*, p. 21.

90 *Education in Church Music* (New York, 1931), *passim*.

91 Maurice F. Bell, *Church Music* (London, 1922), pp. 163-166.

92 *Op. cit.*, p. 224f.

93 Redeemer Lutheran School, Evansville, Indiana.

94 Included in the *Lutheran Hymnal* as the second tune.

95 *Op. cit.*, p. 65.

96 Ps. 36:9.

97 Dr. Harrington says: "Much of the music of this (revivalistic) class touches the limit in paucity of musical ideas and does not wear well. How few of the hundreds of such songs that have had their little day in the ephemeral publications of the last half century have made any permanent place for themselves in the hymnody of the church! Like the Broadway hits of today, they are forgotten tomorrow."

98 *The World of Music*.

99 Henry Sloane Coffin, *The Public Worship of God* (Philadelphia, 1946), p.183.

Part II: Cited References and Notes

1 *Op. cit.*, p. 228.

2 What Eduard Koch said almost one hundred years ago concerning Bach's church music applies also to the chorale: "*Sie ist wahrhaft evangelische Musik, die eine eigentliche Auslegung des Schriftworts ist, eine Gesangssprache, in jedem Ton und Silbe vom heiligen Geiste erfuehlt.*"—*Geschichte des Kirchenlieds*, I, V, p. 624.

3 *L.H.* 231.

4 I have already called attention to the absurdity of emphasizing the chorale in "mission stations." The presence of adult converts in our established congregations calls for similar tolerance there, although pastor and teacher must exercise great care to preserve a proper proportion between Lutheran chorales and Reformed hymns. Gresham's Law operates also in the field of hymnody.

5 *Op. cit.*, p. 13.

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6 *Op. cit.*, p. 161f.

7 Careful reading of Dr. Kliefoth's next words will show that his statement here does not conflict with, but endorses, the Lutheran view as to the centrality and dominance of the Word.

8 *Die urspruengliche Gottesdienstordnung* (1847), p. 125.

9 Quoted by Dr. Bell in *Church Music*, p. 135, subl. 1.

10 *Op. cit.*, p. 166.

11 *Op. cit.*, p. 22.

12 Karl P. Harrington, *Education in Church Music*.

13 Davison, *op. cit.*, p. 92, subl. 2.

14 Ensrud, *op. cit.*, p. 232.

15 *Ibid.*

16 Davison, *op. cit.*, p. 34.

17 Ensrud; *op. cit.*, p. 232f.

18 Davison, *op. cit.*, p. 33.

19 Eduard Koch, *Geschichte des Kirchenlieds und Kirchengesangs* (Stuttgart, 1868), Part I, Vol. V, p. 633.

20 "*Vor deinen Thron tret' ich hiermit.*" The tune is in *L.H.* 522.

21 C. S. Terry, *Bach: The Historical Approach*, p. 113f.

22 Rom. 12:16.

23 Jer.45:5.

24 The high standards in church music publications which Concordia Publishing House of St. Louis, in co-operation with Professor Buszin, is maintaining, are evident in its sacred music catalogs.

25 E. T. Cook, "Choice of Music," in George Gardner and S. H. Nicholson, *A Manual of English Church Music* (London, 1923), p. 44.

26 Kempff, *op. cit.*, p. 81.

27 Kempff, *op. cit.*, p. 70.

28 Kliefoth, *Die urspruengliche Gottesdienstordnung* (1847), p. 15.

29 Kliefoth, *ibid.*

30 Kliefoth, *op. cit.* (1847), p. 125.

31 "*Hat man doch tatsaechlich der Jugend auch in Schulandachten solche weibliche Musikgattung als protestantische Kirchenmusik schlechthin vorgasetzt! In Hospizen und Heimen singe man den hehren protesiantischen Choralgesang, nicht Abarten davon!*" Kempff, *op. cit.*, p. 19.

32 The last two sentences are almost untranslatable: "*Ihre Demut war ihre Groesse. Sie allein haben eine Zukunft, nicht die eitlen Troepfe, die leider auch unsterblich sind.*"—Kempff, *op. cit.*, p. 47f.

33 P. 47.

34 F. L. Ritter, *op. cit.*, p. 88.

35 Davison, *op. cit.*, p. 12. Cf. Nohl, *op. cit.*, p. 80. Also Schweitzer, *Bach*, I, pp. 18–20.

36 Not the one in use today.

37 Stainton De B. Taylor, *The Chorale Preludes of J. S. Bach* (London, 1944), p. 4.

38 A. S. Schweitzer, *J. S. Bach*, Vol. I, p. 17f.

39 Koch, *op. cit.*, Part I, Vol. 5, p. 574.

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- 40 Ritter, *op. cit.*, p. 150.
41 Davison, *op. cit.*, p. 150.
42 *The American Organist* (May, 1942).
43 Davison, *op. cit.*, p. 25.
44 Harrington, *op. cit.* The instructor should use also the important statement by H. C. Colles, quoted on page 46.
45 Torstein O. Kvamme, *The Christmas Carolers' Book* (Chicago, 1935), p. 22.
46 Sydney H. Nicholson, *Church Music: A Practical Handbook* (London, 1936), p. 97.
47 Nicholson, *op. cit.*, p. 21.
48 Bell, *op. cit.*, p. 151.
49 Nicholson, *op. cit.*, p. 94.
50 Bell, *op. cit.*, p. 134f.
51 R. R. Terry, *Catholic Church Music*, p. 216.
52 Kempff, *op. cit.*, p. 11. "*Wir haben uns krank gesungen an den weichen, suessen Liedern.*"
53 Leo Smith, *Music of the 17th and 19th Centuries*, p. 87.
54 Kempff, *op. cit.*, p. 71. Dr. Ritter, discussing English psalmody, states that already in the 17th century "the singing of the psalms gradually became a tiresome performance."—*Op.cit.*, p. 143.
- 55 Peter C. Lutkin, *Music in the Church* (Milwaukee, 1910), pp. 13, 18.
56 *An Encyclopedia of Religion* (New York, 1945), p. 158.
57 Benson, *op. cit.*, p. 241f.
58 Ritter, *op. cit.*, p. 102.
59 P. 36.
60 P. 11.
61 P. 80.
62 P. 37.
63 P. 21.
64 Kempff, *op. cit.*, p. 76.
65 Bell, *op. cit.*, p. 135f.
66 Stainton, De B. Taylor, *The Chorale Preludes of J. S. Bach*, p. 4.
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Johann Walther Composer, Pioneer, and Luther's Musical Consultant

Walter E. Buszin

Introduction

Johann Walther* [*Also spelled without the *h.*] is often referred to as the father of Lutheran church music. It was he who laid the foundation upon which Lutheran composers of later generations built their musical monuments. There is a direct kinship between the music written by these men and the music written by Johann Walther. This applies not only to the style but also to the spirit of their music. A careful study of the compositions of these composers soon reveals the fact that their music is usually spiritual rather than aesthetic; the niceties of Romantic music are often conspicuous by their absence. The music of these men was deeply religious; they frequently sought merely to present, not to interpret, the message of their religion, believing that interpretation is often unnecessary and unwanted. This impersonal and objective mode of writing music, as well as many other characteristics found in the music of Lutheran composers, may be traced back directly to Johann Walther, the father of Lutheran church music.

Walther was also the first cantor of Protestantism. The cantors of Germany played a most important part in the early development of Lutheran music. Walther was the first Lutheran to hold the office of cantor, and the influence he exerted through this office was tremendous in scope and effect.

There is one more field of musical activity in which Walther was a pioneer: he was the first Protestant and the first German to write a Passion. The importance of this step can easily be realized when one considers that men like Heinrich Schuetz and Johann Sebastian Bach put their best efforts into the musical settings they wrote for the Passion of Our Lord.

Despite his importance in the field of church music, Walther does not enjoy the fame to which he is entitled. In the early editions of Hugo Riemann's exhaustive *Handbuch der Musikgeschichte*, one does not even find his name. This may be due in part to the fact that Walther does not rank as a great composer, i.e., he is not in a class with our greater Lutheran masters.

Many today think of Walther largely as a composer of hymn tunes. Various hymn tunes have been attributed to him, e.g., "*Ein feste Burg ist unser Gott*" and "*Aus tiefer Not schrei ich zu Dir.*"

However, it is very doubtful whether he wrote any hymn tunes at all. Careful research conducted by eminent hymnologists and musicologists has not unearthed a single hymn tune which may with certainty be ascribed to Johann Walther. In his own day Walther was regarded as a distinguished musician. Eminent musicians and poets are not, as a rule, eminent in the field of hymnology.[1] Walther has been regarded as a composer of hymn tunes, because some have erroneously concluded that he had written at least several of the thirty-six new hymn tunes which

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appeared in the various editions of his *Geistliches Gesangbuechlein* published between the years 1524 and 1551. Scholars of today are inclined to believe that he did not write new hymn tunes, but rather that he edited and arranged hymns of Reformation and pre-Reformation times so that they could be used in the Lutheran service. These arrangements were prepared for choirs, not for the congregation. His *Geistliches Gesangbuechlein* is not a *Choralbuch*, as some believe, but a collection of chorales arranged for the *choirs* of the Lutheran Church. Walther arranged chorales as other contrapuntal composers of his time and earlier days had arranged Gregorian music. These endeavors in no wise justify the belief of those who regard Walther as a composer of hymn tunes. Walther must, however, be regarded not only as an editor, but also as a composer of the Lutheran Church.

Walther's Early Life and Endeavors

Johann Walther was born in the year 1496 in Grosspuerchuetz, a village near Jena, Germany. His father, whose name likewise was Johann Walther, was a prosperous peasant who enjoyed a good reputation in his community. Many of Walther's relatives, from his father's as well as from his mother's side, were peasants, and one cannot help but note that, while many of the more eminent men of the Renaissance Movement were sons of prosperous businessmen, the men of the Reformation Movement were largely peasants. George Rhau, a prominent musician, editor, and publisher of the early Lutheran Church, was the son of a peasant; and Luther once boasted: "My father, grandfather, and all other ancestors were genuine peasants." [2] Although we know that Walther attended the school in Kahla [3] in his early youth, yet we know very little concerning his early life. Neither is it known where he received his musical education. Various claims have been made, but no one has been able to substantiate them. Through the influence of Konrad Rupff (also called "Rumsch") Walther became a member of the *Hofkapelle* of Frederick the Wise in the year 1517, the year in which Martin Luther nailed his ninety-five theses to the door of the Castle Church in Wittenberg. Frederick the Wise had organized this *Hofkapelle* c. 1490 and had modeled it after the foremost *Hofkapellen* of Europe, particularly after that of Emperor Maximilian, which was the most famous of that period. In order to maintain the highest standards possible, Frederick had engaged such men as Adam of Fulda (1446–1506) and Heinrich Isaac (1450–1517) for his organization. The Elector did not hesitate to expend large sums of money in order to maintain a first-class *Hofkapelle*, and the group presented compositions by such masters as Arcadelt, Willaert, Morales, Josquin Després, Okeghem, Obrecht, and others. Through the influence of Frederick the Wise, Martin Luther, and Johann Walther, the members of the early Lutheran Church were exposed to the very best church music available and the thought of using inferior music to glorify God and edify man never occurred to these farseeing leaders of the Church. Rupff had been connected with the *Hofkapelle* before Walther; in 1524 he accompanied Walther to Wittenberg in order to help Luther prepare his *Deutsche Messe*. Some believe that Walther received much of his musical training from Rupff. As a member of the *Hofkapelle*, of which Rupff was the musical director, Walther sang bass.

In the later years of Frederick's life Rupff sympathized and sided in with the iconoclasts Thomas Muenzer and Carlstadt. For this reason, as well as for others, Frederick's love for his *Hofkapelle* waxed somewhat cold, and he began to neglect the organization which he at one time had loved

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most ardently. However, his brother John the Steadfast and his nephew Frederick then took it upon themselves to look after its welfare.

By 1524 Walther had established quite a reputation for himself. Not only was he a bass in the *Hofkapelle*, but he was also the official composer in Frederick's *Kantorei*, having been elected to this office to succeed Adam Rener. During the 16th and 17th centuries a composer at a court was next in rank to the musical director (*Kapellmeister*). Besides composing music for the *Hofkapelle*, it was the duty of the composer to assist the *Kapellmeister* in arranging the music, to copy the music for the choir, and, if he did not copy the music himself, to see to it that well-qualified boys connected with the *Hofkapelle* would copy it.

In 1524 Walther published his famous *Geistliches Gesangbuechlein* in Wittenberg. During this same year four hymnals appeared among the Lutherans. The first of these was undoubtedly the *Achtliederbuch*, published by Jobst Gutknecht in Nuremberg. This was followed by two *Enchiridia* of Erfurt, edited very likely by Johann Eberlin of Guensberg. Walther's *Geystliche gesangk Buchleyen*, which was published late in the summer, was quite independent of its three predecessors; it was the first collection to appear in Lutheran circles for which the music was selected and arranged systematically. It was edited with the co-operation of Martin Luther, who wrote the Foreword. The book served as a model for practically all subsequent collections of music prepared for the Lutheran Church of that era. It contained thirty-eight settings of thirty German hymns. Twenty-three of the hymns were by Martin Luther. In addition there were also settings of five Latin hymns in the collection. The arrangements were for from three to five voices, the tenor singing the *cantus firmus*. Just as Gregorian music served as the *cantus firmus* in the music of the hierarchical Roman Catholic Church, so the chorale, the musical symbol of Lutheranism for the doctrine of the royal priesthood of all believers, served as the *cantus firmus* in the music of the Lutheran Church. The *cantus firmus* of the Roman Catholic Church was the chant music of its clergy, the *cantus firmus* of the Lutheran Church were the hymns of its entire membership, clergy as well as laity. This is evident already in the music prepared by Johann Walther, the father of Lutheran church music, the co-worker of Martin Luther.

Walther's *Geistliches Gesangbuechlein* was intended not only for use in the church service, but also for use in the home. Here, too, is evidence of the fruitfulness of the doctrine of the universal priesthood, which made of the Christian home a sanctuary and a chancel. Luther and Walther tried hard to encourage the people to sing part-music in their homes, and Luther himself set a good example in this respect by having much singing of this kind in his own home. His Christmas chorale "*Vom Himmel hoch*" was written for his family circle, and it likely never occurred to Luther that this fine hymn would soon find its way into Lutheran services of worship. Walther's book experienced five editions during his life (1524, 1525, 1537, 1544, 1551), each new edition an improvement over its predecessor.

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Mit Fried und Freud ich fahr da - hin
 In Got - - - tes Wil - lb; ge - trost ist
 mir mein Herz und Sinn, secht und stil - -
 lb, Wie Gott mir ver - hei - - szen
 hat: Der Tod ist mein Schlaf wor - den.

Walther's *Geistliches Gesangbuechlein* impressed Martin Luther so favorably that he invited Walther, who was then only twenty-eight years old, to his home in Wittenberg for an extended and purposeful visit. Konrad Rupff was likewise invited to be present. The visit took place at the beginning of October, 1524, and lasted three weeks. Luther had been working on his German Mass (*Deutsche Messe*) for some time and wanted to discuss parts of the same with these two men. Realizing the importance and far-reaching consequences this work would have, Luther wanted to make sure that what he had written was correct and simple. He leaned quite heavily on Gregorian music, as was to be expected, but simplified it as much as possible, leaving out practically all ornamentation and giving each syllable only one note. His syllabic settings had much in common with those prepared later by John Merbecke (1523–1585) for the Anglican Church. Luther was unquestionably of the opinion that elaborate settings of Gregorian chant would not be used by the average clergyman. Though less artistic and less beautiful than melismatic chant, the syllabic settings are better suited to the ability of the average clergyman.[4] Luther wished to discuss particularly his settings of the Sanctus and the Verba with Walther and Ruff.[5] He sang for them the settings he had arranged and then asked the two experts to express their misgivings or offer improvements. Walther was asked to take a copy of these settings to Torgau that he might examine them more closely at home and also prepare a copy for Elector

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Frederick in order to obtain his approval. During the three weeks' visit in Wittenberg, Luther, Walther, and Rupff devoted much time to discussions of the characteristics of mediaeval modes, church hymns, and music in general; Luther also submitted some of his chorale tunes for improvement.[6] The great Reformer clearly had high regard for Johann Walther.

Great changes occurred in Wittenberg c. 1525. Bugenhagen and Jonas, after seeking the advice of Luther, introduced many changes in the church service. Luther's *Deutsche Messe*, it must be remembered, did not appear until 1526. Luther had prepared a special Christmas liturgy in 1524, and in the fall of 1525 another new liturgy was introduced. The liturgy of 1524 called for the use of German hymns which Luther had recommended. Latin hymns were likewise used. Introducing the singing of hymns into the Lutheran service was in itself already a radical departure from the liturgical practices of the Roman Catholic Church, which left no room and made no provisions for the singing of hymns in the Mass.

Unfortunately the *Hofkapelle* at Torgau and the choir of the Castle Church in Wittenberg suffered neglect at this time. The Elector may have been so preoccupied with certain heavy duties imposed on him by the Reformation movement that he neglected the arts in order to help espouse and advance the Lutheran movement. Luther was hardly to be blamed for the eventual disintegration of the *Hofkapelle* and of the choir of the Castle Church, for he later expressed his regrets over the fact that the musical standards were not sufficiently high in Wittenberg. What is more, he was very fond of the choral music written by Després, Senfl, and others.

In the midst of all these changes and activities, on May 5, 1525, Elector Frederick the Wise died. His brother, John the Steadfast, took his place. John almost immediately disbanded the *Hofkapelle* at Torgau and the choir of the Castle Church in Wittenberg. It is possible that he had been influenced by the iconoclasts Muenzer and Carlstadt.[7] He may have thought that worshiping God through music was distinctly Roman Catholic and that it was the duty of the Church only to preach the Gospel. Some iconoclasts were of this opinion. John did say that he regarded the expenses involved for the upkeep of a *Hofkapelle* as sheer waste of money and that he believed the money could be used to better advantage. A precedent had been established by Charles V, who had disbanded the famous *Hofkapelle* of Emperor Maximilian in 1519, shortly after the death of Maximilian. Many members of this internationally famous organization, including Ludwig Senfl, were thus deprived of their livelihood and only source of income. However, while in Augsburg in 1520, Senfl received a gift of fifty Gulden from Emperor Charles V.

After John had disbanded the *Torgauer Hofkapelle*, Walther turned to Luther and Melanchthon for help; these two men, together with Georg Spalatin, appealed to the Elector on behalf of those who had so promptly been dismissed, particularly on behalf of Johann Walther. In their letter to the Elector, Luther and Melanchthon pointed out that the Church needed composers as well as music, that it was unwise to stop the noble and effective efforts of men who had trained themselves for, and were devoting their lives to, the advancement of good spiritual music. By thwarting and putting to naught the efforts of such men, vulgar and cheap music would be permitted to hold full sway in the lives of the people. This letter was written on June 20. Two

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days later the Elector sent a reply to Luther which showed that he was not to be persuaded very easily. The Elector insisted not only that maintaining such a group of musicians was waste of money, but he likewise stated that these musicians wasted a great deal of time and developed the habit of loafing.

In the very midst of all these difficulties, on June 26, 1526, Johann Walther married Anna Hesse (1500–1571), the daughter of Hans Hesse (d. 1517), who had been the blacksmith of Elector Frederick the Wise. Since it seemed rather hopeless to change the mind of Elector John, Walther offered his services to Duke Albrecht of Brandenburg. But the unexpected happened; Elector John, on December 8, 1527, granted Walther a subsidy of twenty-five Gulden, which he was to receive annually until the end of his life, "since this man Walther is hardly fit for any other type of work." [8] Other worthy members of the *Hofkapelle* were likewise granted a subsidy, while those who were able to do other work were assigned to convenient positions.

Walther Is Appointed Cantor at Torgau

In the 14th and 15th centuries certain guilds prospered in Germany which were known as *Kalenden*, or calends. This name was chosen because the members met regularly on the first day of each month for the purpose of conducting memorial services in honor of their departed members. These calends were very popular among the people, for by joining them the people were assured of elaborate wedding and funeral services and ceremonies. The calends played a very important part in the musical developments of Germany. They cultivated and encouraged the use of good church music and helped develop high musical standards in not a few communities and parishes. Frederick the Wise and his brother John the Steadfast helped support various calends, particularly the one in Torgau. During his lifetime, just as he was about to make a journey to the Holy Land, Frederick organized a *Kapelle* for the chapel of St. Martin in the castle of Hartenfels in Torgau. This *Kapelle* consisted of four priests, ten choristers, and an organist. While this organization was dissolved through the decision of John the Steadfast, two other similar institutions continued to exist, one under the patronage of the city of Torgau, the other under the patronage of private individuals. Both of the existing institutions served the newly built church and school of Torgau, and part of the expense was borne by the calend of Torgau, into whose treasury Elector John the Steadfast put the sum of one hundred Gulden each year. Thus the members of the Torgau calend saved the situation for their city and prevented the dissolution of the *Hofkapelle* from robbing them of their musical heritage.

The change made in Torgau proved to be of the utmost importance in the development of Lutheran church music, and it would perhaps not be amiss to state that the decision made by John the Steadfast proved to be a blessing in disguise. Through his decision John abrogated the existence of an organization which served the court (the *Hofkapelle*) and unwittingly brought into existence an institution which served the Church, namely the *Kantorei*. Torgau thus became the first city of Germany to establish a cantorate. The *Kantoreien* helped put an end to the existence of the calends, many of which had become thoroughly corrupt and worldly, and soon became a power which gave real impetus to the advancement of Lutheran church music. They accomplished far more than the calends could ever have hoped to realize. Since they were

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invariably connected not only with a church, but also with a school, they were able to present music on a much higher scale than any other institution of the Church. The members of these choirs were available for as many rehearsals as the cantor would choose to conduct, and the artistry of such groups, as the *Thomanerchor* of Leipzig and the *Kreuzchor* of Dresden in our day, proves the importance of a move which brought about the existence of the *Kantorei* within the Church.

The school with which the first cantorate of Germany was linked was the municipally controlled Latin School (*Lateinschule*) of Torgau. This school became a famous institution largely through the influence of M. Petrus Plateanus of Zwickau, who revolutionized the entire school system of Saxony during the second quarter of the 16th century. Plateanus was well acquainted with the fine system used in the schools of the Netherlands at that time and applied in the schools of Saxony many policies and practices of these neighbors of Germany. The school at Zwickau shared the fame of the Torgau school, and both institutions emphasized the study of the humanities from a Lutheran point of view.

In 1524 Luther had written his famous tract *To the Councilmen of All Cities in German Lands, that They Erect and Maintain Christian Schools*.^[9] In this tract Luther stressed also the importance of music and said: "I speak for myself; if I had children and found it within my power to do so, I would insist that they study not only languages and history, but also learn to sing and become acquainted with music and the entire field of mathematics."^[10] On another occasion he said: "We must of necessity retain the study of music in our schools. A teacher must be able to sing, otherwise I will not look at him."^[11] The tract to the councilmen exerted a great influence on the German people and on the shaping of certain of their educational policies.

When the people of Torgau, having undoubtedly come under the influence of Luther's tract, established a cantorate in their city, they immediately called upon Johann Walther to be their *Kantor*. Walther accepted the offer and thus became the first cantor of Germany. He had lived and worked in Torgau before, while assisting Konrad Rupff as composer of the *Hofkapelle*; he evidently had enjoyed his work and was happy to return. The people of Torgau had likewise learned to know and appreciate Walther, and the very fact that they called on him to be their cantor manifests their esteem and respect for him and his accomplishments. When Walther took up his new work at Torgau, he was only municipal cantor. In 1534, however, the city council, in order to find a way to increase his salary, appointed Walther also as cantor of their *Lateinschule*. In this capacity he taught at first not only music, but also religion and Latin. The school was at that time attended by one hundred and seventy boys. Walther established himself quite well in Torgau, purchased a house at the price of 154 Gulden in the year 1532, and thus acquired the rights of citizenship. He now quite proudly referred to himself as "Citizen of Torgau and Cantor of its *Kantorei*."^[12]

The enrollment of the *Torgauer Lateinschule* advanced considerably after Walther had become a member of its faculty; in 1545 it became necessary to restrict the size of the student body to four hundred. The standards in music advanced rapidly, and Walther was a highly respected musician, teacher, and administrator. He was eventually relieved of all other responsibilities at the school

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and devoted his full time to teaching music and to the administration of his music department. It was Walther's duty to supply music for three churches, for the castle church (chapel) and for the two churches in Torgau proper. Provisions were enacted that others take his place when he would be incapacitated by illness or old age.

Shortly after Johann Walther had begun his activities in Torgau as cantor, John the Steadfast died (1532). His place was taken by Elector John Frederick, who served as Elector of Saxony for ten years. John the Steadfast has been called "the last knight of Saxony"; his successors did not inherit the greatness of their eminent predecessors. It was partly for this reason that the followers of Martin Luther now encountered difficulties which had been unknown to them before the death of John the Steadfast.

Luther was aware that Walther was accomplishing great things in Torgau. After he had held visitation of the churches in Torgau in 1534, he could not but express his joy over the fact "that God Almighty had blessed this city of Torgau above many others with fine music and an excellent *Kantorei*." [13] Some claim that Walther's appointment to the cantorate at the Latin School was achieved through a suggestion made to this effect by Luther. In a letter addressed to the Elector of Saxony in 1541, Luther lamented the fact that Wittenberg presented and offered nothing worth while in the field of music. Luther wrote at the time: "We have at present great need for a musician in Wittenberg. For a time we were supplied from the papacy. The time has now arrived that we educate our own musicians; we are in need of such an educator (in Wittenberg)." [14]

Although scholars are today agreed that Martin Luther possessed a sufficient amount of musical talent and training to compose not only simple hymns, but also excellent chants and other music, [15] Luther never attempted to offer courses in church music. His letter of 1541, addressed to the Elector, shows conclusively that he was of the opinion that courses in church music should be offered by musicians who have been trained for such work. Luther was sufficiently aware of the importance of music in life to send his son Hans to the *Torgauer Lateinschule* in 1542 that he might there study also music. Hans was to study music under the supervision of Johann Walther, and the following words, written to Markus Crodel, superintendent of the Torgau School, in a letter dated August 26, 1542, are significant: "Farewell in the Lord, wish Johann Walther well for me and ask him to provide my son with instruction in music. I indeed must develop theologians, but I desire that also grammarians and musicians be trained among our people." [16] Luther's interest in the school at Torgau was based not only on its musical accomplishments, but above all on the fact that it was fortifying and establishing its students in their Christian faith. While academic subjects and cultural courses were offered, while also the school gained an enviable reputation because of these offerings, yet the primary and highest purpose of the school was to make of these boys real Christian men. Music was regarded a worthy and useful means for accomplishing this end. Walther was obligated to bear this in mind. As cantor he had many opportunities to strengthen his pupils in their Christianity. That he availed himself of these need not be doubted, for Walther is known to have taken his religion very seriously.

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Walther's duties as cantor of the municipal *Kantorei* of Torgau, however, were more comprehensive than those at the Latin School. The civic group stressed the social values which may be gained from the cultivation of music, as may be seen from the *Sundry Articles Prepared for the City Council of Torgau* of March 22, 1534.[17] A study of the personnel of the group reveals how its musical activities brought together people of various stations of life; in the cantorate we find clergymen, teachers (including Markus Crodel, superintendent of the *Lateinschule*), merchants, artists, and artisans. When members of the cantorate were in need, they were given aid. When they entered the estate of holy matrimony or when they died, music was furnished for the occasion. These customs undoubtedly reflect the influence of the calends.

October 5, 1544, was a day long to be remembered by the people of Torgau. On that day the new chapel of the castle Hartenfels was dedicated. It was the first church building erected by Lutherans. For this noteworthy occasion Luther himself preached the sermon; Walther composed a seven-part motet for the occasion, which was sung by members of the Torgau *Kantorei*. The composition was a motet of homage, dedicated to Luther, Melanchthon, and Elector John Frederick the Magnanimous of Saxony. Georg Rhau of Wittenberg published this motet, which is very much like one written by Josquin Després.

A perusal of the repertoire of the municipal *Kantorei* at Torgau will prove interesting. Johann Walther's *Geistliches Gesangbuechlein* naturally occupied quite a prominent place in the library of the *Kantorei*. Four editions of this famous collection appeared before Walther left Torgau for Dresden. As stated previously, the collection was intended for choirs. The first edition contained thirty-eight German and Latin compositions. As new editions came out, the proportion of Latin compositions grew; the fifth edition contained seventy-eight German and forty-seven Latin compositions. The repertoire included also Walther's *Passion According to St. Matthew*, the first German Passion ever written. Walther's *Luther-Codex* of 1545, a collection (copied by hand) of twenty-four German and one hundred fifteen Latin compositions, was also used. This interesting collection included compositions by Josquin Després, Adam Rener, Johannes Prioris, Pierre de la Rue, Antoine de Fevin, Ludwig Senfl, and many others. The well-known *Gothaer Cantional* of 1545, a collection of forty-two German and sixty-nine Latin compositions, a Magnificat collection of 1557, and a printed edition of *Christlich Kinderlied D. Martini Lutheri: Erhalt uns, Herr*, of 1566 with eighteen German and three Latin compositions were likewise used by the *Torgauer Kantorei*. In 1540 Georg Rhau dedicated a collection of ten four-part masses to the Torgau *Kantorei*; it is not surprising that this collection was in the library. Finally we find that Rhau's large collection, bearing the title *Neue geistliche Gesaenge . . . fuer die gemeinen Schulen* (Wittenberg, 1544), was also used at Torgau. The repertoire, therefore, consisted not only of compositions written in Walther's conservative style, but also of compositions of a freer type as, for example, those written by Després, Senfl, and others of the Netherland School.

The records of the *Kantorei* of the *Lateinschule* reveal that some outstanding men studied there under the tutelage of Johann Walther. Among these we find the fathers of Leonhard Schroerer and Michael Praetorius, Martin Luther's son Hans, and Georg Otto, the teacher of Heinrich Schuetz. Some years later, as Landgrave Maurice of Hesse tried to persuade Heinrich Schuetz to come to his court to serve as *Kapellmeister*, he stated that a musician, in order to have a good

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rating, almost had to be a product of the Torgau School. Although Schuetz himself had not lived and studied in Torgau, the very fact that his teacher had been one of its products was regarded as sufficient evidence of the adequacy of Schuetz's training. The school at Torgau and also the municipal *Kantorei* of this city were famous throughout Germany, and its students were recruited from many parts of the nation.

After Walther, by dint of hard labor, had established high standards in Torgau, difficulties set in which made life and work very difficult for him there. They arose particularly after 1546, the year of Luther's death. Walther and Luther had been rather good friends, and Walther had learned to lean quite heavily on Luther. What is more, strife came into the Lutheran Church; the liberal element within the Church, under the leadership of Melancthon, gained control of the University of Wittenberg, and the conservative element chose to retreat to the University of Jena. The Council of Trent, which began to assemble in 1545, refused to admit that the Roman Catholic Church had erred and thus made reconciliation with the Lutherans impossible. Had not the spirit of Lutheran faith and conviction already entered into the lives of the common people, the Reformation might have been lost at this time.

Political conditions also developed which proved to be harmful to the Lutheran cause. In 1547 Charles V carried out the wish of the Pope and put down "the Lutheran heretics" in Germany. Wars broke out between the Roman Catholics, under the leadership of Charles V, and the Lutherans, who were united in the Smalcald League. Maurice, the Duke of Saxony, betrayed the Lutherans politically, declared himself for Charles V against his coreligionists, and took possession of Electoral Saxony, which belonged to his cousin, John Frederick. In the spring of 1547 Charles V defeated John Frederick at Muehlberg and took him prisoner. Charles now showed his hatred for Lutheranism by appointing the fierce and vicious Duke of Alba president of a court which tried John Frederick and condemned him to death. The princes of Germany protested so violently against this sentence that it was not carried out, but John Frederick was compelled to give up to the treacherous Maurice the title of Elector and all his electoral territory. John Frederick steadfastly refused to subscribe to the decrees of the Council of Trent and remained firm in his Lutheran faith during the five years of imprisonment which followed.

Walther had followed these developments closely and had also, together with other citizens of Torgau, lent money to Elector John Frederick in order to help the Lutheran cause along. However, now that the whole matter had taken such an unfortunate turn, Walther became very much discouraged and was anxious to leave Torgau. Nevertheless, he at the same time obeyed them that had the rule over him and conducted himself as a dutiful and obedient citizen.

Largely through the influence of Charles V, much Dutch music was brought into Saxony. Dutch musicians were likewise imported. This made it difficult for Walther to perpetuate some of the standards he had sought to establish. Many of these Dutch musicians did not fit into Walther's surroundings and caused much dissension in the circles into which they entered.

Another serious difficulty presented itself. A highly talented musician by the name of Adrian Petit Coclicus, a former pupil of Josquin Després, sought the position as professor of music at the

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University of Wittenberg. His occupying this chair would naturally have robbed Walther of much hard-earned prestige in Saxony. Coclicus, who had become a Protestant, wrote a *Song of Homage*, which he dedicated to the treacherous Elector Maurice, hoping thereby to gain his good will. Coclicus, however, had a bad record, and the Elector was not able to grant him his wish despite the many recommendations Coclicus had brought with him. Walther's successor in Torgau, Michael Vogt, who had been a pupil of Coclicus, went to Walther for further instruction in music after discontinuing his work with Coclicus. This must have afforded Walther some satisfaction. It was Michael Vogt who published a collection of five- and six-part masses written by such masters as Lupus Hellink and Matthaëus Le Maistre, which was used extensively in Torgau after the departure of Walther. The influence exerted by such musicians as Le Maistre, Despres, and Hellink was wholesome for the music of Saxony, for it infused into Saxon music a vitality which was sadly lacking also in the music written by Walther. Had the Netherland composers not introduced these refreshing elements, it is doubtful whether Saxon music written in the first half of the sixteenth century would have survived. As it was, it became the foundation for the music of Michael Praetorius, Hans Leo Hassler, Johann Sebastian Bach, and others.

Walther's Activities in Dresden and His Return to Torgau

Shortly after Maurice had taken over the position of Elector of Saxony, he decided to establish his residence in Dresden. He likewise decided to have a *Hofkapelle* for his Albertine court. While at the court in Torgau from 1537 to 1539, he had become well acquainted with the activities and abilities of Johann Walther. Having perhaps heard that a change of residence, activity, and environment would do Walther much good, Elector Maurice in 1548 decided to ask Walther to organize a *Hofkapelle* for him in Dresden. Melanchthon had encouraged Maurice to offer this office to Walther, who accepted and thus again became a court musician.

A call soon went out to various parts of Germany, urging capable men and boys to become candidates for membership in the Dresden *Hofkapelle*. The invitation was sent also to the students at the universities of Leipzig and Wittenberg. It is known that the appeal was read in the Latin language to the students at the University of Wittenberg on the 19th of August by Caspar Cruciger, rector of the university. A large number of candidates applied; nineteen were finally chosen as probationers for a period of six months. Ten of these nineteen singers were adults; nine were boys (sopranos, descanters). One of the adult members of the *Kapelle*, who possessed the necessary training and education, was given the office of preceptor for the nine boys in order that their education might not be neglected. The members of the *Hofkapelle* were required to pledge obedience, reverence, Christian decorum, attendance at all regular and special rehearsals. Two boys were appointed periodically to read portions from the German and Latin editions of the Bible in the chapel exercises conducted especially for the young boys. Rehearsals lasting an hour were held each day, and Walther was granted the privilege of having as many rehearsals as he chose. The members of the *Hofkapelle* were garbed in black vestments and received one new court garment each year. On the right sleeve of each vestment, near the shoulder, the motto of Saxony was stitched with golden threads. This consisted in the words *Verbum Dei Manet in Aeternum* (The Word of the Lord endureth forever). On the vestments the motto was abbreviated thus: VDMIA. The *Kapellmeister* as well as the organist received two garments each year. The

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boys lived in the home of the *Kapellmeister*, who was responsible for their welfare, fed them, and, among other things, gave each of the boys a container filled with beer each night; this was the *Schlaftrunk*, which was to help the boys fall asleep. The *Kapellmeister* and the instructor of the boys each received an annual salary of forty Gulden. The salary of the organist was thirty Gulden, and each of the adult singers received twenty-four Gulden. They, too, were granted a portion of beer each night. The *Kapellmeister* and the instructor, besides receiving daily a jug filled with beer, also received daily a container filled with wine from the wine cellar of the Elector. Stipulated amounts were granted the *Kapellmeister* for the sustenance of the boys he housed and fed in his home, and the *Kapellmeister* rendered a detailed account of the needs of the boys with regard to clothing, textbooks, paper, ink, soap, and the like. Having such close contact with their superiors naturally left its impression on these boys and also advanced them musically. According to all indications, conditions at Dresden were almost ideal for Walther during his service under Elector Maurice. The work was well regulated and obviously the Elector had great confidence in his chief musician.

Electeur Maurice died in the year 1553 and his brother August became his successor. Since the new Elector wanted to expand and enlarge his *Hofkapelle*, Walther, who was growing old, believed it would be better to transfer the office of cantor to someone younger than himself, though he had been an incumbent of this office for only six years. Asking at the same time for a pension, Walther resigned on August 7, 1554. His successor was Matthaëus Le Maistre, a famous and very capable Flemish (Belgian) musician of that period, whose services the Elector procured through an agent at the rather high salary of 240 Gulden per year. Walther was granted a pension of sixty Gulden per year, an increase of fifty per cent over the salary he had received.

Le Maistre abandoned his Roman Catholic faith shortly after his arrival in Dresden and became a Lutheran. He did not throw overboard the customs and traditions which Walther had established at the court of Maurice. Neither did Le Maistre do violence to the type of music Walther had sought to foster; on the contrary, he was very conservative and evidently respected Walther highly. He even fostered the style Walther had used and applied many of its characteristics to his own compositions. Thus we find that he usually used a *cantus firmus* in his compositions; he often doubled this *cantus firmus* by having two voices sing it canonically. But Le Maistre was not a mere imitator; he often went several steps farther than Johann Walther had gone. He was a typical Flemish master and quite naturally applied much of what he had learned from other Netherland composers. There is, consequently, more freshness in his compositions than in the compositions of Walther. Le Maistre had probably learned also from Goudimel. He often assigned his *cantus firmus* to the sopranos; this practice is said to have developed largely among the followers of Calvin and Zwingli and was later adopted by Lukas Osiander and practically all later Lutheran composers.[18] Le Maistre may well be called the transition composer between Johann Walther and Sixt Dietrich on the one hand and Hans Leo Hassler, Michael Praetorius and others on the other.

Although Le Maistre earnestly endeavored to perpetuate the ideals Walther had sought to establish at Dresden, developments took a turn which disappointed Walther. Much foreign music was introduced at Dresden, foreign musicians were imported (notably from Italy and the

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Netherlands), and Le Maistre was soon forced to realize that a *Hofkapellmeister* could not work with the independence which a cantor enjoyed; several generations later even Bach was obliged to cater to the tastes of the Weimar court and prepare for performance much of the music of Vivaldi and other Italian composers. Elector August encountered heavy expenses by importing foreign musicians for the Dresden court. Many remained but a short time, notably among the boys, who often became homesick and yearned to return to their homes in Italy and the Netherlands. In addition, Le Maistre frequently experienced that the voices of some would change shortly after their arrival in Dresden.

There were also other unexpected difficulties. Some of the Dutch members of the *Hofkapelle* were not at all willing to learn the German language and it became necessary to exert some pressure in order to remedy this. What is more, a large percentage of the Italians and Netherlanders were Roman Catholics, and forcing Lutherans and Roman Catholics to live and work together was bound to cause not only heated discussions and dissension, but even serious outbreaks and trouble, especially in the 16th century. Under Walther's regime there had been tranquillity and peace, since all were of the same race and faith, but Le Maistre had a much more difficult task to perform than did Walther in order to promote his work. On many occasions conditions must have been quite trying. In order to make them more pleasant and agreeable, arrangements were made which obligated Le Maistre to house only those boys who had come from the Netherlands; the others (12) lived with the preceptor. Arrangements were also made that boys connected with the *Hofkapelle* could attend the schools at Schulpforta, Meissen, or Grimma while their voices were changing, naturally with the provision that they return to the *Hofkapelle* at Dresden. Others, whose class records warranted the privilege, were permitted to attend either the University of Wittenberg or the University of Leipzig for a period of two or three years. They were granted a subsidy of twenty-five Gulden per year, but were obligated to return to their work at Dresden after they had completed their courses at the university.

In the year 1556 forty-seven musicians furnished the music for the Saxon court. Ten of these were instrumentalists who formed an orchestra while the others formed the choral group. All members of the orchestra were Italians; the choral group included also three organists. Among the names of Italians we find those of Antonio and Angelo Scandello. Antonio Scandello succeeded Le Maistre as *Kapellmeister* in 1568. He, too, became a Lutheran. His compositions show German as well as Italian leanings. He and Le Maistre are today regarded as Lutheran composers. Both treated the chorale successfully; however, Scandello's idiom is more fluent and polyphonic than that of Le Maistre, many of whose compositions are quite homophonic in character.

As soon as Elector August began to make radical changes in order to expand the work of his *Kapelle*, Johann Walther felt quite out of place in Dresden. He was not the type of person who could adapt himself readily to radical changes. His age may in part have been responsible for this. He had harbored the fond hope of putting music into the hands of the common people, as he had done while municipal cantor in Torgau. Elector August, however, thought only of his court and the *Hofkapelle*. Instead of taking his own German people into the *Hofkapelle*, he imported musicians from Italy and the Netherlands; instead of giving music to his people, he reserved it

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for himself and for his friends. This was hardly in keeping with the hopes and aims of Martin Luther and others identified with the Reformation in Germany. What is more, the tactics of the Elector brought instrumental music not only into Saxony, but also into the churches. In itself this was not to be deplored but, unfortunately, it brought much secular music into the church services. Another outcome of the practices of Elector August was that musicians were no longer interested in serving the Church; their ambition was to serve at court, where the remuneration was more gratifying than in the Church. The foreign musicians who had been imported by the Elector often had no appreciation for what is appropriate in a church service, and when called upon to perform in a church, they would often render music which was unworthy and unsuitable. These unfortunate developments ran counter to the high and devout principles of Johann Walther, whose greatest aim in life had been to serve his Church and educate the people. His heart was not in the cultivation of music at the court, though he realized fully what a fine influence it could and should wield also there. Walther did not fit into the Dresden surroundings any longer.

In 1554 Walther returned to Torgau, where he still owned a home. Here he hoped to live a calm and peaceful life. But conditions had changed considerably in Torgau during the time of his residence in Dresden. While serving as cantor in Torgau he had won the friendship and esteem of many people. After John Frederick had lost Saxony and had been cast into prison, practically all the people who had been at his court left Torgau and took up residence in Weimar. The Augsburg Interim and its successor, the Leipzig Interim, had made life unbearable particularly for Lutheran clergymen in Saxony. Gabriel Zwilling (Didymus), a pastor in Torgau, and Michael Schulteis, the father of Michael Praetorius, both intimate friends of Walther, were removed from office. Here and there individuals remained true to their Lutheran principles and lived as *exules Christi*, exiles of Christ, as they called themselves. Walther associated with them after his return to Torgau, but nevertheless felt quite lost and forsaken. He was asked to write an epitaphical mass in honor of Elector Maurice, but shirked this duty, perhaps because he was not in the mood to compose, perhaps, too, because he had developed feelings of strong prejudice against Maurice, whom the Lutherans called "Judas," because he had betrayed them, and whom the Roman Catholics, too, despised, because he later had been unfaithful to Charles V in order to regain the favor of the Lutherans. Walther asked Antonio Scandello to write the mass. We have not a single composition from Walther's pen which was dedicated to a member of the Albertine nobility. He did, however, write an epitaph in honor of John Frederick, who had died in 1554, which he turned over to the sons of *the born prince*, together with a collection of eight Magnificats, one for each of the eight psalm tones. This collection was published in 1557.

Although Walther was no theologian, he fought openly against liberal Lutheranism and crypto-Calvinism. The city council of Torgau felt that Walther carried matters too far and forbade him to attempt "to reform the church and the pastors and to exert any influence over them, in order that rebellious rioting or some other offense might not result therefrom; for neither the Church nor the members of the clergy"[19] are entrusted to his care.

Influences were at work in Torgau to suppress the use of figurate music. Certain people, particularly a certain Caspar Heydenreich, did not approve of four- and five-part music, claiming

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that it was Roman Catholic in its very makeup; they maintained at the same time that only unison music is characteristically Lutheran. The city council was rather worried about this development, but Walther fought it openly, quoting Luther as much as possible, for he knew that he could thus quell these fanatics most effectively.

In the year 1566 Walther published his last collection of music. It contained eighteen German and two Latin compositions. The title was: *Doctor Martin Luther's Christian Hymn for Children, "Lord, Keep Us Steadfast in Thy Word," Augmented by Several Beautiful Christian Texts, Latin and German Songs.*[20] The collection was dedicated to Duke Johann Wilhelm of Saxony.

Walther was now an old man (70). After his return to Torgau he still, it seems, took an active part in conducting the work of the two Torgau cantorates. Because of his age, and moreover, also for the reason that his compositions, as well as many of his principles with regard to the development of church music, no longer fit into existing conditions, Walther's activities were restricted to the presentation of music in the chapel of the castle at Torgau. The Elector took a kindly attitude towards Walther, knowing that he had contributed much to the development of music in Saxony. There were not a few people in Saxony, including many of his former students, who took a sympathetic attitude toward him. But Walther's day had begun to wane. Michael Praetorius' *Verba des alten Johann Walthers* (Words of the Old Johann Walther) give us reason to believe that Walther must have written memoirs of his career during his last days. The exact date of his death is not known, but it is believed that he died in Torgau on March 25, 1570. His grave has not been preserved, but his gravestone has been found with the following simple inscription: "*Natus 1496, denatus 1570.*" His wife died a year later, May 23, 1571. No portrait of Walther is known to be in existence today. It is believed that Cranach made several of him and that one of these still existed in the 18th century.

Analysis and Critique of Johann Walther's Principles, Views, and Style

It would be impossible to arrive at a fair and correct estimate of the accomplishments of Johann Walther without studying them more in detail. In order to appreciate fully what Walther accomplished, one must understand what he did and what his aims were. To understand and to appreciate him does not necessarily mean to agree with him at all times. However, fully understanding those with whom we are at variance will, ordinarily, prevent us from arriving at hasty and unfair conclusions.

Johann Walther was a pioneer in the real sense of the word. As a pioneer he took steps which we in our day would not take. As a pioneer he did things in a manner different from the practices of our day. As a pioneer he resorted to policies, tactics, and means other than those of a more advanced stage of development.

Walther lived and functioned at a time and under conditions which nurtured an outlook on life quite different from ours today. This was partly due to the fact that the Protestants took the abuses which had crept into the Roman Catholic Church very seriously. Roman Catholicism leans heavily on tradition and the words of the church fathers; Lutheranism regards the Holy

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Scriptures as the only norm and rule of life. The ceremonies of the Church of Rome made its religion largely an external matter of form. Consequently many Protestants, notably the followers of Calvin and Zwingli, looked upon all ceremonialism with strong feelings of distrust. The Church of Rome had built gorgeous churches and cathedrals, in many cases virtually taking the clothes off people's backs in order to do so. As a result, the early Protestants, including Martin Luther, looked with disdain on those wonderful edifices at which the world marvels, and advocated the erection of more humble houses of worship. Certain Roman Catholic artists had produced works of art which were extravagant, superficial, and sentimental. Men like Albrecht Durer, therefore, insisted on realistic simplicity coupled with warmth and depth. Roman Catholic music had become involved and unintelligible, so that worshipers were not able to understand and follow its texts when sung by choirs.[21] Luther therefore put music on the lips of all worshipers, and Lutheran composers, convinced that the text was the main thing, wrote simply and intelligibly, very often using a well-known chorale as *cantus firmus* in order that the people might hear a familiar strain in the choral music of the Church. In other words, the doctrine of the universal priesthood was at work and functioned among the followers of Martin Luther, Johann Walther, and others.

When Johann Walther began his career as a composer of church music, he approached his work soberly and wisely. The mere fact that the compositions which he wrote later in life were not radically different from the compositions which he wrote when less than thirty years of age may point to a rather stagnant condition, but it may also indicate an early stage of development and maturity which were well worth preserving and maintaining throughout life.

Most great composers[22] meliorated as they grew older; but we also know that Brahms, Grieg, Schubert, and others were just as good in their early days as in subsequent periods of their lives. Walther was not a great composer,[23] but he was a musician whose maturity manifested itself even at an early period of his life, and whose sense of judgment was highly developed early in his career.

One of the policies Walther adopted as early as the year 1524 and retained throughout his life was the policy of making his music so objective that the text would inevitably speak for itself without receiving any interpretative assistance from the music. This policy was not new; in fact, it is the policy which had been applied for centuries and is very conspicuous in Gregorian music. By following this principle, Walther kept out of his compositions an element which has found its way into music ever since the days of Orlando di Lasso. It is accepted quite universally today that not only the text should speak for the text, but that also the music should speak for (interpret) and help establish the same. Walther was not alone in his day in taking this attitude. His counterpart in Southern Germany, Sixt Dietrich, many of whose compositions Georg Rhau published in his famous collections of choir music, approached his task of composing sacred music with the same underlying philosophy. Ludwig Senfl, Benedict Ducis, Matthaeus Le Maistre, and others of that period likewise followed the same policy, though perhaps not as consistently as did Walther and Dietrich. One must bear this in mind if one wishes to understand the music of these composers. Their compositions present the Word of God. This Word is a power without the help of any human agency and hence needs no further interpretation. Bearing

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this in mind, they made no attempt to interpret the Word. Even in our own day the proponents of Gregorian music offer as one of their strongest arguments for the adoption of Gregorian music the fact that the music steps into the background, thus permitting the text to speak for itself. It is believed today that the music of Bach, Handel, Buxtehude, and other 18th century composers is not to be interpreted like the music of the Romantic composers of the 19th century, but is to be performed in a more straightforward and direct manner, devoid of the saccharine finesse which may well be applied while performing a nocturne by John Field. Archibald Davison says: "Sequences of any kind are questionable in sacred music, because they tend to rivet attention on the music. . . . In general it may be said that diminished and, to a less extent, augmented intervals should be avoided in church composition, because they figure so prominently in 'expressive' music. It is also true that such intervals, because they imply resolution, tend to focus attention on the course pursued by the melody, thereby making the musical interest paramount." [24]

Walther's policy, therefore, is not an idiosyncrasy which stands alone in the history of church music. It is, however, a policy which contributed much toward relegating his compositions to oblivion. It is very doubtful whether Luther approved of Walther's policy wholeheartedly. In fact, his fondness for the music of Josquin Després, also his silence concerning the compositions (not the musicianship) of Walther would incline one to believe that Luther approved more readily of a more interesting and more vital type of music. It will be recalled that when Luther called upon Walther in 1524 and asked him for his assistance, he asked him to help chiefly in the writing of liturgical music, which is not an interpretative but rather a recitative type of church music. For his *Deutsche Messe*, written at this time, Luther wrote the *accentus*, or the part of the officiating pastor; Walther wrote the *concentus*, i.e., the responses of the choir and congregation. It is interesting to note that Luther was not able to resist the temptation of interpreting while writing liturgical music (chants). This becomes apparent when we study his setting of the Words of Institution. In setting these words to music, Luther was not able to lean on a Gregorian setting, since in the Mass of the Roman Catholic Church the officiating clergyman whispers these words and does not chant them. In Luther's setting the words *bread* and *wine* are treated alike; this was perhaps, done in order to emphasize that the distribution of the one was just as important as the distribution of the other. Luther opened the entire setting with high notes in order to call attention to what was being chanted. The words *you* in "for you" (*fuere euch*) and *Me* in "remembrance of Me" (*zu meinem Gedächtnis*) are duly accented. Note also the emphasis put on the word *is* (*ist*) in "this is My body" (*das ist mein Leib*) and in "this cup is the New Testament in My blood" (*dieser Kelch ist das Neue Testament in meinem Blut*), accented for the purpose of testifying to the real presence of Christ in the sacramental elements. Hans Preuss remarks concerning Luther's treatment of these words: "In this eucharistic music Luther's artistry ascends to its greatest heights and shows how true piety can be artistically creative. Here resounds in human ears for the first time what has resounded throughout all later Lutheranism, namely, that deeply subjective, loving and happy eucharistic piety which rested on a purely objective foundation; through Bach this was finally brought to an expression so lofty and so high that it surpassed all human understanding. (Cf. the treatment of the Words of Institution in Bach's *Passion According to St. Matthew*; the cantata *Soul, Adorn Thyself with Gladness*; the chorale prelude to this hymn; the cantata *Wake, Awake*.) [25] Luther, therefore, did not attempt to write even

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liturgical music in a purely objective manner, but made it a point to interpret. Walther would hardly have done that.

Walther adopted the custom of making the *cantus firmus* the pivot of his compositions. He was followed in this by many eminent composers of his own and of following generations. The term *cantus firmus* was used already in pre-Reformation days, where it invariably referred to Gregorian music. This name had been given to Gregorian music because it was the official music of the Roman Catholic Church, a type of music which stood firm and could not be replaced. Gregorian music was often coupled with polyphonic music. Since the various notes of the Gregorian music used in this way were of equal value and not of varying values, as in the counterpoint, the *cantus firmus* was often called *cantus planus*, from which we have *plane chant*, which spelling some prefer to *plain chant*. While Gregorian music is used as the *cantus firmus* in compositions written for the Roman Mass, the chorale, as has already been pointed out, is used as the *cantus firmus* in Lutheran church music. This type of music, whether choral or instrumental, might properly be called typical Lutheran church music, and distinguishes Lutheran music from all other types of church music. The custom of using a chorale as the *cantus firmus* was established in Lutheran circles by Johann Walther, and represents a very important point of contact between the father of Lutheran church music and such composers as Buxtehude, J. S. Bach, and, in fact, practically all Lutheran composers of the 16th, 17th, and 18th centuries.

Walther adopted the prevailing custom of his day and assigned the *cantus firmus* to the tenors (name derived from "*teneo*"—*to hold*). In his *Geistliche Lieder* of 1524 we find only two instances in which Walther assigned the *cantus firmus* not to the tenors, but to the sopranos. In the edition published in 1551, however, the *cantus firmus* is transferred to the upper voice no less than fifteen times. This proves that Walther did not hesitate to change one of his policies when he realized that the change would effect an improvement. Yet, as a rule, composers of that period assigned the *cantus firmus* to the tenors. While the tenors sang the *cantus firmus* (chorale), the other voices sang a vowel sound, not words. To us this may seem rather primitive, though it is done in the performance of certain modern compositions of our day and is not very much different from the humming of certain parts in accompaniments while a solo voice sings the melody. Arnold Schering[26] and other noted musicologists of our day are of the opinion that only the *cantus firmus* of these compositions was sung; the other parts were played either at the organ or by various instrumentalists.

Luther evidently enjoyed the singing of compositions written after the manner of Johann Walther, as may be seen from the following words taken from the preface he wrote to Georg Rhau's *Symphoniae Iucundae atque adeo Breves Quattuor Vocum, ab Optimis Quibusque Musicis Compositae*: "One marvels at God's great and perfect wisdom when one listens to simple and genuine music which has been carefully arranged and artistically written. But even then we see God's wisdom only in part in such music, for we cannot fathom His wisdom perfectly and entirely. When hearing music of this nature, we marvel that a simple melody, called the 'tenor' by the musicians, is sung, while three, four, or five other voices sing their own individual parts. They seem to dance and play around the tenor with much jubilation, yes, they

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seem to spring and dance like the spirits of heaven. Those, therefore, who understand such music even only a little, and are moved by it, often marvel at it and are of the opinion that there is no greater enjoyment for man in this world than hearing music which has been made ornate and beautiful by its many voice parts. Any person who has no desire and no love for such music, and who is not moved by the same, him must I call an uncouth blockhead, who deserves not lovely music, but rather the wild uproarious braying of asses or the whining and grunting of dogs and swine." [27] The following rather crude verse, published in the *Stralsunder Tenor-Stimmheft* of 1585, is rather interesting.

"Ich Tenor, der Stimmen Frau,
Mein Herr, der Bass, ist mir getrau,
Ich habe geboren den Diskant,

Meine Magt, der Alt, lauft mir zuhand,
Bisweilen mich man eine Muetter nennt,
Der Stimmen mich das Fundament,
Weil alle Stimmen auf mich allein
Geriehtet und gleich fundieret sein."

"I, the Tenor, the spouse of voices be,
The Bass, my lord, is wedded to me;
To the Soprano I gave birth

And Alto is my maid of worth.
Some put me forth as a mother in art,
Of all voices the basic part;
Dependence on me is manifest,
All competences upon me rest."

Translated by Paul T. Buszin

Walther's chorale compositions may be divided into two distinct groups, one quite different from the other. As a type of the first group, Walther's setting of "*Nun komm, der Heiden Heiland*" may be considered at this time. In this composition we note from the outset the independence of the outer voices. These open the composition with imitation, which, however, is not carried out far and consistently enough to establish any definite form. Walther often uses imitation thus at the beginning of his compositions. The *cantus firmus*, of course, is the pivot of the entire composition; everything is built around it. However, it is assigned to the altos and the tenors in the form of a two-voice canon. The purpose of this is, of course, to give to the *cantus firmus* more prominence and greater strength and character. After the *cantus firmus* has once made its entry, the outer voices progress with perfect freedom, making no attempt whatsoever to lend support to the *cantus firmus*. In the twenty-second measure a new procedure sets in: the *cantus firmus* becomes melismatic and the outer voices begin to imitate the *cantus firmus*. The contrast between the outer voices and the descant is lifted thereby and the voices thus begin to co-ordinate. This was not often done by Walther, but we see here the influence of such composers

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as Finck, Isaac, and Hofhaimer, all members of the Renaissance school of composers. We notice likewise the influence of the Netherland school, which insisted on such coordination and which also made frequent use of imitation in its compositions for the purpose of establishing unity. On the other hand, there is apparent also a foreshadowing of that particular type of counterpoint which was later developed by such German contrapuntists as J. S. Bach of the 18th century and Max Reger of the 19th and 20th centuries. The characteristic we refer to is that constant flow which we find, for example, in Bach's large G minor and A minor fugues. We find in these no interruptions or breaks caused by cadences, cadenzas, or other elements frequently found in music. So also in these compositions of Walther. We find in them a dearth of rests, the outer voices seem to flow on indefinitely without halting, except at the very close, and the *cantus firmus* is melismatized for the purpose of adding to the continuity and flow of composition. Also the baritone seems to wander on aimlessly, a typical *vagans* or wanderer; the baritone thus avoids the danger of introducing elements of harmony which would, as a matter of course, interfere with the desired flow. The melismatic character of the *cantus firmus* often makes one forgetful of its existence. Only the most important notes of the *cantus firmus* are retained and the theme of the composition is thus lost to the average human ear, just as at times in some of the fugues of Bach.

Compositions of this type were written by Johann Walther already before 1524. About half of the compositions in his *Geistliches Gesangbuechlein* of 1524 are of this type, though in no more than four the *cantus firmus* is doubled and sung canonically, and in only two compositions do we find the *cantus firmus* in the upper voice. In eighteen compositions the chorale is presented in its simple original form, while in the remaining twenty-two chorale motets of the collection the chorale melody appears in a melismatically altered form.

The second type of chorale composition written by Johann Walter is quite different from the first. This type is exemplified in his arrangement of the chorale "*Aus tiefer Noth.*" Here, too, Walther adopted a style which had been developed already by others, notably by Isaac, Stoltzer, Finck, and Hofhaimer. The *cantus firmus* is very plain and to the point, totally devoid of melismatic figuration or other ornamental effects. The tenors carry the *cantus firmus* and in the entire composition the *cantus firmus* is the pivot. In fact, one gains the impression that in this type of composition the *cantus firmus* draws the other voice parts to itself with centripetal force. The outer voices are not free and do not move about with perfect abandon; the entire composition is not only homophonic, but also homorhythmical. The compositions belonging to this group or type are much more simple and hence also more popular than the compositions belonging to the first group. Since the outer voices are directly under the influence of the *cantus firmus*, they naturally help support the *cantus firmus*. They have not the element of flow, and cadences occur regularly at the end of each phrase. The part sung as descant at times manifests melodic features which show the influence of the Renaissance composers, but on the whole one feels that all voices help support the tenors. This type of composition was developed also by Josquin Després and others, who, however, did not use a *cantus firmus*. Toward the end of the 15th century, music had become so involved in the simultaneous use of a number of texts set simultaneously to a complex type of counterpoint that the singers' words were practically unintelligible. Certain composers reacted against this type of choral music and introduced a type

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which was quite homophonic and more simple. Men like Morales, Palestrina, and Vittoria made frequent use of this simple style, as may be seen in Vittoria's setting of *The Reproaches (Improperia)* and in many of Palestrina's compositions. In order to have variety in their compositions, composers like Palestrina[28] would often have a simple homophonic section follow the complex polyphony of another section. Walther does not resort to this practice, and it is rather difficult to determine to what extent he was influenced by such composers as Morales and Després if he was influenced by them at all.

Walther's custom of assigning the *cantus firmus* to the tenors was followed quite generally until Lukas Osiander (1534–1604), a theologian, induced the Lutheran composers to assign the *cantus firmus* to the sopranos, as had been done by Goudimel and Bourgeois of the Reformed school. In 1586 Osiander published his *50 geistliche Lieder und Psalmen* in Nuremburg. These were written in four-part harmony and arranged homorhythmically. Osiander said in the preface to his collection: "I know very well that composers usually assign the chorale to the tenors. However, when one does that, the chorale is not recognizable among the other voices; for the common man does not understand or know which hymn or psalm it is which is being sung and hence cannot sing along. For that reason I have assigned the chorale to the descanters, that it may be recognized, and that every layman may be able to sing along." [29]

Walther wrote a number of motets in which he used no *cantus firmus*, no chorale.[30] The styles used in these vary, though they are, on the whole, more homophonic than polyphonic. His motet *Wach auf, wach auf* is indeed so invigorating and refreshing that one forgets quite easily the archaic qualities of Walther's style.

During the Reformation period two Passions were written which enjoyed great popularity in Germany for a period of over two hundred years. Both were written by Johann Walther; one was based on the account of Christ's passion as recorded by the Evangelist St. Matthew, the other on that by St. John. Both are believed to have been written between the years 1525 and 1530, and some are of the opinion that Luther assisted Walther in writing them. In both the German language is employed throughout. Statistics show that a Czech translation of Walther's *Passion According to St. John* was used in the city of Zittau as late as the year 1816. Walther's *St. Matthew Passion* was used in the *Thomaskirche* in Leipzig until J. S. Bach replaced it with his own *Passion According to St. Matthew* in the year 1729. The change made by Bach almost caused a furore in Leipzig, not only because Bach's *Passion* was radically different from Walther's, which was a chant or recitative Passion, but also because the people were disinclined to change established customs, practices, and usages and adopt the oratorio Passion, which had been introduced by Johann Sebastiani in 1672, and which had not a few points in common with the operas of Monteverdi and others.

Walther's Passions served as models for many Passions written after his day by Lutheran composers. Luther had always insisted that music and text must go hand in hand. He insisted that one should not use a German text with music that had been written specifically for a Latin text, even if the German text was a translation of the Latin. Walther bore this in mind when he wrote his Passions. He first considered his German texts, studied their structure, then set them to music.

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Walther used the Passion tone which had already been used by the Church long before his day, but modified it so that it could be adapted to his settings of the Passion. He did not use the Gospel tone, which had likewise been used before his day. When composing the music for the Passion account of a certain Evangelist, Walther retained the exact words of Scripture just as he found them in Luther's German translation of the Bible; he did not borrow from other Evangelists or from other books of the Bible. Although later composers followed him in this practice, certain changes were introduced in Walther's Passions by such editors as Stephani (1570), Keuchenthal (1573), Selnecker (1587), Ludecus (1589), and others. The changes introduced by these men were the addition of the *exordium* at the beginning of the Passion and the addition of the *conclusio*, or, as it was also called, the *gratiarum actio* ("the giving of thanks") at the close. The *exordium* consisted of the words: "*Das Leiden unsres Herrn Jesu Christi, wie uns beschreibt*" ("The Passion of our Lord Jesus Christ, as it is recorded by—"). Sometimes composers would use the words: "*Hoeret das Leiden—*" ("Hear the suffering—") or "*Erhebet eure Herzen zu Gott und hoere—*" ("Lift up your voices unto God and hear—"). The concluding *gratiarum actio* consisted of the words: "*Dank sei unsrem Herrn Jesu Christo, der uns erloeset hat durch sein Leiden von der Hoelle*" ("We give thanks unto our Lord Jesus Christ, who through His suffering has redeemed us from hell"). The Passion account proper began with Matthew 26:1 and closed, usually, with the burial (Matth. 27:66), more rarely, however, with Jesus' "yielding up the ghost" (Matth. 27:50). This form was used until the 18th century, although Passions of the 19th century are extant which used the older form. Jakob Meiland (c. 1570), Thomas Mancinus (c. 1610), Melchior Vulpius (1613), Otto S. Harnisch (1621), and Heinrich Grimm (1629) wrote Passions in which they followed quite strictly the patterns of Johann Walther; these composers omitted the *exordium* and the *conclusio*. When Selnecker's Passions were presented in 1587, the chorale "*Aus tiefer Noth*"[31] was used to introduce his *Passion According to St. Matthew* on Palm Sunday, and the chorale "*Nun freuet euch, lieben Christen g'mein*"[32] was used to introduce his *Passion According to St. John* on Good Friday. But these chorales were part of the liturgical service and not, as some have thought, part of the Passions. Through such customs, however, composers learned to include chorales in their Passions.

Walther upheld tradition and wrote his St. Matthew Passion for Palm Sunday and his St. John Passion for Good Friday. When used in the main service of the day, the presentation of the Passion would take the place of the reading of the Gospel. At times the Passion would be sung in a matin service, usually, however, in the vesper service, immediately before the sermon.

As far as is known, Walther wrote no instrumental music. He likewise seems to have written no secular music. When he composed, he composed for his church, and since the organ was not as yet a fully recognized and widely used church instrument, it evidently never occurred to him to write music for the queen of instruments. As has already been stated, it is doubtful whether Walther wrote any hymn tunes. However, Walther is credited with the authorship of about ten hymn texts, of which several are definitely known to be his. The best known of these are the two chorales "*Der Braeut'gam wird bald rufen*" ("Soon will the Bridegroom Summon") and "*Herzlich tut mich erfreuen*" ("My Inmost Heart Rejoiceth"). The latter was really a parody on the folk song. "*Herzlich tut mich erfreuen die Liebe Sommerzeit.*"

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Both Walther and Luther asserted themselves quite strongly and severely against the vulgar and obscene songs of their day. Since much folk music sung at that time was vile and obscene, not a few extremists went so far as to regard all music as unworthy and sinful, especially when arranged for several voices and made artistic. Luther's words concerning this matter are well known. In his preface to Walther's *Geistliches Gesangbuechlein* of 1524 Luther said: "I am not of the opinion that through the Gospel all arts should be destroyed, as some heretics maintain; but I desire to see all arts, especially music, in the service of Him who has given them." [33]

Luther and Walther combated bad music with good music. They took secular music and made it sacred, thereby creating a type of religious verse which the Germans call *Kontrafakturen*, i.e., contrafacted or parodied hymns. To us this seems like a rather strange procedure, especially when a secular song is converted into chorale for the season of Lent, [34] but in the days of the Reformation very little distinction was made between sacred and secular music, between church life and folk life. The distinction did not really develop until the Council of Trent passed its momentous decisions with regard to music, insisting that sharp distinctions be made between sacred and secular music. The Bohemian Brethren had followed the same practice which was later adopted by Luther and Walther. In a letter to Elector Frederick III, they explain their actions as follows: "Among our hymn tunes are some which were originally associated with secular texts. Strangers and outsiders are often offended at this. But our musicians have adopted these after much deliberation, believing that the common people would grasp the truth much more quickly when it is associated with familiar tunes; for this reason we ought not to find fault with their good intentions." [35]

Luther and Walther were actually almost forced to convert secular texts into sacred verse. There existed at that time a scarcity of hymns for the people and for the Church. The Roman Catholic Church had not concerned itself about giving the people an opportunity to sing hymns in the celebration of Mass, and the hymns which were available were few in number. Practically all of these hymns were written in Latin, and a large percentage was saturated with distinctively Roman Catholic doctrines. Although Luther translated and purged many such hymns, their number was relatively small when one takes into consideration the large number of hymns which must be at the disposal of a singing Church. Luther and Walther were thus fairly forced to recast folk songs and convert them into hymns. Luther insisted that the hymns of the Church be popular (*volkstuemlich*) and folk-song-like in character, so he did not hesitate to convert folk songs into church hymns. It is to be noted, however, that not only Luther and Walther, but also others who were interested in providing the Church with hymns, were very careful in selecting only such texts and tunes as would fit well into a religious service. [36] Luther thus popularized the singing of hymns among his followers to such an extent that the Lutheran Church became known as the Singing Church.

By using folk-song melodies with sacred texts, some of which were parodies, Luther and Walther sought not only to put wholesome music into the hands of the people, but aimed thereby also to combat vulgar and undesirable music. Had they attempted to do this with a more artistic type of music, of which they themselves were very fond, they would, likely, have failed. By giving the common people simple music which was good, they hoped not only to lead them

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away from what was cheap, offensive, and vulgar, but also to lead them to that higher and more artistic type of music which the common people were as yet not able to enjoy or comprehend. Consequently, also, when Walther wrote his motets, he kept in mind that the common people were to hear them. He therefore often made them as simple as possible, using a chorale as *cantus firmus*; he knew that such use of familiar tunes would catch the ears of the laity and thus teach them to appreciate and follow music which was more involved than a simple folk song. One must not disregard the fact that Luther and Walther had pedagogical minds. They sought to teach and thus reform. When one considers the abundant use Bach made of the chorale in his cantatas, Passions, and organ music, one cannot help but realize that he had the same purpose in mind. In this respect, as well as in others, Bach trod the path of Johann Walther, the father of Lutheran Church music. Walther laid the foundation; Bach completed the structure.

When we examine Walther's music, we cannot help perceiving the distinctly religious flavor which he sought to put into it. To him religious music was important because it had a great message to proclaim and a sacred duty to perform. Luther at one time remarked that music is second in importance only because theology ranks first.[37] Walther went further and stated that music is a part of theology. In the preface to his *Lobgedicht*, Walther said: "Music, because of its character, and because of its own rich inheritance, belongs to sacred theology; yes, it is so entwined and so sealed up with theology that anyone who desires, studies, and learns theology, must also take up music with it, though he may not see, feel, or understand it. For that reason music is not an art which, as some believe, may be used only to entice carnal desires, pleasures, and frivolity, just as some people use all gifts of God for carnal and foolish purposes, but it is an art which has been given us for the purpose of praising and glorifying God's grace and mercy, that through it the spirit may be made cheerful in God and also that through it man's lazy and indolent flesh may be made happy and alert, ready and willing to praise and serve God." [38]

Walther's music is rarely sung because times change and we change with them. However, men like Walther should not be forgotten because they spoke a dialect or language seldom heard today. Walther built a foundation which still stands and upon which much of the greatest music of the world still stands. To have built such a foundation means to have built substantially and well, and though time and change may have obscured the builder and the very foundation itself, the foundation still serves its great purpose and retains its momentous significance. Michael Praetorius expressed a signal fact when he referred to Johann Walther as "the most important and most interesting founder of Lutheran music in the churches of Germany." [39]

Cited References and Notes

1 Johann Crueger (1598–1662) was an exception to this rule. J. S. Bach, on the other hand, is hardly to be counted among the great composers of hymn tunes, though those ascribed to him are creditable and good.

2 *Martin Luther, sein Leben and seine Schriften*. Julius Koestlin. Verlag von Alexander Duncker, Berlin, 1903, I, p. 10.

3 The chronicles of Kahla of the year 1575 report: "*Es hat zu einer solchen Stadt eine ziemliche wohlbestellte Schule, daraus auch etliche gelehrte Leute kommen, als aus der alten der*

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weltberuehmte Komponist Johann Walter." These chronicles are in the library of the University of Jena. Cf. p. 58, *Von der Schule zu Kahla*. Quoted by Wilibald Gurlitt, "Johannes Walter und die Musik der Reformationszeit," *Luther Jahrbuch*, Chr. Kaiser Verlag, Muenchen, 1933, p. 28.

4 One can hardly conceive of Luther disapproving of the use of melismatic chant by clergymen who possess the ability, the training, the voice, and the musicianship needed for the performance of florid music. Luther was a very sensible and practical person who took into serious account not only the ideals of the Church and the beauty of her arts, but also the limitations of the average

man. Luther has been unduly criticized by liturgical idealists who have permitted visionary idealism to supersede realistic sobriety.

5 For a more detailed discussion of Luther's setting of the *Verba*, cf. p. 100; also *Martin Luther der Kuenstler*. Hans Preuss. C. Bertelsmann Verlag, Guetersloh, 1931, pp. 107 and 108.

6 Thanks to Michael Praetorius, Walther's own report regarding this visit, its nature, aims, and accomplishments has been preserved for posterity. Cf. the Introductions to *Leiturgodia Sionia Latina*, Wolfenbuettel, 1612, and *Syntagma Musicum*, Wolfenbuettel, 1614, Vol. I, p. 449f.

7 The following words by Carlstadt show his attitude: "It would be better to give a small coin to a needy beggar than to give the noisy organists a thousand Gulden; for the house of God is not a house of clamor, but a house of love (*non clamoris, sed amoris*)." Cf. *De Cantu Gregoriano Disputatio*, pbl. by Hermann Barge, Andreas Bodenstein von Karlstadt, Vol. I, Leipzig, 1905, p. 491ff.

8 "*derselbige Walter auch zu wenig anderm Dienst geschickt.*" Quoted by Gurlitt, *op. cit.*, p. 38.

9 *An die Ratsherren aller Staedte deutschen Lands, dass sie christliche Schulen aufrichten und halten sollen.*

10 Cf. St. Louis edition of Luther's works, Vol. X, p. 478, 44.

11 *Table Talks*, Weimar edition, Vol. V, No. 6248.

12 Cf. Walther's *Lob und Preis der loeblichen Kunst Musica. Durch H. Johan Walter, der Cantorei zu Torgau Cantor*. In Ducal Library of Gotha.

13 Cf. *Encyclopaedie der evangelischen Kirchenmusik*. S. Kuemmerle. Druck und Verlag C. Bertelsmann, Guetersloh, 1894, Vol. IV, p. 47.

14 Quoted by Gurlitt, *op. cit.*, p. 47.

15 W. Sulzbach of Berlin, Germany, has published a short four-part motette based on the words: "*Non moriar sed vivam*" ("*I shall not die, but live*"), which was composed by Luther c. 1530. Edited by Albert Protz.

16 *Briefwechsel Luthers*. Enders und Kawerau, Leipzig, 1912, Vol. XIV, p. 322f.

17 Cf. *Die Registraturen der Kirchenvisitationen im ehemals saechsischen Kurkreise*, (*Geschichtsquellen der Provinz Sachsen*, Bd. 41), Karl Pallas, Halle, 1911, Teil 4, p. 19ff.

18 Cf. *Die Evangelische Kirchenmusik*. Friedr. Blume. *Akademische Verlagsgesellschaft. Athenaion*. Potsdam, 1931, pp. 74–75.

19 Minutes of the Torgau City Council. Quoted by Gurlitt, *op. cit.*, p. 73.

20 *Das christlich Kinderlied D. Martini Lutheri: Erhalt uns, Herr . . . mit etlichen schoenen christlichen Texten, lateinischen und deutschen Gesaengen gemehret.*

21 E.g., the otherwise excellent music of Josquin Després.

22 E.g., Bach and Beethoven.

23 I.e., he is hardly in a class with Schuetz, Buxtehude, Bach, and other gigantic figures in the

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- Lutheran music world. Arnold Schering remarks: "*Walthers Leistung kann nur der unterschätzen, der die Schwierigkeit eines ersten Unternehmens dieser Art erkennt und an seine Kompositionen den Massstab der späteren Vokalklassiker anlegt.*" *Handbuch der Musikgeschichte*, Guido Adler, chapter on *Evangelische Kirchenmusik* by Arnold Schering, Frankfurter Verlags-Anstalt, 1924, p. 389.
- 24 *Protestant Church Music in America*. Archibald Davison. E. C. Schirmer, Boston, 1933, p. 107 and 116.
- 25 Hans Preuss, *op. cit.*, p. 108.
- 26 Schering, *op. cit.*, p. 389. Cf. also the example in Schering's *Geschichte der Musik in Beispielen*, Breitkopf & Haertel, Leipzig, 1931, No. 80, p. 76.
- 27 Weimar edition of Luther's Works, Vol. 50, p. 364ff.
- 28 Cf. e.g., the *Credo* of the Marcellus Mass.
- 29 Cf. Grove's *Dictionary of Music and Musicians*, ed. by J. A. Fuller Maitland, Theo. Presser, Philadelphia, 1926, Vol. III, p. 571, "Osiander."
- 30 Matthew Lundquist has included one, "*Arise, Arise, This Day Rejoice*" (*Wach auf, wach auf*) in his collection *Later Renaissance Motets, 1524–1580, Musica Sacra Series*, Vol. I, publ. by Hall & McCreary, Chicago, 1937, pp. 5–7. In this same collection may be found also Walther's "*O God, In Thy True Word*," in which the *cantus firmus* is assigned to the tenors. This composition definitely belongs to the first class of chorale compositions, discussed on pp. 103, 104.
- 31 "*From Depths of Woe I Cry to Thee*," *Lutheran Hymnal*, Concordia Publishing House, St. Louis, 1941, No. 329.
- 32 "*Dear Christians, One and All, Rejoice*," *Lutheran Hymnal*, No. 387.
- 33 St. Louis edition of Luther's Work, Vol. X, 1422ff. Erlangen ed., Vol. 56, p. 296f.
- 34 E.g., "*Innsbruck, ich muss dich lassen*" (Hassler) (*Innsbruck, I Must Betake Me*) was converted into "*O Welt, ich muss dich lassen*" (*O World, I Must Betake Me*).
- 35 Cf. Blume, *op. cit.*, p. 12.
- 36 Some may deny the truthfulness of this statement and point to the fact that the tune of "*O Haupt voll Blut und Wunden*" was at first associated with a passionate love song. However, scholars today are of the opinion that this love song was no longer used at the time its tune was adopted for church use. It did not, therefore, suggest an element which was extraneous to the spirit of worship, as is the case with the tune *Finlandia* in our own day.
- 37 "*Post theologiam esse nullam artem, quae musicae possit aequari.*" Stated in letter addressed to Ludwig Senfl on October 4, 1530. Cf. Erlangen edition of Luther's works, 8, 276ff.
- 38 *Lob und Preis der loeblichen Kunst Musica. Durch. H. Johann Walther, der Cantorei zu Torgau Cantor*. Tract in Ducal Library in Gotha. Quoted by Gurlitt, *op. cit.*, p. 93.
- 39 "*In Germaniae Ecclesiis gravissimus et suavissimus Lutheranae Citharae conditor.*" *Syntagma Musicum*, Wolfenbuettel, 1614. Vol. I, p. 15.
-

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Problems in Church Organ Construction

Paul Bunjes

In order to make some contribution toward a clearer approach as to what constitutes an adequate instrument for the Lutheran Church, we have cut through the many incidental problems connected with the construction of such a facility and wish to confine our remarks rather closely to the center of the problem of laying out an organ for the average church, as required in the majority of our parishes. This center, we maintain, lies in careful and systematic stop-apportionment based upon correct acoustical and physical principles in their relation to the church building into which the instrument is to be placed, and upon the needs the organ may be intended to fulfill. Unless these two cardinal principles are observed, the organ may, already in the blueprinting stage, be expected to result in a disappointing failure. There has been far too much apparently aimless planning with respect to the tonal forces of organs installed in our churches, especially in recent decades, so that it is paramount for us to clarify our thinking in this regard by setting out a few guideposts not only to help prevent the further erection of such totally inadequate and ineffective equipment as we have been forced to inspect or play these many years, but also to encourage the creation of such instruments upon which the musical heritage of our church can find adequate and vital expression, and the chorale can be carried forward to incite the congregation to joyful and hearty participation.

It is our candid opinion that the hymnody and organ literature of the seventeenth and eighteenth centuries, which is the fountainhead of our Lutheran musical heritage, cannot be effectively presented upon the average Lutheran church organ of today, inasmuch as the large majority of these instruments are predicated upon an entirely different philosophy of tonal ensemble, if ensemble they possess at all, than prevailed in the days of Buxtehude, Pachelbel, Walther, Boehm, Fischer, and the Bachs, and for which this music was directly conceived. Whenever we have had the doubtful pleasure of hearing this classical literature performed by our organists upon such inadequate instruments in their churches, we have been secretly forced to admit that its renaissance would meet with but little or halfhearted success, and that its quality, worth, and musical message would have to be talked into our people rather than played into them. On the other hand, to hear this same literature performed upon instruments which, in their tonal structure, display the principles of classical tonal design at least to some degree, is to welcome its rebirth enthusiastically. This awakened interest and ready reception, we have observed, does not spring merely from the soul of the organist imbued with a patriotic fervor or an acute antiquarian interest, but from the present-day musician and layman alike.

Here, then, lies one of the keys to the reopening of our Church's musical storehouse: let us place instruments into our houses of worship which, in their tonal layouts, exemplify the principles of classical design. Then we shall not lack organists to take hold and fill our churches with the richness of these contrapuntal creations and the hearts of our worshipers with the same glowing joy and zeal that breathed from the souls of our forefathers.

We shall herewith attempt to lay before you as well as this can be accomplished in such a brief presentation, a few of the important principles of classical design and tonal ensemble, and show

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how these can systematically be applied to present-day stop-apportionment in organs destined for our churches. We pose three problems for our consideration:

1. The problem of harmonic corroboration with respect to laying out the Prinzipal[1] chorus.
2. The problem of the reed chorus.
3. The problem of flutework and mutations.

The Problem of Harmonic Corroboration with Respect to Laying Out the Prinzipal Chorus

The principle of harmonic corroboration is peculiar to the tonal structure of the pipe organ. Although based upon sound physical and acoustical phenomena, its application in an artificial way to strengthen and enlarge the richness of organ tone has, over the centuries, been arrived at largely by experience.

The Harmonic Series of Natural Sounds

The physical basis for this practice lies in the theory of the harmonic series of natural sounds. Simply stated, this theory proposes that the *timbre*, i.e., the quality or degree of richness of any given musical tone is controlled by the component harmonics of that tone. Accordingly, the very rich tone, as produced by stringed-and-bowed instruments, is the result of a rather complete and significant structure of harmonic partials (overtones) present in the tone in a natural way. Conversely, the rather dull and uninteresting musical tone produced by the usual covered flute-stop in the pipe organ derives its quality from an incomplete and somewhat impoverished structure of its natural harmonic partials. Between these two extremes, of course, lie infinite variations.

In most instruments, such as those of the orchestra, the tones produced by them are entities, i.e., they possess, by virtue of their structure and method of tone production, a *timbre* considered sufficiently rich in its own natural harmonics, for the type of tone desired to require no artificial strengthening in the upper partials. In the pipes comprising a stop in the organ, and especially so in pipes of the Prinzipal class, however, experience has taught that a given single rank of pipes does not and apparently cannot be constructed to possess a sufficiently rich *timbre* or a significant enough harmonic structure to render such a stop an entity in the sense that by itself alone it is adequate to fulfill and satisfy the purposes for which it is intended, namely, to supply a full tone of the richness and sonority required in a church building and necessary to lead a congregation well in singing, or to perform the instrumental compositions of the masters. To correct this inherent weakness in organ pipes, particularly in those of the Prinzipal class, master builders and voicers for centuries sought and variously succeeded to improve the full tone of the organ by strengthening the harmonic structure of the tone in an artificial way according to the sound physical laws of the theory of the harmonic series.

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According to this theory it is held that any given tone sounds the pitch of its fundamental component or prime partial, and its *timbre* is controlled by the presence, in varying degrees of strength, of its upper partials. In a graphic way, the harmonic series can be visualized thus:

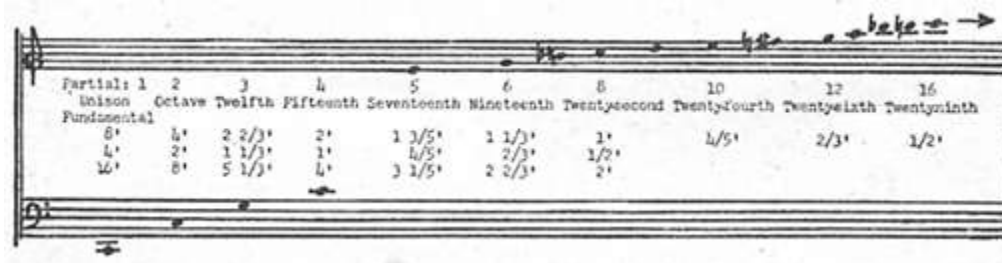


Fig. 1. The harmonic series based upon Great C, which will be the pitch actually sounded.

The Principle of Numerical Preponderance

The partials indicated in Figure 1 could be extended far beyond the upper limit here set, as shown by the arrow, but for our purposes the range adopted will suffice in the application of the principles of the harmonic series to the enrichment of a Prinzipal chorus. Four octaves are shown, in the lower two of which the partials are fairly distant from each other, while in the upper octaves they become increasingly more adjacent. If the pitches of the upper partials[2] and their intervallic relationships with the prime tone are observed, it will be noticed that the unison pitch (C) occurs four times; the fifth (G), three times; the third (E), twice; the seventh (a theoretical pitch between B-flat and B-natural), twice; and the fourth (a theoretical pitch between F-sharp and F-natural), the second (D), and the sixth (A), once. By the frequency of their occurrence we can readily determine which partials can be successfully employed in the artificial enrichment of the *timbre*. As a general rule, a given Prinzipal chorus, thoroughly enriched, ought to contain in its appointment of supporting harmonic stops more unisons than fifths, more fifths than thirds, and so on. In actual practice it has been found that unisons and fifths lend considerable, if not sufficient, richness to the Prinzipal chorus of the average church organ, and the introduction of thirds and sevenths (and, rarely, seconds) has been deemed advisable only on large and comprehensive instruments. This observation of the frequency of partials in a given series has led us to designate this phenomenon as the principle of numerical preponderance.

*The Artificial Corroboration of Partial*s

When these upper partials are to be corroborated artificially, it is of the greatest importance that the introduction of such stops be disposed in the natural order of things as shown in the foregoing sketch. Thus, a fifteenth, although a unison, ought not to be introduced before an octave, or a nineteenth before a twelfth. Also, bearing in mind the principle of the numerical preponderance of unisons over fifths, and fifths over thirds in the disposition of the upper partials, a twelfth ought not to appear before an octave and fifteenth, or a nineteenth before the group comprising the octave, twelfth, fifteenth, and twenty-second. Stated in another way, any

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fifth-sounding partial to be introduced ought to be accompanied by its next higher and next lower unison partial, and any third-sounding rank ought to be accompanied by its next higher and next lower unison and fifth-sounding partials.

E. F. Richter, the noted organ theoretician and professor at the Leipzig *Konservatorium der Musik*, in the last century, states this principle very pointedly:

. . . (Es) ist zu beachten, dass das Auftreten selbstaendiger Fuellstimmen stets von dem Vorhandensein der dazugehoerigen Oktaven abhaengt, insbesondere dass eine Quinte zur Deckung ausser dem Normalprinzipal stets der naechsthoeheren find naechsttieferen Oktave bedarf, dass ueberhaupt die Disposition und Anwendung der Fuellstimmen stets in der Ordnung der natuerlichen Obertoene erfolgen muss.[3]

The Effective Implementation of Artificial Corroboration

Limiting our discussion for the moment, in the interest of clarity, to a single stop of the 8'Prinzipal, voiced to as rich a tone as can be achieved, we find that all the partials indicated in Figure 1 are present in the individual tones in a natural way, albeit in too weak a sonority to lend sufficient richness to the tone. To improve the *timbre*, another stop which speaks the second partial as its prime tone is introduced. This single addition, designated as a 4'Octave, experience has shown, already enriches the *timbre* and sonority of the original voice to a marked degree, inasmuch as it not only strengthens the second partial artificially, but also doubles all the other partials above it in a natural way by its own harmonic content. The next addition, according to our principles, would be the incorporation of a pair of voices speaking as their prime tones the third and fourth partials of the original voice. These voices are designated as 2 2/3'Twelfth and 2'Fifteenth, since they speak the twelfth and fifteenth scale steps of the fundamental. An ensemble, even of these limited resources, will put the church organ into another class and give it that virility, color, and richness so ardently sought in the ensembles of church organs of the past and present.

The Completion of the Full Ensemble

At this point, then, our Prinzipal chorus would be constituted of the following ranks of pipes: 8'Prinzipal, 4'Octave, 2 2/3'Twelfth, and 2'Fifteenth. Such a disposition, in organ parlance, is generally spoken of as a "restricted ensemble." It is customary, in the best practice, to crown this nucleus with three or four sets of additional small pipes sounding the next higher partials (19th, 22d, 26th, 29th) in order to achieve what is known as a "full ensemble." These higher ranks are then usually disposed so as to be drawn by a single stop-knob, and are designated in a group as Mixture III ranks or IV ranks, as the case may be.

Such a chorus of Prinzipal pipes, disposed in the manner indicated, is, in our opinion, of the most essential value and paramount necessity in establishing the core of a truly noble and musically satisfying church organ, particularly so in our Lutheran churches.

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Expansion of the Full Ensemble

Inasmuch as church organs are composed of two or three divisions, dictated largely by the number of keyboards, it is necessary to lay some type of Prinzipal chorus on at least two, and, possibly, three manuals. The first, or primary, chorus appears on the Great, and, in the best tradition, invariably as a chorus based upon an 8' harmonic series. Such a series would comprise (for example): 8' Prinzipal, 4' Octave, 2 2/3' Twelfth, 2' Fifteenth, and III rank Mixture. This disposition would indicate that the fundamental pitch of that division, as dictated by its Prinzipal voices, would be one of 8' designation, or the natural pitch of human voices. All the partials introduced as supporting harmonic corroborating stops would not alter this pitch level, but strengthen it, enrich its *timbre*, and enlarge its sonority.

Criticism of Recent Practice

To duplicate this chorus upon another manual, such as the Swell or Choir, would, according to the practice of the classical builders, prove a redundancy both costly and undesirable; costly, in that the price of the organ, already in its salient ensembles, would be doubled, and undesirable, in that any effective and necessary contrast between two divisions would be effectively negated. The method adopted by most American builders in the past to prevent such a redundancy in the average church organ has been to scatter a few sets of Prinzipal pipes, usually of 8' pitch, on the other keyboards with very little regard for their function other than an apparently instinctive feeling that some Prinzipal tone must be provided in the subsidiary divisions. Usually the cause for such haphazard, unsystematic, and wasteful practice lies with the purchaser in exercising a false, restrictive economy, and in urging upon the builder certain views with respect to the disposition of the tonal forces, based upon little less than the personal whims of one or the other committee member entrusted with the negotiation of a contract. Again it may be the fault of prejudicial economy exercised by the salesman of the firm, who, in the nature of circumstances incident to the negotiation of a contract in American commercial practice, has far too heavy a hand in specifying the tonal resources and their disposition than should be tolerated, and whose primary concern is to effect a sale regardless of the damage that may ensue to the artistic entity of the proposed instrument.

We feel that no single rank of pipes ought to be haphazardly introduced into any instrument to be placed into a church, and that no voice ought to be specified on any stop-list unless a clear understanding of its function as an individual voice, as a complement to other voices, and as an ensemble voice has been achieved. Unless this principle is rigidly observed, serious mistakes are bound to be made, and their effect upon the total instrument will be cause for long regret.

The Petite Ensemble of Prinzipal Pipes

In order effectively to present our arguments for the erection of a "petite ensemble" of Prinzipal voices upon a subsidiary manual, it will be necessary to look briefly into the effective functioning of the various divisions of an organ as concerns their chief ensembles, even though

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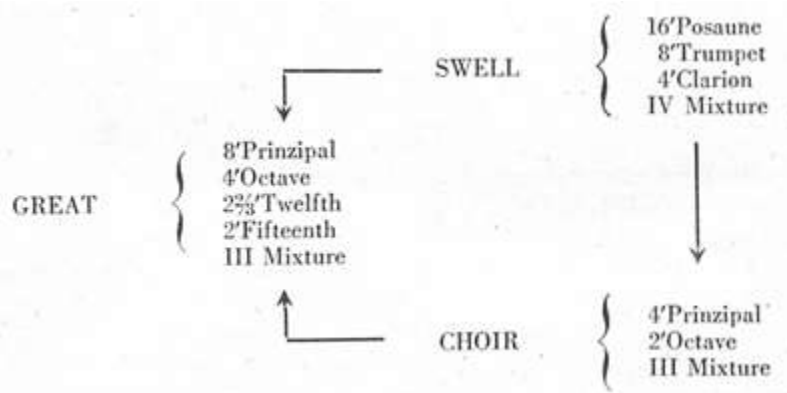
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this may presuppose a certain knowledge of ensemble function not yet discussed in our deliberations.

If we agree that the Great is the home of the Prinzipal chorus based upon an 8' harmonic series, and the Swell the home of the reed chorus, then it would appear that a petite ensemble of Prinzipal voices would logically fall to the Choir. Furthermore, since it would be redundant to duplicate the Great chorus, or to erect a similar one upon the same 8' basis, we hold, from an inspection of the best works of the classical builders, and from a conviction that the true function of the Choir division demands it, that a petite ensemble of Prinzipal pipes should be erected in this division and based upon a 4' harmonic series.

The Prinzipal Ensembles in Combination

While the Great would contain the Prinzipal ensemble voices of the 8' series as 8'Prinzpal, 4'Octave, 2²/₃Twelfth, 2'Fifteenth, and III rank Mixture, the Choir would show a Prinzipal family on a 4' series as 4'Prinzpal, 2'Octave, and II or III rank Mixture. It is in this sense that we choose to call this layout a petite ensemble, namely, that it imitates the Great, but in pipes of half the size and twice the respective frequencies of vibration. How such a disposition will effect a judicious economy in expending funds is at once apparent from the accompanying outline:



Here we have a basic ensemble in each division, thoroughly contrasting and fully complementary by conventional methods of coupling. We can have Swell to Great at unison, octave, and suboctave; Choir to Great in the same relation; and Swell to Choir. Each division has its own distinctive ensemble, well able to stand alone. There are no voices either of Prinzipals or reeds haphazardly disposed. In actual use, seven full ensembles are available by unison coupling alone:

1. The Great ensemble of Prinzipal voices, 8' series,
2. The Swell ensemble of reeds,
3. The Choir petite ensemble of Prinzipal voices, 4' series,
4. The Swell-Great ensemble of Prinzipals with reeds,
5. The Choir-Great ensemble of two complementary Prinzipal choruses of different series,

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6. The Swell-Choir ensemble of reeds with a petite Prinzipal chorus, and
7. The Swell-Choir-Great ensemble, or full organ.

Which other ensemble possibilities are available to the organist by octave and suboctave coupling can readily be surmised.

The Use of the Petite Ensemble

The Prinzipal chorus in the Choir will admirably serve the primary functions of this division when based upon a 4' series. Regardless of the ever-present arguments advanced by various writers on the subject, whether the Choir derives its name from its historical use as the organ for the choir, or its location as a *Rueckpositiv*, or "chair" organ, we maintain that since it will be used a great deal for the accompaniment of petite vocal ensembles or solo voices, it should contain as a primary feature of its tonal resources, a petite ensemble of Prinzipal pipes as we have proposed. Such an ensemble will give this division the necessary lightness and transparency so thoroughly admired in the orchestra when scored for vocal support, and conspicuously absent in the usual church organ. The presence of the necessary flutework at graver pitches, which must be incorporated into this division anyway, will prevent its sounding a full octave higher when used with voices.

Examples from Classical Times

A cursory inspection of the specifications of the classical builders will indicate a striving for these same results. We present herewith the stop-list of the *Brustwerk* of a three-manual instrument installed by Gottfried Silbermann in the *Frauenkirche zu Dresden*, 1736, and dedicated by Friedemann Bach, Nov. 16, 1736.[4]

Brustwerk
 8' Gedackt
 *4' Prinzipal
 4' Rohrfloete
 3' (sic) Nassat
 2' Gemshorn
 *2' Oktave
 *1 1/3' Quinte
 1' Siffloete
 *III Mixtur
 8' Schalmey

The same principles prevail in the stop-list of the *Brustwerk* of an organ in Freiburg, Saxony, designed by Johann Kuhnau and built by Gottfried Silbermann in 1714.[5]

Brustwerk
 8' Gedackt

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*4 Prinzipal
 4 Rohrfloete
 3' (sic) Nassat
 *2 Oktave
 1 1/5' (sic) Terce
 *1 1/3' Quint
 1 Siffloete
 * Mixtur

In two-manual instruments, the petite ensemble will, of course, be placed into the Swell, which is the practice generally observed by the classical builders. The organ in the *St. Georg zu Roetha* church, built by Gottfried Silbermann in 1721, illustrates this practice.[6]

Oberwerk
 8' Gedackt
 8' Quintaten
 *4 Prinzipal
 4 Rohrfloete
 3' (sic) Nassat
 *2 Oktave
 *1 1/2' (sic) Quinte
 1 3/5' Tertia
 1 Siffloete
 *III Mixtur

Upon the success of this instrument Richter comments as follows: "Der majestaetische, feierliche Klang dieser Orgel, an welcher sich seit ihrer Aufstellung wesentliche Reparaturen nicht noetig gemacht haben, ist ueberwaeltigend; sie wuerde jeder groesseren Domkirche zur Ehre und Zierde gereichen." [7]

Prinzival Voices in the Swell

To such a disposition of Prinzipal choruses upon the Great and Choir must then be added at least one or a pair of Prinzipal stops in the Swell. In this division a Prinzipal ensemble is not necessary, since the backbone of the Swell must be a chorus of reeds. In the Swell the Prinzipal voices serve in a secondary capacity, much in the manner of the flutes in the Great, namely, to fill out in respectively heavier quality of tone, the skeletal ensemble incident to the division; while the flutes in the Great must lend body and fullness to the Prinzipal ensemble, the Prinzipal work in the Swell must anchor the reed chorus.

Much misunderstanding is prevalent regarding the mixture work in the Swell. In the best tradition, the Swell mixture ought not to be considered as part of the Prinzipal work in the Swell, but rather as the completion of the reed chorus. The present-day method of writing stop-lists, together with the placement of the knobs or tongues in the console have been largely responsible

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for this lack of understanding. We feel that the Swell mixture ought to be written in directly after the reeds rather than before, as is now the general practice; so, instead of A, we should have B:

A
 8'Prinzipal
 8'Gedackt
 8'Salicional
 8'Voix Celeste
 4'Octave
 4'Rohrfloete
 III Mixture
 16'Posaune
 8'Trumpet
 8'Oboe
 4'Clarion

B
 8'Prinzipal
 8'Gedackt
 8'Salicional
 8'Voix Celeste
 4'Octave
 4'Rohrfloete
 16'Posaune
 8'Trumpet
 8'Oboe
 4'Clarion
 III Mixture

At A, the mixture work appears to be part of a Prinzipal ensemble, whereas at B, it clearly shows up as the corroboration of the reed work. The differentiation is important since mixtures intended to corroborate reedwork are compounded far differently from those which corroborate Prinzipal voices.

In view of these facts, we hold that the Swell does not require a full or restricted ensemble in Prinzipal pipes, but only a representation in the graver pitches, in order to lend body to the chorus of reeds, which is the Swell's distinctive and controlling ensemble.

The Prinzipal Ensemble of the Pedal

With the Prinzipal choruses properly disposed within the manual divisions in keeping with correct physical principles, adequate provision must be made in the pedal. This division has been a problem to organ builders of all centuries and has had, therefore, a most checkered career in its history. If we remember that a large pedal organ requires enormous space for its pipes and

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adequate speaking room for their mouths, besides entailing huge costs in its construction, it will not be difficult to see why practically all church organ pedal divisions are specified as small as possible, or smaller.

We should like to propose this guiding principle in the disposition of pedal organs: The pedal is both a dependent and an independent division. We come to this conclusion upon an inspection of the literature written for the organ. When the pedal serves as a harmonic reinforcement of the bass line, in the manner of the transposing Contrabassi of the orchestra when playing together with the Violoncelli, it may be considered a dependent division. In such cases the division may be quite restricted, requiring resort to the couplers. Even so, this comparison implies more than meets the eye. If the combination of 'Bassi and 'Celli is considered adequate for a good harmonic bass in the orchestra, the organ will require more than a 16'Prinzival and a unison coupler to meet this combination in *timbre* and clarity. The Prinzival voice, as was mentioned above, must be enriched by artificial harmonic corroboration to meet the richness of the bowed string in any ensemble function. Accordingly, even in this dependent function, an 8'Octave in the pedal would appear to be the barest essential, not as a representative of the Violoncello, but as the first, and positively most necessary, upper partial needed to strengthen the 16'Prinzival voice, serving then together with the 16'Prinzival as a pair of voices comparable in some degree to the Contrabass alone.

Such a dependent function of the pedal is required in all the hymn tunes and much, if not all, of the music of the lesser composers for the organ.

The music of the first rate composers, and practically all the composers of the classical age, as exemplified in our Lutheran heritage, requires the pedal to function in an independent manner. J. S. Bach was the first to state this principle in words as well as in his music. He says, on his title page of the *Orgelbuechlein*:

Orgelbuechlein, worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen Choral durchzufuehren, anbey auch sich im Pedalstudio zu habitiren, indem in solchen darinne belindlichen Chorale das Pedal gantz obligat tractiret wird.[8]

Bach here points out to anyone who may not notice it in the written music itself that the pedal part is composed as an obligatory, not a dependent, part. Upon inspection, the second chorale, "*Gott, durch deine Guete,*" already specifies that the pedal must be played and registered independently. The pedal part is in canon at a bar's distance with the soprano, and Bach specifies two claviers and pedal in the subtitle, indicating "Man. Princip. 8F" and "Ped. Tromp. 8F" at the entries of the canonic voices. In fact, wherever Bach wants two claviers and pedal, he requires a different color upon each of the manuals and a third ensemble upon the pedal clavier. Any of the classical compositions set out in trio style require this same independence. Many of the chorale preludes in the treasure house of the classical composers represented in our heritage call for an independent division, as witness the many splendid treatments of the chorale in the works of

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Buxtehude, Pachelbel, Buttstett, Krebs, Walther, and others. The literature, therefore, requires that the pedal function both as a dependent and independent division.

We hold, in view of these facts, that the pedal must be more adequately provisioned than has generally been the case, not, however, with a multiple representation in 16' pedal registers of various degrees of strength, but rather with a nuclear ensemble, in the manner described for the Great and Choir, of the 16' harmonic series. This ensemble may well be constituted of the following registers: 16'Prinzival, 8'Octave, 5 1/3'Twelfth, and 4'Fifteenth.[9] In the classical practice, a 16'Violone was substituted for a 16'Prinzival, and in almost all cases the 8'Octave appeared before the 16'Prinzival.

Indications in Classical Examples

A rather quick survey of the specifications of pedal organs as built by the classical masters of the eighteenth century reveals the following order of incorporation of pedal registers into their schemes:

1. 16'Subbass
- *2. 8'Octave
- *3. 16'Prinzival, or 16'Violone
- *4. 4'Octave
5. 16'Posaune
6. 8'Trumpet
- *7. Mixtures

Omitting items 1, 5, and 6 as representatives of other families of tone than Prinzival voices, we find the order of incorporation in fairly close agreement with the principle of artificial harmonic corroboration and numerical preponderance of upper partials as explained before, namely, that the 16'Prinzival and 8'Octave appear first, with the 4'Fifteenth next, and the 5 1/3'Twelfth last of all.

This layout assures from the very start a pedal ensemble of a 16' series in close harmony with the ensembles proposed for the Great and Choir.

Summary

The method of stop-apportionment in the Prinzival choruses of the organ, here discussed, is based upon sound acoustical and physical principles in their relation to the church building into which the organ may be placed, and upon the needs the organ may be expected to fulfill in the Lutheran practice. To review, we suggest a chorus of Prinzival voices in the Great based upon an 8' harmonic series, a petite Prinzival ensemble of a 4' series in the Choir, and a concomitant chorus in the pedal based upon a 16' series. Such a disposition, carried out carefully and systematically according to the principles and practices detailed above, assures us an adequate core of Prinzival voices in every division; a full ensemble thoroughly enriched, possessing

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marked color and "sheen" for the organ as a whole, and presenting the following additional advantages as necessary by-products:

1. Economy of cost—since no chorus is duplicated between divisions,
2. Economy of space—since the number of redundant 16' and 8' Prinzipal registers have been eliminated,
3. Variety in contrast—since each division has a distinctive ensemble predicated upon a different harmonic series,
4. Effective complementation—since each division does not duplicate its neighbors in Prinzipal ensembles, but completes it in a higher or lower series,
5. Effective coupling—since the Choir can be coupled to the Great at the sub-octave without lowering the fundamental pitch to 16' or unduly thickening the full sound; at the unison, thus complementing the enrichment of the full ensemble without merely duplicating it; and at the octave, thus further enlarging the harmonic content of the full sound, lending much brilliance and "Glanz," as the Germans are wont to call it, and
6. Equal division of function—since not any division will be overloaded in function to the detriment of its companions.

The Problem of the Reed Chorus

After the Prinzipal choruses have been properly disposed according to the principles set forth, the next immediate problem is the incorporation into the scheme of the chorus of reeds. Here the most varied practice has obtained throughout the history of organ building, and the classical stop-lists cannot, in our opinion, serve us as reliable guides. If we note that the building of first-class reeds and the development of acceptable chorus reed tone had to await the advent of the Willis family of England, we can the more easily excuse the seemingly haphazard dispositions of chorus reeds as they appear in the classical schemes. It appears that they favored reeds in the pedal division and avoided them wherever possible on the manuals, or, if introduced there at all, they appeared generally alone and not in pairs or larger groups. With the development of fine chorus reed tone, as it is available today, there is less need, and less desire, to avoid their incorporation into the properly appointed church organ. In fact, nothing adds more to the tonal resources and harmonic richness of a full organ ensemble than the presence of a well-voiced and well-regulated reed chorus.

Although most of our Lutheran church organs have chorus reeds represented in their tonal schemes, certain erroneous practices have obtained relative to their disposition, which have largely killed their effectiveness. It seems that they have rarely, if ever, been considered as a family of tone well able to stand alone, but as weak adjuncts to Prinzipal choruses. This explains the general, but deplorable, practice of placing 8'Tuba on the Great, with no other chorus reeds present in the organ. The apparent intention in such of our instruments as we have inspected, and which contained this arrangement, has been to use the chorus reed in lieu of proper harmonic corroboration of the Prinzipal chorus, and to make it serve, in a compromising way, two widely different functions which on physical and artistic grounds are incapable of reconciliation. These two functions appear to be a) the corroboration of the Prinzipal chorus by a chorus reed rather

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than by the proper Prinzipal pipes representing the upper partials of Prinzipal tone; and b) the representation in the full ensemble of some type of reed tone without any careful attention to its own enrichment and certainly not to its use. We would plead for the erection of a family of reeds in the church organ with any pretensions to completeness, so disposed that the family can be played as a reed ensemble without resort to the coupling of manuals.

Harmonic Corroboration of the Reed Chorus

It is a generally accepted fact that properly voiced reeds contain in their natural tone, by virtue of their construction and method of tone production, a far greater harmonic enrichment than is possible to achieve in labial pipes of the Prinzipal class. This would indicate a smaller number of stops in reeds than in Prinzipals. Furthermore, since the full ensemble produced by the Prinzipal choruses is intended to dominate the full organ sound, it would be a mistake to enlarge the reed ensemble to a point where it would override the full organ. Perhaps this is the viewpoint that has led so many organists and builders to err on the weak side, that is, to relegate the reed ensemble to such a place of insignificance that its existence is barely discernible in the average Lutheran church organ. Against this vicious practice we should like to take a firm stand and say that if reeds are to appear, let them be enriched in at least some of their upper partials, appearing, therefore, in the organ as a family and not as isolated sets of pipes distributed over several keyboards or in the same pitches.

A full family of chorus reeds comprises the following stops:

16' Posaune
8' Trumpet
4' Clarion
Mixtures

These voices are all from the Trumpet family, which represents the best type of reed tone first to be introduced into the organ, since it possesses a harmonically rich and brilliant, angry and commanding tone, admirably suited to work with the Prinzipal choruses both in contrast and combination. As outlined above, the chorus is quite complete and sufficient for a rather large organ. In the average three-manual Lutheran church instrument some reduction in the interest of economy can be effected. It is quite possible to omit the expensive 16' Posaune from the manual division and substitute a 16' register (e.g., 16' Fagott) extended from the solo reed stop likely to appear in the same division, i.e., the Oboe or Fagott. This will comprise, however, the limit of reduction, leaving us with two true reed stops, which are the minimum necessary to constitute a family. Any less would result in an isolated 8' reed stop, to which we objected before.

Treatment of the Upper Partial

Any reed chorus, we feel, ought to be enriched by its first upper partial in reed pipes and subsequent partials in labial pipes of the Prinzipal class. The difference between mixtures corroborating a reed chorus and those corroborating a Prinzipal chorus lies not so much in the

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physical construction of the pipes or the arrangement of the partials, but more in the treatment of the voicing. In Prinzipal choruses, generally speaking, all the unison ranks comprising the mixtures should be voiced louder and richer while all mutation ranks are subdued and voiced more "*obertonrein*." In reed choruses the mixtures are treated in an exactly opposite way: the unisons are held slightly more quiet and unassertive than the mutation ranks. This situation points strongly to a differentiation in the mixture work of an organ: at least one mixture correctly designed for the Prinzipal chorus, and another properly set out for reeds. A three- or four-rank mixture to top the chorus of reeds is an expense well warranted in the construction of a church organ.

Location of the Family

When the family of Trumpets is introduced it ought to be placed in one division, namely the Swell, where its full resources can be commanded by one clavier and no resort be necessary to intermanual coupling in order to marshal all the reed forces. When so disposed, the reed chorus can come into its own in effective use. The advantages deriving from such an arrangement are at once apparent:

1. It will serve to make the full Swell ensemble sound a predominant reed color as opposed to the full sound of the Great, which excels in Prinzipal tone, thereby achieving real contrast between divisions.
2. It will give the Swell a real backbone, an extremely desirable condition, especially when the Swell is an enclosed division and the Great an unenclosed one.
3. It will prevent the disastrous dismemberment of the reed family so frequently met with in our instruments, and avoid the necessity of restrictive intermanual coupling when marshaling the reed forces.
4. It will assure us of having all chorus reeds under expressive control whenever the organ is not fully enclosed.

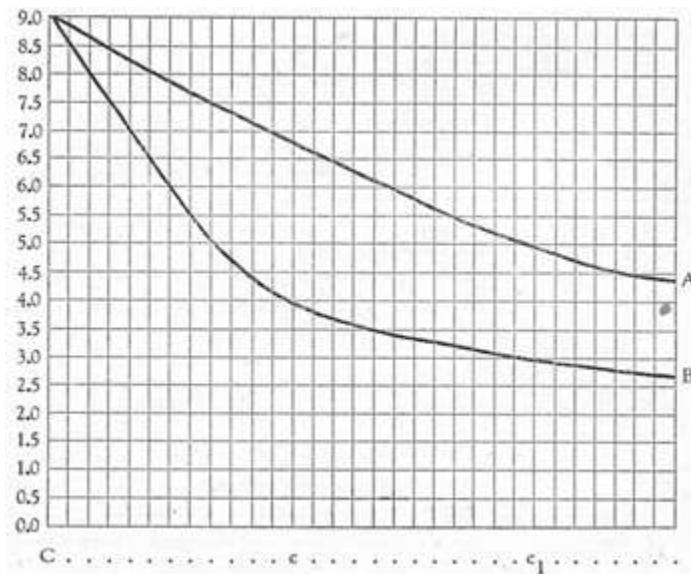
Reeds in the Pedal Division

Proper provision for reedwork must be made in the pedal division. At least one true and complete pedal reed should be introduced, voiced as a legitimate pedal register. In the organ in which stops must be held to a minimum in order to keep costs within chaste limits, a single set of 44 reed pipes speaking at 16' and 8' pitch should serve the purpose. We like to specify a true pedal rank here rather than an extension from the Swell 8' Trumpet for reasons which usually become apparent only after the organ is erected and played. If the 16' pedal reed is extended from the Swell unison reed, the ratio of diminution in the first pedal octave will be so great as to render the balance of the set entirely inadequate for pedal function. A 16' extension, by necessity, halves within the first octave, which is far too fast a ratio for reed pipes. The first half-measure is likely to fall on the tenth or eleventh pipe, whereas in a scientifically correct ratio the diameter is likely to halve not earlier than the 30th or 31st pipe. To show this graphically, we present for comparison two ratios of diminution, one showing the diameters of a nine-inch pedal reed of 16' pitch developed as an independent pedal register, the other showing a derived reed

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register of 16' pitch, the low octave added to a Swell unison Trumpet of four inches diameter. The graph assumes the half-measure to fall on the 31st pipe in the independent pedal register and in the Swell unison Trumpet.



From the sketch it is readily apparent how rapidly the pedal reed tone will deteriorate in the borrow as we approach the first octave, and how inadequate the fullness of tone will be beyond this point, as compared to a true pedal rank scaled and voiced to its proper function in the scheme.

If the 16' Posaune is dispensed with in the manual division and replaced by a borrow and extension of the 8' Fagott, it is the more essential that a true pedal reed be incorporated, so that the tonal balance of the full reed chorus be not materially upset.

The following suggestions will assure us of an effective provision in reed color in the small three-manual Lutheran church organ:

1. Let reeds be introduced into the scheme, not in an isolated way, but as a family properly constituted according to sound physical principles.
2. Let this family be marshaled into one division so that it can be used as a reed ensemble *per se*, or as an effective and incisive "filler" of the Prinzipal chorus.
3. Let proper provision be made in the pedal, in order to effect a true balance of the ensemble.
4. Let the chorus be topped by a mixture properly constituted.

The Problem of Flutework and Mutations

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In almost all of the Lutheran church instruments that have come under our observation, the disposition of the flutework has shown a decided lack of understanding as to its function and a sad ignorance as to the many tonal possibilities that can be created at small cost when systematically specified, and that are so insistently called for in the scores of the masters of our Lutheran church music.

The flutework of the organ, wherever it may appear, must supply three distinct and essential functions:

1. In certain divisions it serves primarily as a good "filler" of the Prinzipal and reed choruses, lending to the ensemble what the German organ builders are apt to designate as "*Wuerde und Fuehle*."
2. In other divisions its primary function may be that of supplying adequate and quiet accompanimental voices to various solo registers, both singular and compound, in other divisions.
3. In still other divisions its purpose may be that of supplying the raw material out of which a large number of characteristic solo registrations can be effected.

The Flute Kornett Group

The classical builders were past masters in their scheming of the flutework and have left us a rich legacy from which we can filter the salient principles upon which their flute structure was predicated. It seems that the core of the flutework, from which all the other flute ranks in the organ were developed, was a group of voices comprising flutes of 8' and 4' pitch together with a number of attendant mutation ranks varying in number from one to three which, for lack of any standard designation, we propose to call the Flute Kornett group, a collective term, referring not to a single rank of pipes nor to a compound register like the mixture, but rather to a family of from four to six individual ranks disposed together into one division, and playable separately by being controlled by individual stop-knobs. Thus, the Flute Kornett group may appear in any of the following layouts:

A
 8' Rohrfloete
 4' Spitzfloete
 2 2/3' Nassat
 1 3/5' Terz

B
 8' Rohrfloete
 4' Spitzfloete
 2 2/3' Nassat
 2' Flautino
 1 3/5' Terz

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C

8' Rohrfloete
 4' Spitzfloete
 2 2/3' Nassat
 2' Flautino
 1 3/5' Terz
 1' Siffloete

The Flute Kornett group, if placed into one division, admirably performs the all-important third function described above, namely, it places at our disposal, even in its most concise form as shown at A, at least four characteristic and legitimate solo combinations in keeping with the best intentions of the classical masters. We have available the following characteristic combinations for solo registration:

1. Rohrfloete and Nassat
2. Rohrfloete and Terz
3. Rohrfloete, Nassat, and Terz
4. Rohrfloete, Spitzfloete, Nassat, and Terz

These possibilities we consider extremely necessary in any organ that is intended to perform the music of our Lutheran heritage. The last-mentioned grouping gives us a full Solo Kornett; the omission of the 2' register from the combination is essential, inasmuch as the characteristic tone of the Kornett requires the interval of the major sixth in its highest ranks. This does not exclude the 2' rank from being introduced into the same division as a very desirable voice, but merely restricts it as unnecessary in the full Kornett registration.

The Kornett group may be placed either into the Swell or into the Choir, depending upon whether the organ is to comprise two or three divisions. In the case of the three-manual organ, we would prefer to see it placed into the Choir division for the following reasons:

1. It will take care of the necessary flutework in the choir, supplying, besides a number of solo combinations, a pair of accompanimental flute voices at 8' and 4' pitch, which will be necessary in this division in any case.
2. It will bring the fundamental pitch of the Choir back down to an 8' level from the 4' level established by the petite Prinzipal ensemble.
3. It will prevent the Swell from being overloaded in function to the detriment of the Choir.

Flutework in the Swell

Against the Flute Kornett group in the Choir, the Swell will require, at the minimum, two flutes of 8' and 4' pitch. Their purpose is twofold. They must help along with the unison and octave Prinzipals to round off the fairly brilliant ensemble of the Swell reed chorus, and they must serve as a pair of accompanimental stops to the various solo combinations made available in the Choir through the Flute Kornett group. In the classical dispositions of Gottfried Silbermann, the Swell

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flutes consistently incorporated were the 8´Gedackt and the 4´Rohrfloete, while those in the Choir at 8´ and 4´ were the Rohrfloete and Spitzfloete. The practice of placing a covered 8´ flute stop into the Swell has been consistent in the best tradition for centuries. Richter has this to say with regard to the Gedackt and Roehrfloete as accompanimental stops: "So giebt Gedackt acht und Rohrfloete vierfuss einen herrlichen Floetenton, der sich zur Begleitung einer durch Gamba oder Klarinette vorgetragenen Melodie vorzueglich eignet." [10]

Flutework in the Great

The flutes in the Great serve largely one function, namely that of filling out in fundamental tone the Prinzipal chorus. Here both voices ought to be of open pipes, no covered or partly covered flutes being permitted in the case of the three-manual organ. Usually in the best American practice two open wood flutes are here disposed, such as 8´Clarabella and 4´Claribel Flute, or 8´Melodia and 4´Waldfloete, in order to differentiate the Great flutework sharply from that on the subsidiary manuals where covered and partly covered pipes of this class are properly disposed. We feel that the French practice, as evident in the specifications of the great nineteenth century builder, Aristide Cavaille-Coll, has much to recommend it to the general American practice. Cavaille-Coll, after he had developed the class of double-length pipes known as the harmonic registers, seemed to favor the introduction of two open metal flutes of the harmonic class into the Great, specified as 8´Flute Harmonique and 4´Flute Octaviante. There is very much to be said in favor of this disposition, especially when we consider that the Great flutes must work in close harmony with, and as complements to, the Prinzipal chorus. In the first place, open metal pipes, if of generous scale, will give us a clear and free flute tone without any of the thickness and "tubbiness" associated with flutes constructed of wood. Secondly, the superiority of metal over wood in practically all pipes of the organ was already established by the classical builders, and certainly bears some reestablishment in the best modern practice. In support of this statement we should like to quote from Richter.

Die Frage nach dem Verhaeltnis zwischen Zinn- (Metall-) und Holzpfeifen beantwortet die Erfahrung zu Gunsten der ersteren. Aeltere Meister bauten die Manualstimmen durchgaengig, die Pedalstimmen teilweise oder ganz aus Zinn; Holz wurde selten und zwar nur fuer die grossen Baesse oder die beiden tiefen Oktaven grosser Manualstimmen angewandt. Bei Silbermann bestehen Prinzipale in allen Groessen, Spitzfloeten, Trompeten und mehrfach Posaunenkoerper aus 14loetigem Zinn, alle Gedacktstimmen (Bordun, Gedackt, Rohrfloete, Nassat) des weicheren Tons wegen aus Metall, . . . Der neuere Orgelbau hat dieses gesunde Verhaeltnis durch Bevorzugung von Holz in ein ungesundes verwandelt. . . . Holz verroht, Zinn veredelt den Ton.[11]

Although we are not ready to say that in the modern organ all pipes should be of metal, we do not feel that a modest reestablishment of the old principle can eminently well be effected by placing open metal flutes into the Great organ.

A few words as to the deplorable layout of flutework in most of the organs existing in our churches may not be amiss here. One persistent ailment, so frequently met with, is the

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disposition of a single rank of covered flute pipes in the Swell, all the pitches beyond the unison being derived from the set by a practice known as borrowing, in order to show, on paper at least, the presence of the higher partials. While octave extension may conceivably be resorted to in certain cases and classes of tone in the interest of strictest economy, the wholesale borrowing from a single set of pipes of a complete set of upper partials and mutations in the absence of any independent flutework beyond the unison, must be condemned as incompatible with the most essential principles of the physics of sound in its application to the tonal structure of the pipe organ. The correct functioning of the Flute Kornett group can never be so effected, since this group is predicated upon an 8' basis of covered or partly covered pipes, while all the upper partials represented must be in open pipes preferably of metal. The only octave extension that might be resorted to in the disposition of the Flute Kornett group is to derive a 2' register from the open 4' metal flute, without interfering in any material way with the correct and effective functioning of the group for the purposes for which it is intended. Furthermore, if the 8' and 4' registers in the group are to serve as accompanimental voices to any solo combinations on the other divisions, a pair of stops are an absolute necessity. If the 4' register is borrowed from the 8', we have at our disposal absolutely only one combination suitable for accompaniment. If, however, the 8' and 4' are represented in independent ranks of pipes varying in their tone color, we have at once three combinations available, namely 1) 8'Rohrfloete and 4'Spitzfloete, 2) 8'Rohrfloete and super-coupler, and 3) 4'Spitzfloete and sub-coupler.

A minimum but systematic disposition of the flutework in the organ, predicated upon sound physical principles and the requirements of the literature, especially of that in our heritage, would then be subject to the following approach:

1. A group of flutes, properly compounded to comprise a Flute Kornett group disposed upon the Choir.
2. A pair of wood flutes upon the Swell to help darken the full Swell ensemble and serve in an accompanimental capacity.
3. A pair of open metal flutes on the Great to fill out the Prinzipal chorus.
4. Adequate provision in the pedal of both covered and open flutework.

Conclusion

The three major classes of tone, Prinzipal, reed, and flute, appear in the well-apportioned church organ in the form of families or choruses, performing certain functions by themselves and others in conjunction with their neighbors. The class of string tone and free organ tone, as well as the various solo stops in the reed family, are not necessarily disposed in family groups, but are added to their basic cores, in order to give the organ a certain additional flexibility and color not achieved by the major families. It would be going beyond the scope of this discussion to include a dissertation on the principles, both physical and artistic, underlying their proper incorporation. Such a discussion must await a possible future date.

The adequate Lutheran church organ of today, in order to cope effectively with the literature now so rapidly being made available by American publishers, and so enthusiastically received by our

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musicians, will need to present certain aspects of stop-apportionment, based upon sound principles of physics and a clear understanding of the tonal requirements met with in the literature, but not apparent in the instruments that have been installed in our churches for decades. Unless a vigorous change for the better in our general concepts of what constitutes an adequate instrument takes place, we are willing to say that the restoration of this meaningful music will meet with little success. On the other hand, if those who are entrusted with the supervision of constructing a church organ, exercise the utmost care, and base their deliberations upon a substantial understanding of the true function of the organ as a whole and in its parts, and upon the best practice of the classical builders, we venture to predict that a new period of vital and effective church music will find its way into our practice.

If we have hereby been privileged to contribute a single mite to this eventuality, we are grateful.

Cited References and Notes

1 The term "Prinzpal" will hereafter be used to designate all pipes of "Open Diapason" tone. The Diapason chorus will be termed "Prinzpal chorus" and its components as follows: 8' Open Diapason—8' Prinzpal; 4' Octave—4' Octave; 2 2/3' Quint—2 2/3' Twelfth; 2' Superoctave—2' Fifteenth; etc. We should like to urge, as much as possible, a correct and meaningful stop nomenclature to replace the somewhat haphazard and faulty designations now generally in use. 2 i.e., all those above the prime tone; in an 8' series they would comprise 4', 2 2/3', 2', 1 3/5', etc.

3 E. F. Richter, *Katechismus der Orgel* (Leipzig, J. J. Weber, 1896), p. 72.

4 Richter, *op. cit.*, pp. 127–128.

5 Stainton de B. Taylor, *The Chorale Preludes of J. S. Bach*, (London, Oxford University Press, 1942) p.29.

6 Richter, *op. cit.*, p. 125.

7 Ibid.

8 As quoted in A. Riemenschneider, *The Liturgical Year* (Boston, Oliver Ditson, 1933) p. iii.

9 In the interest of economy we can see no valid objection to deriving the 5 1/3' Twelfth by augmentation from a stop of free organ tone, such as a Gemshorn of fairly good scale. In fact, we have adopted this expedient with marked success in the instrument in our church.

10 Richter, *op. cit.*, p. 223.

11 Richter, *op.cit.*, p. 25

The Organ in Worship with Emphasis on the Chorale Prelude

Paul Rosel

Introduction

The use of the organ in religious circles today, particularly its participation in our own order of service, is regarded as being rather "matter-of-fact." Its dependent and independent functions are

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looked upon as being expedient for mere practical reasons, and its general relationship to the liturgy is more or less taken for granted.

Each Sunday organists ply their art in a manner previously conditioned by technical training, past and present environment, and their general musical and spiritual background. This they do either with or without possessing a fair knowledge of the circumstances and thought-concepts of preceding centuries which contributed so heavily to our liturgical worship both as to standard and practice. Not that such enlightenment would necessarily make them better and more proficient organists, but it would in some measure cause them to become more appreciative of the art they employ, duly conscious of their high calling, and fully aware of their responsibility to inspire and aid worshippers in extolling the Triune God.

In order for us to properly evaluate current liturgical practices and particularly that portion adopted by the organ, it may be well to review briefly the history of the organ in regard to its structure, its musical forms and compositions, and the manner in which it served the congregation.

I. History of Organ Structure

The earliest mention made of the word "organ" is found in Genesis 4:21. Undoubtedly this organ was nothing more than a pipe, the sound of which was produced by wind pressure. Perhaps it is this fact alone that bears any relation to the modern instrument. We have every reason to believe that the organ mentioned in the Bible did not possess an independent character in regard to its function, but that it was used in connection with other instruments.[1]

Turning back the years to the time when mechanical means for supplying wind pressure were used, we come to the historical beginning of our modern organ. The great problem in organ construction from the days of Ctesibius[2] to the end of the 19th century was not so much in the matter of supplying wind pressure, but of retaining it sufficiently and distributing it in such manner that the pipes might speak properly. Watchmakers, chemists, and other tradesmen besides the regular organ builders contributed to the mechanical perfection of the organ in such things as reducing the size of the keys to a point where they could be depressed with the finger instead of the fist, limbering up the rigid and cumbersome action, improving the wind chests, installing subsidiary bellows, extending the range from ten or twelve keys to several octaves, adding a pedal organ, increasing the number of pipes, and applying to the instrument the power of expression and a distinctiveness in its tonal quality. Finally, by 1600 the organ emerged as an instrument capable of performing simple polyphonic music.[3] The days of the *hydraulus* were almost nonexistent. Examples of men sweating over a long line of bellows were gradually fading into the past. No need now to have the organ played by "two brethren of concordant spirit." [4] Although the organ at the time of Scheidt would appear to us as a rudely constructed instrument, nevertheless it had reached such a stage in its structural development that a continuance of perfecting the remaining imperfections seemed fully assured.

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Oddly enough, and one may even say by pure coincidence, the organ had reached a point in its adjustment of mechanical defects which afforded it an opportunity to make a bid for entrance into the church service, not as an independent personality, since it already had that function to some degree, but rather as a means of either supplanting or aiding the choir in accompanying the chorales sung by the congregation. In spite of this fact that the organ was physically capable to perform this duty, it had to undergo a process of purification and await the termination of certain ideologies before it could assume full responsibility.

II. History of Organ Forms

Organ playing as we know it today probably begins with Francesco Landino[5] in Italy and Conrad Paumann[6] in Germany. Not that they were necessarily the first to perform on the instrument, but because at this point we find the historical records not only emphasizing organ composition, but giving a general description of the manner in which they were executed. We must remember that during these centuries the science of organ building was of greater importance than organ composition.

The art of organ composition was somewhat restricted owing to the mechanical crudities of the organ. However, a steady advancement toward improving the physical defects automatically reduced the limitations confronting composers as well as the performers. "*Organario*" and "*organista*" labored together carrying on a lively exchange of opinions, each attempting to meet the demands of the other. So through the years, organ art and organ building march side by side, constantly aiming at the supreme ideal where art is devoted to the service of the Church.

The first significant school of organists was founded in Italy by such men as Willaert, Buus, Merulo, the Gabrieles, and others. These masters of polyphonic art and composers of fine choral music perceived some of the innate possibilities of the organ. Constantly associated with the music of the Church, they realized that the organ could assume a much more significant role than merely imitating vocal lines. As organs improved, these vocal passages were embellished with all sorts of ornamental devices, and a tune so treated was termed "*colorato*." The urge to create independent compositions for the organ resulted in a vigorous growth of such instrumental forms as the *ricercare*, *canzona*, *toccata*, and *fantasia*. These experimentations with form and the gradual breaking away from ancient modalities gave promise of a new art.

Seldom do any of the arts escape criticism. Within this early period, organists and organ music were under constant surveillance of the roving eye of the Church. The Council of Trent,[7] after duly anathematizing its opponents, proceeded to discuss the deplorable conditions of music within the Catholic Church and subsequently formulated certain policies which were to govern music in general, and in particular the organists and the compositions they employed. The final injunctions were, "that bishops must take care that the sound of the organ is not lascivious and impure . . . nor must worldly and frivolous music be used . . . the church organs are not to be used for dance music[8] nor for lascivious airs, because it is not convenient to mix sacred and profane things. . . ."

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The Council had merely condemned, and rightly so, certain musical practices, but it did not consider it within its province to recommend a cure. This was left to the musicians, and although remedial steps were taken by Catholics to purify organ music, it never did attain the glorious height reached by Lutheran organists. Similar conditions existed in Protestant churches as well, and the feeling that organ music was not meeting liturgical requirements seemed quite general. The task of elevating the low standards of organ music was begun by a German Lutheran, Samuel Scheidt. Historians have called him "the father of German organ music," because it was his *Tabulatura Nova*[9] that became the progenitor of the *Choralvorspiele*. Scheidt substitutes clarity in composition and a sense of organic unity for the previous incoherent ramblings of the "colorato" style of composition. His ornamentation is logical because it is done in an intelligent manner, being made subservient to the whole. The coloratura which had threatened to destroy the very life of German organ music no longer finds itself a master, but a servant to the organ forms.

The fact that Scheidt used the religious folk song of Germany, namely, the chorale, as the fundamental basis of his art assures the success and influential character of his work in his *Tabulatura Nova*. The historical development of organ music in Germany is analogous to the Lutheran chorale. It is little wonder, then, that the basic principle in Scheidt's work should also serve as an inspiration to the Lutheran organists succeeding him.

The *Tabulatura Nova* had indeed made gigantic strides forward, but it had not spoken the last word in regard to choral preludes. There could be no improvement in Scheidt's technic in performance, because man has always possessed two hands and two feet and it would be impossible to use more than these at one time.

It was left to such men as Pachelbel, Boehm, and Buxtehude to continue in the spirit of Scheidt. The continual striving for tone color, the creation of various forms of the chorale preludes, the further exploitation of counterpoint, the conscious use of harmony, and the embodiment of the whole with a spirit emanating from the general nature and poetic content of the chorale are the principal fruits of their ingenuity and inventiveness motivated by the organ master of Halle. The *Tabulatura Nova* had prophesied a glorious art. The complete fulfillment of this art culminated in the chorale preludes of Bach.

III. History of Congregational Singing

The poesy and music of the chorale forms the basis for all Lutheran church music. Definitely! There is no other agency that contributes so generously and successfully to the mass of vocal and instrumental compositions of the Lutheran Church as this religious folk song. This is an established fact!

Lutheran hymnody had its roots in the fundamentals that prompted the Reformation. The same monk who nailed the 95 Theses to the door of the Castle Church in Wittenberg became the creator of a new spiritual song.

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Martin Luther was a practical man. His keen knowledge of the vernacular, coupled with his passion for the arts, especially music, produced the Reformation hymn, which served so ably in disseminating the teachings of the Lutheran Church. Luther's co-laborers in the Reformation movement report that "Luther's hymns did more in spreading the new doctrines than all his preaching." His opponents also bear testimony to the influence his hymns exerted upon the people when they assert that "Luther's songs have damned more souls than all his books and speeches."

It was Luther's intention that the hymns be used in church, school, and home. The editor of the preface to the *Erfurt Enchiridion*[10] states that this book of hymns was "to give the common people an opportunity to familiarize themselves with the songs used in church, so that they would understand what would be going on there." [11] In the preface to the *Geistliches Gesangbuechlein*[12] Luther says: "These songs are arranged in four parts for no other reason than that I greatly desire the youth . . . to have something whereby they may be weaned away from the love ballads and worldly songs, and instead of these learn something wholesome and beneficial[13] and take up good things with enthusiasm as is proper for the youth." In regard to their use in the church, Luther has this to say: "I also wish as many of the songs as possible to be in the vernacular, which the people should sing during Mass, either immediately after the Gradual or immediately after the Sanctus and Agnus Dei. For who doubts that once upon a time all the people sang these, which now only the choir sings or responds when the bishop is consecrating?" [14] Therefore we see from these remarks that the chorale was intended for the everyday life of the people. The simplicity and artistry of these sacred songs afforded the laity a natural means of expressing their religious emotions.

The congregation's participation in worship is not an innovation of the present day. Luther refers to "the time when all the people sang." This reference would include the efforts of St. Ambrose in giving the laity an opportunity to take part in public worship in the singing of songs, psalms, and certain sections of the liturgy proper. The advent of Gregorian music and its ultimate adoption as the musical basis of the Catholic Church transferred the active part taken by the congregation to the priest and the choir. This practice of restricting the congregation to a state of passive participation in worship was not the ideal adopted by Luther. Germany's natural love for song, the democratic principle of Lutheran worship, and the relation of a believer to his God without the intermediary efforts of a priest prompted Luther to give the congregation an active part in liturgical worship.

Although provisions had been made in the various orders of worship for the singing of the chorales by the congregation, the practice did not reach the degree of freedom enjoyed by our congregations today. Often the execution of an idea tends to speed up or retard its progress. Luther encourages the privilege of hymn singing, but with a certain purpose in mind. "I am willing to make German psalms for the people that the Word of God may be conserved among them[15] and that the Gospel of Jesus Christ might be set going and spread among men." [16] However, the finest expression in music for Luther is not the monophonic forms, but polyphonic art in vocal composition. There is enough evidence in his references to music to substantiate this statement.[17] It was mentioned before that Luther was a practical man. He was also an artist. It

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might be difficult to determine whether or not the art song retarded the progress of congregational singing. However, we do know that the Hamburg musicians[18] thought little of the chorale and refused to recognize singing of this kind.[19]

The salient points of Luther's orders of worship were quite generally adopted. Localities outside Wittenberg, similarly influenced by the Reformation movement, took the liberty in working out their own orders, sometimes to the amazement and horror of Luther. But a few of these variants restricted the privilege accorded the laity in the matter of singing the chorales and other portions of the liturgy.

At first this singing was done in unison, without the aid of choir or organ. The organ merely preludized to the hymns and to the chants of the clergy and choir. It was customary for the people to sing alternately with the choir at certain points in the service.[20] The organ also entered into this antiphonal method, and the verses that were not sung by the choir or congregation were played on the organ solo fashion. Those of us who have been fortunate enough to have the organ forsake us in the midst of the opening chorale prelude have had a taste of what congregational singing might have sounded like in Luther's day.

In time the choir came to serve as a sort of an accompaniment to the chorales sung by the people. The art of a cappella singing was nearing its golden age.[21] Composers by the score wrote some of the purest, if not the finest vocal compositions in existence. The *Kantorei* supplied the chorister with the necessary vocal training. Besides developing a unique vocal art, these composers were also conscious of the relationship existing between choir and congregation. This function of having the choir support the congregation meant that the *cantus firmus* of the chorale must appear somewhere in the composition. Walther's *Chorgesangbuechlein* placed the melody in the tenor, but this would prove to be impractical for the common people. Lucas Osiander,[22] the court preacher at Wittenberg, composed a volume of "fifty sacred songs and psalms, set contrapuntally in four parts in such a way that the whole Christian congregation can always join in them." [23] The fact that he transferred the *cantus firmus* to the soprano seems to be a wise move. However, it may have been the trend of the art itself rather than the impractical nature of Walther's *Choir Book* that prompted this change. Vulpius, Calvisius, Eccard, and others who were contemporaries of Osiander composed in the same manner. No doubt these men had the best intentions in trying to improve conditions for the laity. However, their efforts show that they are by no means ready to abandon art song and reduce the choir to the level of unison singing. It is but an attempt to effect a compromise between polyphonic art and congregational singing.

Congregations which could not boast of a choir were perhaps the first to use organs as a means of accompanying the hymn. If the organ was not present, other instruments, such as the lute, were used. In the beginning of the 17th century it became the custom to unite organ and choir to support congregational singing.[24] This practice continued to the time of Bach.

We may wonder why all this could not have been quickly and easily solved by simply allowing the organ to serve in accompanying the chorales. The musicians of the time held this view that the art of singing, whether monophonic or polyphonic, could reach its highest degree of aesthetic

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satisfaction only when performed without the use of instruments. Then, too, the organ had become thoroughly disgraced through its indiscreet use in the church. Organists had done little to rectify this abnormal condition, so that the instrument was held in low regard by most musicians, even by Luther. The Church Orders of Strassburg, Nuremberg, Brunswick, and elsewhere merely restrict its use but do not give directions how to correct abuses of the organ. Perhaps the most important factor which constantly held the organ in the background was the fact that instrumental forms had not kept pace with vocal composition. After all there is such a thing as a form in music which adapts itself to the religious principles of a Church.

The preluding to the chorales during the first hundred years of the Reformation would hardly be a type we would recommend today. If 1524 is the crucial year for Lutheran music, then 1624 marks the beginning of an organ form that in the years which follow produced such a wealth of chorale preludes comparable to the art in vocal composition and appropriate to the spirit existing in Lutheran worship.

IV. Purpose and Nature of the Chorale Preludes

The purpose of the chorale prelude is to reflect the general mood of sacred song and turn the worshiper towards things that are heavenly. The significance of these seemingly practical measures is to instill a worshipful attitude into the minds of the people and remove from their thoughts the evil designs of the devil, that they may with joyful heart direct their praise in proper spirit to the throne of the Almighty.

There are many who feel that this is pure abstract thinking. It is hardly possible they say, for music, particularly a chorale prelude, to accomplish these ideals. No doubt, architecture, paintings, and stained windows symbolizing Christianity with the purpose of diverting human thought and directing it heavenward would be viewed in the same light by such as feel their emotions and intellect to be beyond the influence of art. The organist who is fully aware of his responsibility and who with all sincerity dedicates his whole art to the Deity, becomes thoroughly convinced that God will use his efforts to the spiritual benefit of the congregation. The church musician who attacks his work with misgivings must of a certainty be secretly plagued by the thought that his particular function in life is about as influential as that of a fish peddler. Happy for those of us who can remain humble enough to rise above the utterances of those who promote the inefficacy of music in worship. Our sympathetic approach to these culturally benighted souls should prompt us to remain steadfast in our policies and urge us to continue our task with greater zeal and fervor. Therefore, what may be an idealism to others may be a realism to us, that although music has charm, it also has the power in itself to direct thought and stabilize emotion.

The purpose of the chorale prelude, then, depends upon the attitude the organist takes towards worship. But this is only part of the plan. An attitude cannot be played on the organ, but it can be made manifest through an art. The organist may possess the proper spirit, but if he chooses an inferior art to convey this spirit to the auditor, he will only succeed in making his true inner feeling regarding worship obscure.

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We are aware of the effect cheap hymns have upon an excellent sermon and vice versa. The tendency to incorporate the good with the bad always results in minimizing the effect of the good. The Christian organist for the sake of the common people cannot afford to play the role of Dr. Jekyll and Mr. Hyde, because if he does, he will always appear as Mr. Hyde. The only means which produces a direct contact between the organ bench and the pew is the art, and it is the art which can reflect the attitude of the organist.

There is no other church denomination outside the Lutheran Church whose sacred song has produced such an array of art forms. The close-knit union of the simple choral melody with vocal and instrumental forms has produced such a vast amount of material that we, as Joseph of old, must leave off numbering. With such a reservoir of excellent compositions at our disposal, organists and choir conductors have no excuse for performing questionable music.

Besides the organist's attitude toward the function of the organ in worship and his judicious choice of an art expressing the spirit of his religion, there remains a third requisite which has also a direct bearing on the purpose of a chorale prelude. That is his technic in performance. The degree of technic ranges all the way from the execution of the "Amen" appended to the hymn to Bach's *De Profundis*. The lack or abundance of natural technical ability does not deter the efforts of the organist in reaching the ultimate goal or become a barrier to him in carrying out the objectives of a chorale prelude. The storehouse of Lutheran art contains such an inexhaustible supply of organ compositions that those who feel they are deficient in natural ability can find sufficient material suitable to their individual technic. The structure of a churchly art may be either simple or complex. For the sake of the people, we must always stress simplicity in art, so that all we attempt to do becomes meaningful. In the First Epistle to the Corinthians,[25] St. Paul speaks of the need of simplicity in speech: "For if the trumpet give an uncertain sound, who shall prepare himself to the battle? So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? . . . Yet in the church I had rather speak five words with my understanding, that by my voice I might teach others also, than ten thousand words in an unknown tongue." Applying the wisdom of these words to music in the church should move us to cultivate a distinctive art, being careful that it does not exceed the level of common understanding lest the message be made of none effect. Let us therefore be men in understanding, but let us speak as a child. The consecrated organist will strive to edify, not tempt his congregation.

The spiritual attitude of the organist, the employment of an art comparable to the spirit of Lutheranism and within the scope of his own ability are integrated elements necessary to effect the purpose of the chorale preludes. The prelude must be idiomatic of the chorale itself and the first way to arrive at this oneness is to have the prelude contain the *cantus firmus* of the hymn either in part or in full. The organic element welding the prelude to the hymn is the melody, and it is through hearing the melody that the congregation is able to make an association with the poetic content. This becomes significant, because it is this religious poetry which best expresses the teaching of the Lutheran Church. Music only tends to heighten this expression and serves as a medium through which the congregation confesses its religious beliefs. We must eventually come to realize that prelude and hymn are not two separate entities whose functions are

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independent of each other. It is the close relationship between the two that best achieves the objective, and it is the organist, who through a discreet choice of material can and does regulate the degree of relationship which exists.

It may be well to discuss the types of chorale preludes best suited to properly prepare the people for the hymn.

1. The organ chorale form is perhaps the most common and most effective one. The melody may appear in any voice but is usually found in the soprano or bass and flows along in a continuous line without interruptions. Such preludes are an expression of the chorale in the idiom of the organ and through their simplicity in form and their direct statement of the *cantus firmus* become most beneficial to the laity, particularly if the congregation's contact with the hymn has been somewhat limited. The majority of the preludes in Bach's *Orgelbuechlein* belong to this class.

2. A second type, the fughetta style, uses only a part of the hymn tune. This part of the melody, usually the first phrase, forms the backbone of contrapuntal structure. Such hymns as "Ein' feste Burg ist unser Gott," "Schmuecke dich, O liebe Seele," "Wachet auf, ruft uns die Stimme," "Es ist das Heil uns kommen her," and others with which the congregation is quite familiar could be introduced by this type of chorale prelude. Merely hearing a fragment of the *cantus firmus* will enable them to make a proper association with the hymn text.

3. The third chorale prelude form has an affinity with the fughetta style. This is the chorale fugue. Length and complexity of structure distinguish it from the fughetta. Usually the entire melody appears in a chorale fugue. Each phrase of the hymn is interposed with contrapuntal material derived from the phrase itself. Although the intervention of this material does have a direct bearing upon the melody phrase, it does present this danger that the short episodic movements interrupting the continuous flow of the *cantus firmus* may distract the congregation from the source of its association with the text. However, as was the case with the fughetta, this form becomes most effective when the hymn tune is well known.

4. The chorale partitas of Walther,[26] Pachelbel, Scheidt, and members of the Bach family constitute an excellent prelude form. The structure of the opening movement is simple, characteristic of the organ chorale. Although the variations are short, it would be impossible to play them all because of the time element involved. Those variations that are idiomatic of the hymn or express the thought of certain stanzas of the hymn can be used to the best advantage.

5. The coloratura type of composition, evident in the works of Hanff and Boehm, is used less frequently than other prelude forms. The melody has become so highly embellished that it is almost beyond recognition. This coloristic method produces compositions that are churchly, but in themselves they do not possess that direct character inherent in the other forms and, particularly, in the chorale itself.

6. Related to this melismatic treatment of the *cantus firmus* is the chorale fantasia. Its distinguishing feature from the coloratura is that the embellishment does not lie in the melody,

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but in the voices supporting the melody. The tendency is to emphasize structure rather than content. The fact that Bach also made use of these forms does not become a criterion by which we judge their worth. Although these prelude types (the coloratura and fantasia) emphasize outward effect, this does not necessarily ban their use in the service because, though churchly in form, they are able to create a religious atmosphere, but certainly nothing beyond this. However, the degree of embellishment differs, and where enough of the melody remains untouched by ornamentation or is only slightly ornamented, and in the fantasia, where the supporting voices are subordinate to the *cantus firmus*, thereby allowing it to become easily recognized by the congregation, the use of this type of preludes may be justified.

This leads us to consider the possibility of substituting other compositions for the chorale prelude, such as toccatas, fantasies, preludes, fugues, passacaglias, which in the narrower sense do not fall into the categories of the chorale prelude forms previously mentioned. The grandeur of music structure when used in a church can only at its best depict generalities in relation to worship. A miscellaneous composition used to introduce the hymn must depend upon the hymn for its significance. For this reason the prelude is not able to function as it should in respect to the chorale and its appreciable value does not make itself felt at the moment desired. It is like putting the cart before the horse. Such types of composition serve best when used as postludes.

In comparing miscellaneous organ composition forms with the variety of chorale prelude forms, we readily see the limitations of the former. Keeping the spiritual needs of the laity in mind induces us to choose the latter. The presence of the chorale *cantus firmus* in the chorale prelude supported and carried along by a chaste art creates an atmosphere of worship and at the same time supplies the congregation a means through which it can make mental contact with the poetic content of the hymn.

There are other issues confronting organists in regard to chorale preludes besides form and the use of a legitimate art. The question of using the original rhythm of the chorale or the uniform rhythm adopted in the 18th century, and the matters of organ registration, organ construction, tempo and phrasing are all significant details. But they become most significant to us in the exercise of our musical heritage if they grow out of fundamentals. The Word they still shall let remain, and as long as the Gospel of Jesus Christ dwells among men, the basic principles of religion and the fundamentals of the art of music will not and cannot change. The Word—namely, Jesus Christ, our Lord and Savior—is the chief Cornerstone of our faith. The chorale, the very core of Lutheran music, is the chief cornerstone of our art, and it is only by making the latter subservient to the former that we can ever hope to achieve in art that which is most pleasing to God.

Whereas we have only begun to effect a reformation in Lutheran church music and are still in our infancy in unveiling and exercising our musical heritage, be it resolved that our deliberations and the purpose of our individual and collective efforts be not art for art's sake, but art for the Lord's sake; and be it further resolved that we again and again re-emphasize the changeless fundamentals underlying Christian art and bequeath to our posterity a solid foundation on which they can continue to build the structure of Lutheran music—lest we die intestate.

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We, the members of the Reformation Church are the only logical curators, trustees, and custodians of our musical heritage, but we must also become ardent and zealous in the dispensation of this heritage and turn it back to the laity, whence it originated.

"It is not enough for us to be clever, to be eloquent, to be scholarly, to be winsome, to be masterful. To what end are all these gifts? To this end that we might serve humanity." [27]

"Art has an enemy called ignorance" [28] but "Time and study discovers truth." [29] May we, the musicians of our Church, ever remain students of the Bible and the arts! We cannot afford to become indolent or indifferent. There is too much at stake! Our work involves the soul of man! Therefore let us hammer away at the door of divine knowledge to strengthen our faith and humble ourselves to the task of controlling and improving our personal handicaps and out of all this firmly grasp the hymn of the Church and wield it as a mighty weapon to dispel the powers of Satan.

"The art we cultivate is holy, and we must render our lives holy if we would become its priests." [30] "As every man hath received the gift, even so minister the same one to another as good stewards of the manifold grace of God. If any man speak, let him speak as the oracles of God; if any man minister, let him do it as of the ability which God giveth; that God in all things may be glorified through Jesus Christ, to whom be praise and dominion forever and ever." [31] And through our adherence to these words may we receive this commendation from above: "Well done, thou good and faithful servant." [32]

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- 1 Job 21:12. Job 30:31.
 - 2 About 200 B.C.
 - 3 By 1300 Spanish organists were already playing polyphonic music.
 - 4 Refers to the organ at Winchester, England.
 - 5 1325–1397.
 - 6 1410–1473.
 - 7 1545–1563.
 - 8 Referring to the musical form.
 - 9 Published 1624.
 - 10 25 hymns; 18 of which are Luther's. 1524.
 - 11 *Works of Martin Luther*, Hol. Ed., Vol. VI, p. 279.
 - 12 Walther's *Choir Book*, Wittenberg, 1524. Contains 24 of Luther's hymns.
 - 13 No doubt referring to spiritual benefit as well.
 - 14 *Works of Martin Luther*, Hol. Ed., Vol. VI, p. 98.
 - 15 "Luther on Music," *Musical Quarterly*, January, 1946, p. 87.
 - 16 "Luther on Music," *Musical Quarterly*, January, 1946, p. 88.
 - 17 "Luther on Music," *Musical Quarterly*, January, 1946, pp. 82, 83, 84, 85, 86, 88; also *J. S. Bach*, Schweitzer, Vol. I, p. 29.
 - 18 Refers to Johann Mattheson, 1618–1764.
 - 19 Schweitzer, Vol. I, p. 39.
 - 20 Schweitzer, Vol. I, p. 31.
 - 21 About 1600.
 - 22 1586.
 - 23 From the title page of this publication.
 - 24 Schein-Stade-Scheidt.
 - 25 I Cor. 14:8–9; 19.
 - 26 Johann Gottfried.
 - 27 G. W. Truett.
 - 28 Ben Jonson.
 - 29 Seneca.
 - 30 Mazzini.
 - 31 1 Peter 4:10–11.
 - 32 Matt. 25:21.
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Program

Sunday, August 25, 8:00 P.M.—The Opening Service

Buxtehude—Chorale Cantata: *Jesus, Priceless Treasure*

For Soli, Chorus, Organ and Orchestra

Monday, August 26, 8:00 P.M.—Concert: St. Paul's Church

The Lutheran Chorus of Sheboygan, Mr. Martin J. Bangert, Conductor

Organist: Professor Victor Hildner, M.M., Concordia Teachers College, River Forest, Illinois

I

Boehm: Prelude and Fugue in C Major

Johann Gottfried Walther: Alcuni Variations

II

Praetorius: "My Soul, Now Bless Thy Maker"

Koenig-Bach: "All Depends on Our Possessing"

Bach: Fugue and Chorale from Motet "The Spirit Also Helpeth Us"

III

Pachelbel: "Vater unser im Himmelreich"

Kellner: "Was Gott tut, das ist wohlgetan"

Luebeck: "Nun lasst uns Gott, dem Herren"

IV

Luther-Hassler: "A Mighty Fortress"

Herman-Freundt: "Praise God, the Lord"

Franck-Riegel: "Jerusalem, Thou City Fair and High"

Pachelbel: "Sing unto the Lord" (Motet for double chorus)

V

Bach: "O Lamm Gottes, unschuldig"

Buxtehude: Prelude and Fugue, No. XIV

Tuesday, August 27, 10:45 A.M.—Children's Choir of Trinity Lutheran Church,
H. C. Rommelmann, Conductor

Koenig-Schroeder: "Jesus Only"

"Stralsund" 1665, Arr. Schumacher: "Praise the Lord"

Bortniansky- Buszin: "Jubilate, Amen"

"Magdeburg" 1540, Arr. Schroeder: "O Lamb of God"

Filitz-Stellhorn: "Glory Be to Jesus"

Crueger-Schumacher: "Jesus Christ, My Sure Defense"

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Wednesday, August 28, 8:00 P.M.—Orchestral and Choral Concert,
Theo. Hoelty-Nickel, Conductor

I

Bach: "Kleine Spielmusiken." Arr. for Orchestra by Fritz Joede

II

Bach: Concerto for Two Violins and String Orchestra
Vivace-Largo-Allegro
Soloists: Gerhard Schroth, M. Alfred Bichsel

III

Bach: Concerto for Three Pianos and String Orchestra
Allegro-Adagio-Allegro
Soloists: Newman W. Powell, Olga Hvizdak, Donald J. Larson

IV

Buxtehude: Solo Cantata for Soprano, Strings, and Piano
Soloist: Selda Gehrke

V

Bach: Cantata No. 140, *Wachet Auf*
Soloists: Helen Pearson, Soprano; M. Alfred Bichsel, Bass

Thursday, August 29, 8:00 P.M.—Combined Lutheran Choirs
Theo. Hoelty-Nickel, Conductor

Selected Chorales
Brass Ensemble

I

Johann Hermann Schein—"Come Follow Me"
Wittenberg, 1573, Arr. Michael Praetorius—"We All Rejoice"
Joachim Magdeburg—"From God Shall Naught Divide Me"
Combined Lutheran Choirs

II

Address—Dr. O. P. Kretzmann

III

Melody 1650—Bach (Arr. Buszin)—"O Jesus, So Gentle"
Michael Praetorius—"Today Arose Christ from the Grave"
Melchior Vulpius—"Praise We the Lord"
Nicolai-Bach—"Wake, Awake"

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