

The Musical Heritage of the Lutheran Church

Volume I

*Edited by Theodore Hoelty-Nickel
Valparaiso, Indiana*

The greatest contribution of the Lutheran Church to the culture of Western civilization lies in the field of music. Our Lutheran University is therefore particularly happy over the fact that, under the guidance of Professor Theodore Hoelty-Nickel, head of its Department of Music, it has been able to make a definite contribution to the advancement of musical taste in the Lutheran Church of America. The essays of this volume, originally presented at the Seminar in Church Music during the summer of 1944, are an encouraging evidence of the growing appreciation of our unique musical heritage.

O. P. Kretzmann

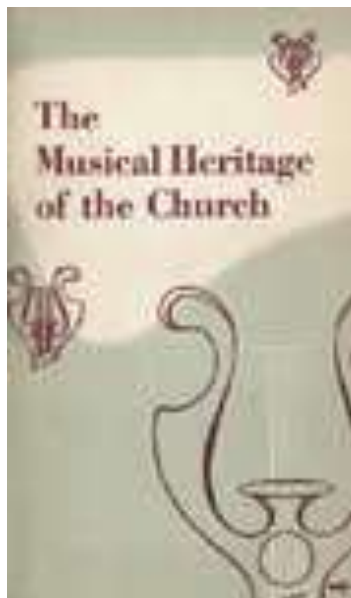


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Members of the Seminar, 1944

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Foreword

During the last week of August, 1944, Valparaiso University was host to forty-eight organists and choirmasters of our Lutheran Church. These men were invited for a roundtable discussion of the problems connected with the preservation of our musical heritage.

Because of the many requests that have come to us from pastors and teachers, we are publishing a number of the essays presented. The opinions expressed in these essays are not necessarily those of the editor.

Upon recommendation of Dr. W. H. Wentz, the Seminar adopted the following resolution:

Resolution

In the great musical heritage of our Lutheran Church the chorale stands supreme. Joining immortal melody with a profound religious poetry that is firmly rooted in the eternal and infallible Word of God, a body of sacred song that brings together sober moderation and boundless joy, deep humiliation and soaring confidence, that is at the same time a child's prayer to God, a battle song against the enemies of the Word, and a glorying in victory, all expressed by the simplest means, it is for us a priceless spiritual and artistic treasure.

Therefore,

1. We reaffirm our devotion to this great musical heritage of our Church.
2. As organists and choirmasters whose privilege and duty it is to lead our people in the use and enjoyment of this heritage, we pledge ourselves to greater efforts, under the blessing of God, in increasing our own proficiency in the effective presentation of it and in leading others to a fuller understanding and appreciation.
3. We recommend that the musical scholars of our Church be encouraged to continue to place their talents and abilities at the disposal of the Church for the further study and dissemination of this heritage through suitable publications.
4. We recommend that Concordia Publishing House be extended our thanks for its interest in the cause of the Lutheran Church music and that it be asked to continue its aid in the task of disseminating our musical heritage.
5. We recommend that our teachers' colleges, as agencies designated by the Church for the training of the musicians of our Church, be encouraged in their noble work and that the preparatory colleges and the theological seminaries be requested to find ways and means to make the training in the music of the Church a larger and more effective part of the preparation for the ministry.

Theo. Hoelty-Nickel

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Opening Address
Theo. Hoelty-Nickel

This is truly an historical occasion. We are assembled here this week to salvage our immortal musical heritage from the wreckage of the last quarter of a century. In close parallel with the world, we have engaged, particularly during the last twenty-five years, in a fatal process of whole or partial imitation of manners, styles, and philosophies which are foreign to the spirit of the Reformation, of Luther and Bach, and of the glorious organization entrusted to us by the fathers of our Church. Our strong, simple, and yet characteristically Lutheran apparatus in public worship has too often been amateurishly tampered with. Our Lutheran chorale, recognized by all authorities on church music as the most perfect pearl in the necklace of sacred folk song, has been more and more neglected, while anemic and musically low standard tunes have come into favor.

We must all confess to error in some direction; yea, with Paul, each one must call himself the greatest sinner. It shall be the purpose of this meeting to examine our position, and we shall endeavor to find the way which God has historically given us in our branch of the visible Church. Only through prayer and open discussion by a group such as this may we again unite our Church to one pulpit, one altar, one worship.

I would like to set as the keynote of this meeting the words of the Psalmist as we find them expressed in the Ninety-sixth Psalm: "Oh, sing unto the Lord a new song."

In our day we so often hear the remark, "Why must we go back to ancient sources for the church music of our present day? Does not each generation produce the new song suitable to its clime and conditions?" There are those who interpret Col. 3:16 in a literary sense, as if the term *new song* had any significance as to time. It can be readily shown that the meaning of *canticum novum* must be interpreted not as to the time of its origin but solely as to its content.

There are some who demand church music which speaks the language of our day. But does our day actually have a "language"? Our time is a period of transition in which a number of styles exist alongside of each other and work against each other. The language of our time is, as at all times of decadent culture, a multiplicity of languages, a Babylonian confusion of languages.

There are still a few—not many—who feel that a Hassler chorale or a good Schuetz motet or a folk song by Isaak or Senfl is timeless. This music is for them timeless because it originated at a time that had much in common with our present day. They live for this music, and the music lives in them. They realize that our feeling for life in many respects has changed, but as they recognize this fact, they are disturbed. And is it not true that we have become somewhat short of breath, more nervous, and dissipated? We have won a world of musical possibilities in the realms of song, harmony, and technique; but we have lost the soul. We have become clever, but our forefathers were wiser. We are more independent, more susceptible, more individual, but, in the same manner also, lonelier and more unstable. If we are seeking a cure for the apparent sickness of our time, a sickness which has also beset our church music, let us seek the cure in the

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old music of the Church. It will be a cure which cannot be found in contemporary music. It need not be our purpose to turn back the clock of history, but we shall experience the power of this old music in our own souls, and we shall have all reason to expect more from it also for our future.

One often hears such expressions as: "Music is the language which can reveal the unspoken word and can interpret the hidden secrets of the soul. It behooves music, therefore, to speak where human language fails." In a certain sense this is true. Music can come to grips with the emotional side of our life and can reach the depths of our soul much better than words can do. One can say that music has the power for good and for evil. But these statements remain in the realm of the human. Even the so-called higher regions, into which according to the Romanticists music can apparently take us, belong to a sinful world. What no eye hath seen and no ear hath heard and what has come into no man's heart will certainly not penetrate by means of music. We must be careful not to ascribe to music the possibility of a mediating role between God and man. From us to God there is no way by means of the intellect, by means of our own will, or our own feeling. But there is a way from God to us: "The Word of God, made flesh in Jesus Christ." It is only in connection with this great truth that music can become church music. It is only in connection with God's revelation to man that church music has any place in our church service.

It is a tragedy for Christianity that the past centuries have misconstrued the Word. What happened to this Word? Rationalism made out of it something for the reason and a vehicle of abstract ideas; in other words, it intellectualized it. Romanticism made it the expression of the soul and gave us a new phrase—the psychology of the Word. Mysticism finally took all the meaning away from the Word, saw in it, according to Carl Heim, only a heap of ashes left from the fire of mystic experience. We need not remind ourselves that the word of the newspapers, of politicians, and of the tremendous literature of our day has experienced a catastrophic inflation, and it is no wonder that the great mass of people no longer know what the Biblical term *Word* really means.

Now, it is evident that the Word as we know it from continual use is more powerful than music, because it has the power to grip total man. Music as a rule does not touch man's intellectual side. Does it influence his will power? Does it affect his ethics? Plato definitely conceded to music certain principles which he did not want for the state. Can music make us more honest, more truthful, teach us to know ourselves and control ourselves, make us more social? Hardly. The Word, however, turns to the whole man, grips his intellect, his feeling, and his will. And thus we find that God speaks through the Word to the total man as He has created him, which in itself establishes the prime importance of the Word. Therefore, the Spirit of God and the spoken Word belong together: the Prophets, the Apostles, and the Lord Himself did not make music but—they spoke.

There is no such a thing as a *creatio ex nihilo* (creation from nothing) for human beings. All creations grow out of what has gone before. That was the process used by the great masters of evangelical church music, and thus we come to our conclusion. Either the new must grow organically out of the immediate past, as, for instance, the Romantic out of the Classic, or the new must be born out of a meeting with the past, long distant. It is this last possibility which

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concerns the true creative artist of our time. We know that out of such a meeting there will grow something really new. The Renaissance was no repetition of Classic antiquity, the Reformation no re-warming of the Apostolic period. We know that the Spirit of God will create among us a new spirit and are certain that He does this every day; but we know also that we cannot ignore the theological and musical heritage of the Reformation. A theologian who today refuses to study Luther does not deserve to be called a Lutheran theologian; and a church musician who neglects to study the musical heritage of the Church of the Reformation does not deserve the great honor to practice his art. We look back to the distant past with a will to learn what the past has in store for the benefit of our Church; we look into the future and trust that God will bless our Church, that we shall never cease to receive a new song—in the sense of the Scripture, *The Song* which is created out of the Word of life and thus again creates a new life.

Benefits Derived from a More Scholarly Approach to the Rich Musical and Liturgical Heritage of the Lutheran Church

Walter E. Buszin

When we speak of the great and rich heritage of the Lutheran Church, we must include also the fruits and products of Lutheran scholarship. Scholarship is not a stranger within our ranks. On the contrary, it is very doubtful whether any other church body, the Roman Catholic Church excepted, has accumulated as large a store of outstanding theological literature as has the Lutheran Church during the past four centuries. We need but mention the names of Martin Luther, Philip Melancthon, Martin Chemnitz, Johann Gerhard and his nephew Johann Andreas Quenstedt, Abraham Calov, Charles Porterfield Krauth, C. F. W. Walther, Franz Pieper, George Stoeckhardt, A. L. Graebner, Ottomar Fuerbringer, Ludwig Fuerbringer, J. M. Reu, W. H. T. Dau, and a host of others to show that the Lutheran Church has consistently fostered and appreciated scholarship within her ranks, particularly in the field of theology.

The Lutheran Church has encouraged a scholarly approach not exclusively in the field of theology, however, but also in the fields of church music and liturgics. Here we meet such men as Seth Calvisius (c. 1600), Michael Praetorius (1571–1621), Wolfgang Printz von Waldthurm (c. 1690), who wrote "the first history of music" (*Historische Beschreibung der edlen Sing- und Klingkunst*), Johann Gottfried Walther, who wrote the first bio-bibliographical encyclopedia of music, Johann Mattheson, Theodor Kliefoth, Karl Eduard Philipp Wackernagel, Herman Adelbert Daniel, Carl von Winterfeld, Ludwig Schoeberlein, Eduard Emil Koch, Hoffmann von Fallersleben, Friedrich Lochner, Robert Eitner, Luther Dotterer Reed, Arnold Schering, Friedrich Blume, Christhard Mahrenholz, Wilhelm Nelle, Leonhard Fendt, and many others.

When we compare the list of outstanding scholars in the field of Lutheran theology with a similar one in the fields of Lutheran church music and liturgics, we note with surprise that while the Lutherans of America own a respectable number of leading theologians, they have produced only a very negligible number of musicologists. This is significant; it certainly proves the fact that the Lutherans of America are still far, far behind the Lutherans of Europe in the fields of church music and liturgics. This lag explains, perhaps, why so many of our theologically trained men regard us church musicians with a certain disdain. Though they will hardly deny that music is an art and a science, they cannot conceive of a church musician as an intellectual. Moreover, many cannot understand that church music is something which requires for its mastery profound study, much hard work, and much intensive thinking. Some years ago, at the time I decided to devote my life to the study of church music, several of my theologically trained friends pleaded that I devote my life to higher and greater purposes, and one, a very well-known theologian of our circles, asked naively, "*Kirchenmusik? Muss man so etwas studieren?*"

Are not we church musicians ourselves responsible for this attitude? Have not many of us, perhaps, devoted so many of our efforts to the performance of musical bagatelles and to so much activity and so little study and thinking that our theologically trained men were forced to the conclusion they made? Appointments are made and elections take place which show utter lack of understanding and no appreciation whatever of Lutheran standards, Lutheran traditions, and the

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Lutheran point of view. And yet, gentlemen, I think the fault lies largely with us. Our endeavors have too often failed to make a good impression because they were not worth the effort we put into them. How can we expect thinking people to respect us when we serve up as church music such fare as Farmer's *Mass in B Flat* or a sonata by Paul Hindemith; and when, in addition, we rarely or never attend concerts by artists and by great orchestras and when we refuse to read musical works of a scholarly nature. Add to this the fact that one finds among us pettiness, jealousy, self-satisfaction, indifference, and fear of competition and rivalry, and we shall have to admit that we musicians are largely responsible for the predicament in which we find ourselves. I am firmly convinced that we can change the minds of men and put a stop to harmful practices and ambitions: 1) by devoting more time to serious study and to the development of a scholarly approach; 2) by restricting our performances to music which is worthy of being presented in the Lutheran service and is thoroughly attuned to the spirit and philosophy of Lutheran worship.

There are men, and their number is growing steadily, theologians, not musicians, who are sick and tired of the "four-flushing" and the vaingloriousness of certain musicians and of certain opportunists. There is bound to be a change; one cannot fool all the people all the time. A change for the better has already begun to take place. One Lutheran church body recently elected a man to the chair of church music and liturgics who had not been especially active in the field of church music. However, he possesses the necessary musical endowments and has shown himself to be a self-effacing, soberminded, and scholarly servant and educator of the Church. What formal training he still needs for his work, his synod is enabling him to secure at its expense. At another prominent Lutheran school the faculty requested its board of electors to elect to the church music professorship not a man who is primarily a flashy conductor, but a real Lutheran scholar and classroom man. Through years of experience it had come to realize that the choral work done at its school did not provide their graduates with the training and background they needed for their future work. We see in these actions a change of attitude which is indeed encouraging and progressive; and though requests for more careful and wise elections and appointments still fall too often on indifferent and disdainful ears, we church musicians must not lose faith in the efficacy and worth-whileness of principles and practices which are fundamentally sound, wholesome, uplifting, and specifically Lutheran.

I should like to discuss with you today more thoroughly the benefits which may be derived from a more scholarly approach to the subject of church music. The importance of selecting and using exclusively such church music as is appropriate for the Lutheran service I shall ask you to treat at some other time.

I should like to stress at the outset, however, that musicological study and the performance of music should complement and not exclude one another. The one dare not be emphasized at the expense of the other, and far be it from me to maintain that a more scholarly approach will prove to be a cure-all for our musical ills and thus deprive performance itself of its import. I do not know of a single musicologist who will insist that musicological study and research should relegate musical performance to the background; however, I have met not a few musical performers who sneer at liturgical study and at musicological scholarship and research, who very

stupidly insist that performance is all that counts. It is necessary that we maintain a healthy sense of balance and view the situation not fanatically but soberly.

God has given some people the ability to conduct, others the ability to perform on an instrument or to sing, still others the ability to compose; there are some who have a special bent for research, for literary pursuits, for lecturing, and for teaching. To some the Lord has given the ability to excel in two, perhaps even in three fields. God has distributed His gifts thus that the Church might benefit thereby, and the Church has no right to dissipate, to ignore, or to reject these gifts of God in men. His kingdom is to profit by their recognition and use. For this reason, too, men trained for other work in the Church have no right to underestimate and undervalue these gifts and put themselves above the musicians of the Church. This applies particularly in a Church which places due stress on the doctrine of the universal priesthood of all believers. The Church needs preachers, teachers, and musicians. The Church needs performers, she needs composers and conductors, she needs scholars, and it is definitely for her own good that she make proper use of all these gifts of the manifold grace of God.

Some may ask whether a more scholarly approach in the field of music does not tend to confuse, perplex, and mystify. They will point, for example, to Bach and the Bach scholars, Forkel, Spitta, Schweitzer, and others. I admit the danger. I can easily understand why Field, in his recent book on Bach, points an accusing finger at the great Bach scholars and deplores the fact that these scholars have given the laity the impression that Bach is really a musicians' musician. I believe there is room in musical literature for monographs on Bach like the one written by Mr. Field. On the other hand, Mr. Field's book is likewise not beyond reproach; and Bach scholars and musicologists have just cause for insisting that more regard for accuracy, of which we can never have too much in any field, would have kept Mr. Field from saying some of the questionable and incorrect things he did say without detracting from its interesting content. However, it is generally known that even eminent Bach scholars have erred in arriving at conclusions. What, for example, is one to think when Forkel says of certain works of Bach: "*Welcher Kenner der Musik muss nicht Ekel empfinden, wenn er statt erhoffter Meisterwerke nun solche Schuelerware zu Gesicht bekommt. . . . Ein Meister wie Seb. Bach . . . muss nicht durch Unterschieben seiner Schuelerarbeiten zum oeffentlichen Skandal gemacht werden.*"—Spitta's *Bach* is undoubtedly a monumental work; I would not be without it, and far be it from me to deprecate this great opus. And yet, who will deny that its labyrinthian character confuses and perplexes at times and that some of his conclusions are questionable and unsound? When a Lutheran reads Parry's *Bach*, he is often dismayed because his philosophies and critiques are frequently too personal and subjective, though his book on the whole is excellent. Broughton's *Bach, the Master* portrays an utter lack of understanding of Bach's Lutheran background; one need not be much of a scholar at all to detect its many weaknesses and its faulty interpretations. And what about Schweitzer? It is commonly agreed today that Schweitzer materially weakens his tome on Bach by trying to reduce Bach's work and art to a mechanical system. Middelschulte correctly said of him: "*Der plappert zu viel.*" Even Terry, whose two books *Bach, a Biography*, and *Bach, the Historical Approach* are models of objective but sympathetic scholarship, resorts to unscholarly practices when he de-Lutheranizes Bach's texts at times for the sake of making them more palatable for his Anglican co-religionists.

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One of the most ambitious works treating the history of Lutheran church music is Carl von Winterfeld's *Der evangelische Kirchengesang*. This work is one of the most important works in all musicological literature. Its three large volumes plus the *Musicalische Beilage* offer information which is hard to obtain elsewhere. And yet, what do we find concerning Bach even in this great work? Winterfeld insists that the music of Bach is a closed book to the layman and that Bach is more interested in form than in content. He likewise adds that since the music of Bach is an enigma to the layman, it should not be performed in the church. Winterfeld does not regard Bach as a church composer of the first rank, but he does claim that the Palestrina of the Lutheran Church is Johann Eccard. How is one to account for this claim? How is one to explain that Ludwig Schoeberlein, a contemporary of Winterfeld, in his great *Schatz des liturgischen Chor- und Gemeindegesangs* likewise refuses to recognize Bach as a first-class church composer and also ignores Heinrich Schuetz almost entirely. Both of these men lived in the Romantic Era. A large percentage of the Romantic composers were members of the Roman Catholic Church (e.g., Schubert, von Weber, Liszt). There was great agitation in the early stages of the Romantic Era in Germany for the music of Handel and Palestrina. The Handel movement started in the Classical Era, in the year 1771, when *Alexander's Feast* by George Frederick Handel was performed for the first time in Germany in the city of Hamburg. In the following year Dr. Arne presented Handel's *Messiah* in Hamburg for the first time. You will note that Dr. Arne is an Englishman and that Hamburg is closer to England than any other large city of Germany. In 1775 and 1777 the *Messiah* was again presented in Germany; however, under the leadership of K. P. E. Bach. In 1776 J. A. Hiller presented the *Messiah* in the Berliner Dom; the orchestra alone consisted of 200 players; and the chorus, of *Schuelerchoere* of Berlin and Potsdam. This monster performance was repeated in Leipzig and in Breslau under Hiller's direction, and in this way the oratorio movement was started in Germany. When later, in 1828, Mendelssohn started the Bach movement in Germany with his famous performance of the *Passion According to St. Matthew*, he followed in the footsteps of Hiller and others; fortunately he recruited a chorus of no more than 150 voices, but he engaged eight opera singers to sing the solos and made the event a great social affair. Bach was not taken seriously as a church composer; even his setting of the Passion Story had to be put on in grand style like Handel's oratorios. Why was Bach not taken seriously as a church composer? Simply because the a cappella style of Palestrina was regarded as a norm for all church music at that time. Among those who advocated the use of the Palestrina idiom vociferously for the church service was Moritz Hauptmann, who, when referring to Mendelssohn's performance of the *Passion According to St. Matthew*, insisted that the Passion Story should never be sung in a setting like that of Bach, but should be chanted and monotoned, the voice dropping a third when arriving at a comma, a fifth when arriving at a period. Under Franz Haberl the city of Regensburg became the starting point of the Palestrina movement, and Munich ultimately became the center of the a cappella movement of Germany. Even Wagner became interested in this Palestrina movement and prepared an edition of Palestrina's great *Stabat Mater* and also presented it. Under these circumstances Bach was left out of the picture as a church composer entirely; and need we wonder that men like Winterfeld and Schoeberlein, as children of their times, came under the spell of this agitation? It is easier to excuse them, I believe, than the Liturgical Society of St. James, which made practically no use of more modern German research and which ignored the findings of Kuemmerle, Blume, Mahrenholz, and others whose philosophy is distinctly Lutheran and evangelical in character and who are more

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interested in seeing the Lutheran Church continue as the "Singing Church" rather than become a hidebound and hierarchical liturgical Church.

This should prove that we need scholarship in the fields of church music and liturgics. We need it so that we do not repeat the mistakes made a hundred years ago; we need it to combat erroneous scholarship; we need it to be able to refute the errors of Schweitzer and others, whose errors are to be attributed not to scholarship, but rather to a lack of it. Let us not forget that attention was called to the mistakes and lapses of men like Winterfeld, Schoeberlein, Schweitzer, and others, not by performers, but by scholars, by musicologists. Musicologists were the first to denounce and decry the liberties taken in the performance of Bach's music by the Romanticists, then by the modernists, and finally by the ultra-modernists and the neo-classicists; in other words, by such men as Mendelssohn, Tausig, Busoni, Middelschulte, Schoenberg, Stokowsky, Respighi, and others. It is true, musicologists are not liked very much by certain musicians, particularly those who themselves possess no scholarly background and are afraid of men who know better. Their caustic and satirical remarks concerning musical scholars are nothing more than a defense mechanism with which they attempt to conceal their own musical frailty. Since many Jews are to be found among musicologists, musicology has been referred to as a Jewish science. However, it is very doubtful whether there are more Jews among the musicologists than among the concert artists of our day. And let us not forget that much of the interest that has been shown in Lutheran music, and I mean not only the music of Bach, is found in Jewish musicologists, who have the highest regard for our heritage and fail to understand why so very many of us Lutherans do not share their attitude. A colleague of mine took a survey course in the history of music at a great Eastern university this summer. The course was offered by a Jew who is a member of the Roman Catholic Church. My colleague informed me that this man found special delight in berating the musical ignorance of the Roman Catholic clergy and repeatedly referred to Martin Luther's sane attitude; he very often pointed to the richness of the Lutheran musical heritage, and time and time again advised the members of his class to read the writings of Luther in order that they might acquire a wholesome philosophy of life, music, and religion. I have a very good Jewish friend who is a musicologist of note. Sometime ago I mentioned to him hymns like "Jesus, Lover of My Soul" and "What a Friend We Have in Jesus"; he did not know any of them. But he knew every chorale I mentioned. It is altogether possible that the Lord will use the Jews to impress upon us Lutherans the greatness of our heritage in years to come.

It is very necessary that we Lutheran church musicians develop and possess a strong musico-historical sense. Frankly, I do not understand how we can well get along without it. History plays just as important a role in music as in theology, and as in the field of theology much cannot be understood without a knowledge of ecclesiastical history, so in music much cannot be understood without the knowledge of its historical background. How, for example, can one understand the difference in the natures of the polyphony of Palestrina and the counterpoint of Bach without knowing the 16th century Roman Catholic background on the one hand and the 18th century Lutheran background on the other? Why does much of the music of Bortniansky fit well into the Lutheran service, and why can this not be said of the music of practically all his Russian fellow countrymen? Does not the liturgical background and purpose already discredit much Russian and much Roman Catholic music for use in the Lutheran service? Does not the

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spirit of our times explain the chaotic character of our music? Does one not understand practically all music better if one knows its background? A layman does not need this knowledge, of course, but if we wish to be reputable musicians, we must know many things the layman need not know. Laymen often know more than we think they do. A few years ago a talented young organist was eager to become organist of a Jewish temple in New York. Wishing to impress the audience favorably, he decided he would play an organ arrangement of the *Kol Nidrei* in his trial performance in a service. He did not get the job because the *Kol Nidrei* did not fit into the service, and its performance on that particular day was regarded as a sacrilege by the devout Jews. The movies no longer use Spanish, Mexican, and other foreign music indiscriminately in their pictures, because experience has taught them that it pays to engage musicologists who know the historical and folk-life background as well as the traditions associated with this music and with certain festivals, etc. A conductor with a scholarly background will guard against Romantic performance of the *Passion According to St. Matthew*; his historical sense will tell him what is wrong and guard him against mistakes made by Mendelssohn and others. An organist with a scholarly and solid Lutheran background will hardly present a recital in which the composers are represented in the following order: Buxtehude, Widor, Hindemith, Bach, Rowley, Franck, Andriessen, Scheidt, Karg-Elert, Hindemith, Shostakovich, and Kaminsky. This may sound absurd, but I saw a program like this which had been presented by one of our organists in one of our churches very recently. The poor fellow undoubtedly saw to it that a loud number was followed by a soft, one written in 4/4 time by one written in 7/16, fast music followed by slow, *serioso* by *jocose frivolo*, but he had no historical sense and no Lutheran sense besides. Bach was only *e pluribus unus*, and Buxtehude was played as half of the audience walked into the church. I find it very difficult to understand why our choirmasters will not turn out in larger numbers to hear a Lutheran choir present Lutheran music which is seldom heard, even if the program perhaps reveals more ardor than artistry; and I likewise find it difficult to understand why our organists do not turn out *en masse* to hear Edward Rechlin present his programs of Lutheran organ music. These men reveal not only a spirit of indifference, but also a lack of historical sense. Is it any wonder that we church musicians are not respected more highly than we are and that others are permitted to enter into our field and work?

Scholarly courses of the highest type in the history of church music should be offered at our teachers' colleges and theological seminaries. But they must be offered by men who know not only the history of music, but also the literature and the music of the Church. When Winterfeld prepared his great three-volume work *Der evangelische Kirchengesang und sein Verhaeltnis zur Kunst des Tonsatzes* (1843–1847), he collected much music to illustrate the styles, forms, and spirit of the various composers he discussed and published these in the *Musikalische Beilage*, which accompanied this work. When, previously, in 1834, he had published *Johannes Gabrieli und sein Zeitalter*, he prepared a collection consisting of no less than 100 volumes of music to supplement his study; we hope that these volumes, written in Winterfeld's own hand, are still in the Berlin library. When Hugo Leichtentritt prepared his *Geschichte der Motette*, he examined and analyzed more than 400 compositions by Orlando di Lasso in order to write a satisfactory chapter on this great composer. He is now preparing an English edition of this work and has examined several hundred more compositions by Orlando so as to be sure that his conclusions are correct. Here we have scholarship of the highest type. But in order to do this work and arrive

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at the proper conclusions, one must know also the intricacies of musical theory, musical form, style, and analysis.

What would one think of a man who lectures on English literature who himself cannot spell correctly, who cannot construct good sentences and analyze them, and who knows nothing about the history of English literature besides? We would not have such a teacher, and even the most stupid student would soon discover that something is radically wrong. The scholar in the field of Lutheran church music, liturgics, and hymnology must know musical theory in all its ramifications if he wishes to do work which is thoroughly satisfactory, appreciable, and deserving of recognition. Without this knowledge one cannot plow through even the most elementary textbook. A mastery of these tool subjects must be taken for granted in our day, and this applies not only to the lecturer on church music, but also to any student of church music who wishes to do worth-while work. Too many of our men satisfy themselves with a one- or two-year course in elementary harmony; too many travel in circles and study only techniques; they study organ for years upon years with Christian Scientists, Baptists, Mormons, and Unitarians, or they study vocal technique for who knows how long, and in addition they neglect music history, and they neglect musical theory, form, analysis, style and composition. That is tragic, and it certainly does not show a sense of balance, nor does it illustrate the scholar's approach.

I insist that it is extremely important that the good church musician and, above all, teachers of church music be adequately equipped historically as well as theoretically; just as it is necessary for a theologian to have a sound background in dogmatics, isagogics, exegesis, church history, and a host of other subjects in addition to homiletics. There is usually something wrong with the performer who has interested himself in nothing but the techniques of performance, just as there will be something wrong with the preacher who is interested only in the technique of preaching. A good church musician must be able to analyze a piece of music, and to analyze, he needs to know musical theory, musical style and form. I know there are some who claim that when one analyzes a work, he is in danger of destroying the very thing he is trying to study. This is done only if one stops at analysis. It again must be followed with synthesis. One must study 1) the whole; 2) the parts; 3) the whole again. "Analysis need not destroy the work of art; on the contrary, only through analysis can we fully apprehend it." (Glen Haydon, *Introduction to Musicology*.)

From this same book permit me to read you another quotation: "The preparation for performance means, primarily, the study of a musical instrument. Yet the training in the theory and history of music required in college and conservatory curricula is essential to intelligent musicianship. The extent to which this desired ideal is realized in the life of the individual student is directly proportional to the depth and spread of his insight into the nature and meaning of music, in all its complexity, from the highly specialized musical-technical aspects to the broad sociocultural implications. *The development of perspective comes not only from experience, but also from reflection upon the relations involved in any situation or subject matter.* . . . It is important that every musician should attain some synthesis of the somewhat disparate knowledge acquired through his studies in musical performance, theory, and history; and that he should develop what may be fittingly called, in a broad sense, a well-rounded philosophy of music."

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When I speak of the scholarly approach of the church musician I mean, particularly, of course, that his approach to church music be scholarly in character. There are some who foolishly underestimate the importance of good and outstanding church music. This is the case with many who are interested largely in opera, in symphonic music, in chamber music. Perhaps we should not blame them too much when we consider the type and quality of music one hears so often also in large churches. After all, what is a high-grade musician to think when he hears a prelude by Scotson Clark, a saccharine hymn by Joseph Barnby, a choir anthem by Felix Abscheulich, and a solo by Geoffrey O'Hara. The simplest way to convince such people that they are wrong is to perform the music of our Lutheran masters; people may never have studied church music, but if their taste for music is healthy, they will recognize what is intrinsically good, though they may never have heard the names Pachelbel, Buxtehude, Scheidt, and Praetorius. They will not find the names of inferior composers of bygone days and of our day in up-to-date and highgrade musical dictionaries, but they will find there the names of our Lutheran masters. Musicologists will soon berate a work which omits important names. Musical scholars, particularly those who have been trained in Germany, know our Lutheran masters, and they know them very well, even when their field of special interest is operatic or symphonic music, the Classical Era or the Romantic Era.

Gentlemen, we cannot afford to take our work lightly. We must apply to our calling the proverb: Whatever is worth doing at all is worth doing well. We must be willing to make sacrifices in the interest of our work, not for our own sakes, nor merely to satisfy high ambitions, but to serve the Church nobly and satisfactorily and to glorify our God and Him only. I know of men in our circles who have made great sacrifices, who at great cost to themselves and to their families have gone through poverty and misery to equip themselves for this type of work. I know of young men, some of whom are in this very room, who are making such sacrifices today in the interest of the Kingdom. But their number is still far too small. There are still too many who will travel 200 miles to see a football or basketball game, who cry "Horrors" when asked to pay \$3.50 for a good book. Talk about a twisted sense of values. Can we not see from this how shallow their love for music really is after all? We need apply this not only to individuals. I wonder which would prove more profitable for our Church: to erect a social and recreational center at one of our schools at a cost of \$75,000 or to spend \$25,000 during the next decade to equip ten outstanding and talented products of our St. Louis and Springfield seminaries and of our two teachers' colleges with the finest training in music and musicology they are able to get and \$50,000 within the next triennium to endow in part a graduate department of church music at one of our schools? I think we are all agreed on the answer as to which would be more profitable from every point of view for the Kingdom. Oh, yes, I know there are some self-taught people in this world, people who do not need schools, people who can teach themselves (so they think), people who point to Bach and tell you he was largely self-taught, people who claim you learn more thoroughly when you plow through your studies singlehanded. But I also know that an unusually large proportion of self-taught people are frightfully self-opinionated; they cannot stand having others point out and correct their weaknesses; they are often horribly vain and one-sided; they usually lack balance, are myopic, and it often takes them years to learn what they could learn from a really good and well-seasoned teacher in one semester. Dr. Fuerbringer once told me: "*Es gibt wenig Menschen die wirklich gute Autodidakten sind.*" Who will deny the truth

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of this statement? And who will deny the truth of a statement of another of my former teachers, Peter Christian Lutkin, when he remarked: "The self-made man usually worships his maker." Those who have enjoyed the privilege of being pupils of men who were truly great in their field will, I know, gladly vouch for the fact that contact with such men is truly inspiring, it humbles one and yet lifts him up, brings him to his knees and yet in due time enables him to stand on his own feet on solid ground. Bach was undoubtedly self-taught to a great extent; and yet, gentlemen, not historians and musicologists, but only the great humble and reserved Leipzig cantor himself knew what men like Reinken, Boehm, Walther, and Buxtehude had done for him. I am sure none of Bach's pupils felt their style had been cramped by their great teacher, particularly not the younger Krebs, who had been a pupil of Bach for nine years. After all, what right have we to compare ourselves with Bach? Perhaps it takes a self-made man to do that.

We need a graduate school to which our men can go for advanced work in church music. But we need scholarly work also on the undergraduate level at our teachers' colleges and theological seminaries. It is a pity that so many of our theologically trained men are of the opinion that church music is something altogether apart from theology and that they fail to realize the truth of Johann Walther's words when he says that "Music is a part of theology." It makes one sad that so many believe scholarly courses in church music belong into our teachers' colleges only, but not into our theological and pre-theological schools; it is to be deplored that articles on Lutheran church music appear very rarely in our theological journals of America. It is significant to note that scholarly courses in church music were taken by all Lutheran students of theology during the Golden Age of Lutheran Church Music, and it is interesting, too, to note that this was not an era of deterioration, but an age when the Lutheran Church was strong and great, a period when she produced also her greatest theologians. In what kind of era, do you suppose, are we living? Let us be honest and also fair in arriving at our conclusion.

I am not exaggerating when I say we Lutherans have the greatest musical heritage in the world; the Lutheran Church is the only Christian Church which has produced great music in all four fields of church music: hymns, choir music, liturgical music, organ music. We have even more to show than the Roman Catholics, the Eastern Orthodox, and the Anglicans. If our musical heritage were as meager as that of most other Christian denominations, we could hardly afford to insist on a scholarly approach to church music, since our findings would then force us to throw out most of what we have. Since, however, our heritage is so vast and important, we need also the scholarly approach to retain our heritage and to develop an appreciation of it, particularly among our own people. The scholarly approach will endanger our musical heritage just as little as it did our great theological heritage. When properly applied, it will be a boon to the spiritual life of our Church. Our music can well afford careful examination and scrutiny, just as our theology can stand checking and re-checking. We need more musical scholarship, we need it badly. Let us have it.

The Chorale—Artistic Weapon of the Lutheran Church

Hans Rosenwald

1. The Relation of the Chorale to the German Folk Song

Innumerable threads run from the sixteenth century chorale, the true artistic weapon of rising Protestantism, to the older German song. To show, for instance, similarities between some of the chorale melodies as they appear in the first hymnals of the Lutheran school and the tunes of old German folk songs or, for that matter, of art songs of the minnesingers (such as Neithart or Wizlav), would be an easy task. Yet we shall avoid delving into such melodic resemblances, for it is our endeavor to survey the development of the Lutheran chorale in a panoramic fashion, and here, as in general, we shall have to renounce details if we want to cover the territory even fairly well.

The relationship of the Crusader hymns to the Lutheran chorale is so close that the quotation of just two examples may suffice to clarify it. The famous "Christ ist erstanden," said to be a Latin melody of about 1100, is without any doubt the offspring of the old *Victimae Paschali Laudes*, the Easter sequence of Wipo. The number of occasions in which it was sung, in many variants, is great. It was popular in Nuremberg at least since 1424, when it was sung each time the Reich jewelry was displayed. It was a soldiers' song heard in the battle of Tannenberg, and it is said to have been sung by German communities when the Bishop of Verona visited them. In the fifteenth century it appears in manifold contrapuntal versions, while today it is, of course, mainly known as a Protestant hymn in the version appearing in such a hymnbook as the first Catholic one by Michael Vehe (1537). However, at the same time, it was also used in a satirical manner, with a considerably changed text. "Christ lag in Todesbanden" ultimately is traceable to its original melody.

In the pilgrim's chant "In Gottes Namen fahren wir" we have our second lucid example of the relationship of old spiritual folk songs to Lutheran music. Originally it was sung by men traveling to the Holy Land. In 1200 the chant had, instead of the regular stanzas in which it is known today, irregular structure—a so-called *leich* of four strophes of unequal length. In the fifteenth century it occurs in considerably simplified form as *cantus firmus* of polyphonic compositions and appears as a regular chorale of 12 strophes in the Vehe hymnal, where it is listed as a prayer to be chanted in the procession. From the irregular *leich* there has now developed a chant, choralelike in its rhythmic regularity.

Another, no less important source of influence on the Lutheran chorale is the Latin hymn which we find in German variants and translations as early as in the eighth century. By 1200 the practice of varying melodies of originally Latin sequences, particularly in order to make them more suitable for substituted German lyrics of such chants, is popular. In Baeumker's well-known work on the German Catholic church hymn we gain an excellent view of the evolution of the hymn in the German church prior to Martin Luther. In the fifteenth century many Latin sequences had been translated into German, and many others had found imitation in German folk songs. Sebastian Brant, the well-known poet, edited, in 1501, twenty-one church songs which represent Germanized versions of his prayer collection called *Ortulus Animae*. These Latin

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hymns had been printed for the first time three years prior to the publication of the German versions. The well known "Ach du armer Judas" belongs in this chapter. The version of an old Latin sequence which appears long before the Reformation, it was, in Luther's period, a well-known song which Luther himself, in 1541, quoted in his writing against the Duke of Brunswick. He called the song: "Ach du arger Heintze," the name being the apostrophe of the Duke Heinrich. The Catholics later sang it in application to Zwingli. As Lutheran hymn it lives under the name "O wir armen Suender."

In former times it seems to have been believed that the spiritual folk song of the Germans was in the best case *tolerated* in the pre-Reformation service. But the more we study the development of the old German folk song in the fourteenth and fifteenth centuries, the more we will recognize that some of these spiritual songs were even officially accredited. It may be pure conjecture that, for instance, occasional elaborations of the congregational *Kyrie* are the nucleus of folk song. If so, it would mean that the congregation, originally but responding to either the priest or the ministerial choir and singing one or two words, gradually took the liberty of singing *Leise*, which later were officially admitted and in some cases might even have *replaced* the sequences. Be that as it may, we hear that in Breslau in 1447 both the *Credo* and "Wir glauben all'" were heard (this incidentally is neither the first nor the second tune found in the *Lutheran Hymnal* but an older composition penned by one Nicolaus von Kosel). The German Agnus, "Lamm Gottes unschuldig," is another of such creations of the pre-Lutheran period. As there are other officially recognized chorales before the Reformation, in clarifying Luther's contribution it is important to emphasize that he did not institute, for example, the German *Sanctus*, but that he had this chorale generally replace the Latin *Sanctus*. In other words; where there had been juxtapositions of the Latin and the German chant, the singing of the old liturgical text was terminated. Yet even with respect to such substitutions it should be kept in mind that Luther was but to inaugurate such practices. The singing of congregational hymns on a large scale becomes a more general procedure only in the late sixteenth century. For that much is certain, Luther did not depart from liturgical procedures to the extent to which one believed him to have done so in former times.

The relation of the political and historical ballads of the Middle Ages with the chorale is another important factor in tracing the latter's history. Scholars specializing in German folk lore, such as Franz, Magnus, Boehme, in fact had to reconstruct the original melodic contours of some old ballads from so-called parodies, ecclesiastical versions, in which they were preserved in compositions of later times. An excellent example is given in the *Musae Sioniae* of Michael Praetorius. In his collection of 1616 we find a chorale called "O Reicher Gott im Throne." The melody originally belongs to a political ballad known as the *Ton von Toll*, narrating the conquest, in 1479, of Dole. It seems that the original could not be restored, but in said collection of Praetorius the folklorists found at least a general outline of the secular melody. The best example of politico-historical ballad on the one side, hymn tune on the other, is Luther's "Martyrs of Brussels." That Luther is the author of its words is now proved. That he is the author also of its melody seems fairly certain, particularly since it shows the kind of anticipations characteristic of Luther's other tunes. While this Luther jewel today is unfortunately forgotten, it is one of the finest contributions to the chorale (applying the term in the broadest sense of the word) and should be resurrected. How popular it was in Luther's own time is evidenced by the fact that

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while the main part of the song was created in 1523, two verses were added later on and took the populace by storm.

Turning from this brief summary of the *historical* foundations of the chorale to that of its *artistic* basis, it must be stated again that the chorale is so largely identical with the old German folk song that with regard to rhythm, tonality, and structure all that can be said about the old folk song can be applied to the chorale prior to and including Luther's time.

Its charm, in artistic respect, lies in its steady wavering between the modes on the one side and major and minor tonality on the other. In most of the old spiritual folk songs the consciousness of the leading tone is a fact. As regards the variety of the modes used, it is to be noted that three are more customary than the others: the Phrygian as the only one of the original authentic church modes; for the others are the Ionian and Aeolian, or major and minor, which were officially introduced into music theory only *after* Luther (appearing as they do in 1547 in the Dodekachordon of Glarean). Instead of going into details of the tonality problem, I shall select only one song in order to clarify this artistic peculiarity of the mixture of modal and tonal cadences. This song is "Die Sonn', die ist verblichen." In the version which we hear the melody is in G Dorian with the first cadence D to A, and the second B flat to A. The following cadences are A to G, E to D, and A to G; and the last two cadences are on F and on G. Here the analyst may waver between an interpretation of the cadences from a merely melodic viewpoint and one that takes into consideration the dormant, but inherent harmonic issue. The version of the *cantus firmus* is taken from a composition of Stephan Zierler, published in Forster's collection and as a chorale text known by "Wacht auf, ihr Christen alle, seid nuechtern alle Zeit."

The rhythmic and metrical problems of the chorale are as complex as its sources are manifold. If we consider that the literature of the minstrels, folk dancing, Renaissance tendencies, Humanistic movement, Meistersang (in the literature of which verse lines are counted by long and short syllables) and polyphonic-figured music as cultivated in the Flemish schools—that all had their influence on the old folk song and, through it, on the Lutheran chorale—we understand why the last word on its metrical problems has not yet been spoken and, in all probability, never will be spoken. Additional complicating circumstance is that these types of music are handed down to us in different notations, ranging from notation in letters of the alphabet to the Gothic chorale notation. Furthermore, the texts, as we already have seen, have undergone changes which influenced the rhythmic flow of old melodies that often had to be varied to suit new lyrics. Finally, many chorale melodies, in fact, most of them, are primarily known from their use as *cantus firmi* in polyphonic compositions. In order to function as bearers of the musical thought of such polyphonic compositions, they had to undergo changes. The problem of isometric versus polymetric singing advocated by many hymnologists will be discussed in connection with Luther's organization of congregational singing.

As regards the structure of these songs, it is probably best that within the course of a general discussion such as this we had best confine ourselves to admiring its intricacies rather than trying to crystallize distinctly different patterns of formal organization. Most verse lines have four major accents, but two and eight accents can also be found, and in rare instances we find verse

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lines of even six major accents. Such steadily changing quantity of syllables makes polymetrical composing natural. Rests, however, frequently change the metrical and formal organization of old chorales. They are by no means always indicated. For example, Luther's 128 Psalm makes us recognize that the even isometric version (which seems to be the desirable one today) was even monotonous to the chorale composer. In some chorales the elaboration of certain motives and a planned organization of the thematic thought can be discerned, but frequently these motives and themes appear, as regards the rhythmic issue, with variations; in other words, while the correspondence of pitches in such cases is evident, their rhythmic organization is free. There can be little doubt that these chorales are polymetrical in feeling, with Luther specializing in a sort of passionate anticipation already found in his song "Martyrs of Brussels" and discernible again in his "Von der christlichen Kirche."

2. Luther and the Chorale

In my paper "Influence of Gregorian Chant on Protestant Hymnology of the Reformation Period" printed in the volume of *Proceedings* of the M. T. N. A, Cincinnati, 1944, I stressed the fact that although Luther curtailed the role of the soloist-celebrant and of the ministerial choir of the old Church in order to emphasize congregational singing, he by no means abolished altar singing, and we hear of the selection of the musically best trained singers for motet choirs. The use of the chorale in the service is not synonymous with a destruction of the liturgical order. Luther was much friendlier toward musical traditions of the Catholic Church than were the Calvinists. Josquin was called by Luther "the master of the notes," and "Aus tiefer Not," Luther's Phrygian *tonus*, first found in the Wittenberg hymnal, is almost literally molded after Josquin's "Petre, tu Pastor Omnium." Luther sang Heinrich Isaac, Pierre de la Rue, and Ludwig Senfl because he enjoyed five- and six-part polyphony in addition to the, as a rule, simpler contexts of chorales. Moreover, the institution of lay choirs for the purpose of obtaining a well-prepared and well-executed figured music is one of his chief musical activities. In Luther's own time the isometric and homorhythmic context of chorales is still the exception, and the departure from the polyphonic textures with the *cantus firmus* in the tenor is slow. Only at the end of the century is the *cantus firmus* found in the soprano, and then not in all cases and not at once. To judge the gradual transition from the polymetric polyphony to isorhythmic context dispassionately, we must again remember that congregational singing in the sixteenth century is without the support of the organ, which is used only for introduction of altar chants and at best participates in Masses and Motets. In general, the congregation, if not singing the chorales without any accompaniment, was accompanied by the motet choir. Gradually the tenor part proved to be a hindrance in such procedures, and thus in 1586 Lucas Osiander publishes his chorales with *cantus firmus* in the soprano voice, accompanied by the homophonic lower voices. Luther, then, while instituting congregational singing, is still in closest contact with the figured music of the old Church. Only rarely has this relationship been overemphasized, although a scholar of Baeumker's stature wants to make Luther's adherence to tradition so strong that he seriously questions his authorship of "Ein' feste Burg," which he wants us to accept as a composite of Gregorian fragments. Such dependence upon the Gregorian elements indicates how thoroughly the melodist Luther was influenced by Gregorian tradition.

In instituting the liturgy, too, Luther was far from making an unwise step in his promotion of new ideas. He carefully transformed the Virgin cult into Lutheran song. This necessitated the solution of many problems of chancel chanting. How Luther proceeded can be recognized from his German Mass of 1526, in which he gives a perfect organization for *Anfang, Komma, Kolan, Punkt, Frage*, and *Schlussformel*, thus following the melodic formulae of the old *accentus*. A literal translation of Latin into the German would have been as inadequate an attempt as that to preserve the Gregorian original; yet he nevertheless was determined to follow tradition in the recitation of the chant. His reform ideas began with the Psalter. The 46th Psalm, the 130th, and the 128th Psalm, about which we spoke before, are good examples.

With respect to creativity, Luther's addition of new stanzas to chants of the pre-Reformation period should be mentioned. Thus, for instance, in "Dear Christians, One and All, Rejoice" he added the stanza so reminiscent of "A Mighty Fortress" (I quote in the English translation in the *Lutheran Hymnal*):

To me He spake: Hold fast to Me,
I am thy Rock and Castle;
Thy Ransom I Myself will be,
For thee I strive and wrestle;
For I am with thee, I am thine,
And evermore thou shalt be Mine;
The Foe shall not divide us.

Such infusion of new ideas, mainly autobiographical, goes hand in hand with his re-creating melodies.

The problem of the isometric basis of *cantus firmus* tenors may now be shown in "Ein' feste Burg" in the version of Walther's hymnbook. We find augmented and diminished upbeats, anticipations, unusual subdivisions of the meter, missing rests, ornamentation and portamenti as well as mordents, genuine change of meter, and transposed motives. The chorales of the sixteenth century demonstrate such an unbelievable variety of rhythmic-syllabic patterns that isometric singing seems to deprive us of one of the very elements which make them artistic. Yet such complicated rhythmic structures are frequently just a result of the fact that they were taken out of polyphonic settings, as pointed out before, and removed from them they do not always make sense. Even the oldest sources in which our chorales appear in polymetrical versions are not always the first authentic records of their melodies. Furthermore, congregations did not always sing the tunes according to such polymetrical notation. Why was there in the seventeenth century the change to isometric singing? Because disappointed musicians succumbed to the likings of congregations? Perhaps. Or was it because they now in writing acknowledged a situation which, in reality, had existed for a long period? Perhaps. Is it possible that the polyrhythmic *cantus firmus* can be a transformation of an originally isometric tune and that the isometric reading of polyrhythmic chorales in certain cases represents a return to original time values? Possibly. These and other questions are primarily of historical importance; yet with respect to our actual singing of chorales today I think that we should not insist on polymetric

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readings (as some German scholars do). We in America are just becoming aware of the best musical traditions of the Lutheran Church. Why should we deter from singing good hymns those who love them in their versions; why should we enforce upon congregations rhythmic orders for which there is nowadays apparently little inclination? The baroque composers, and mainly Bach, so to speak, have sanctioned the folklike isometric versions of Luther's hymns; why not say: What was good enough for Bach is good enough for us?

The echo of Luther's creativity is found in the diligence and the talent of Johann Walther. Among those chorales which carried on the true Lutheran spirit his "Herzlich tut mich erfreuen" must be mentioned. Sebald Heyden contributed "O Mensch, bewein dein' Suede gross" and Lazarus Spengler "Durch Adams Fall." Many of the early chorale lyrics are from the pens of theologians, many of their tunes by unknown authors. The greatest poet composer of the Lutheran school is perhaps Nikolaus Herman, with his "Lobt Gott, ihr Christen allzugleich" and with his "Wenn mein Stuendlein vorhanden ist." It is impossible to go into the details of the contributions of Luther's friend Ludwig Senfl, who, with Bruck, Dietrich, Stoltzer, is represented, for instance, in George Rhau's *New German Sacred Songs for the Public Schools*, Wittenberg, 1544, where we also find Mahu's marvelous polyphonic arrangement of Luther's "Ein' feste Burg." Sometimes the same chorale tunes are used for various polyphonic compositions and enable the musicologist to compare compositional-stylistic issues such as that of homophonic-chordlike structure and polyphonic-imitative design. Lucas Osiander's name has already been mentioned with respect to the gradual change which took place in favor of the former. Similar ideas were fostered in the hymnbooks of Raselius, 1588, and the Thomas Cantor Seth Calvisius had such a success with his four-part hymns of 1596 that his work could be published in five editions up to 1622. Johann Eccard, with 55 songs, was no less successful. He, and later Hassler, frequently presented two arrangements of a chorale, one more polyphonic, the other more simple, suitable for organists, homophonic. Similarly, Vulpius, in 1604, published variants of his chorale arrangements. With Crueger's "Praxis Pietatis Melica" the isometric versions—in 1647—definitely seem to have won the battle.

3. The Chorale in the Baroque Era

Of considerable importance for the evolution of music as it presents itself to the student of the larger forms of Protestant Church music is the fact that the chorale gave impetus to motets, cantatas, Passions, and vocal *concerti*. Scheidt's *Cantiones for Eight Voices* may be mentioned as representative of a great number of compositions of Baroque composers. The master of Halle is one of the three great "S's" of the seventeenth century, the others being Schein and Schuetz. Just as plainly as he expressed his spirit in vocal music, he also combined, in many examples of organ composition, his technique of variation and coloration, acquired under the influence of Sweelinck, with the chorale. The Nuremberg organist Johann Pachelbel in the *Musikalische Sterbensgedanken*, four series of variations prompted by the death of his family in 1683, as well as in his *Chorale zum Praeambulieren*, gives full play to his specialty, contrapuntal diminution. He consolidates the chorale's position also in the home by means of piano music. For in the last-named collection we find keyboard music which uses the chorale in distinctly pianistic elaboration. Most of the time Pachelbel's chorale *cantus firmus* appears in broad note values

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without any alteration of the original tracts. The results of his contrapuntal technique are facile fughettes, which influence Bach not only in his chorale paraphrases but in his introductory choruses for the longer cantatas. Another chorale enthusiast, of even stronger influence on Bach, was the Lueneburg organist Georg Boehm, whose indulgence in trills, mordents and coloraturas may not always produce as grandiose and convincing a music as that of Reinken ("An Wasserflüssen Babylon") or of Luebeck, but who undoubtedly must be considered harmonically as a vanguard composer of the first order.

Buxtehude, greatest Baroque organist prior to Bach, and master of the organ at the Marienkirche of Lueneburg, is at the same time the greatest virtuoso in the exploitation of chorale tunes. This Swedish master in the composition of various stanzas of the chorale seeks ever new vistas of expression interpreting the changing moods of the lyrics. His style is free and daring in comparison with the static and well-balanced chorale paraphrases of Pachelbel.

For the seventeenth century chorale-born vocal music the name of Heinrich Schuetz has only recently been revealed in its full significance. Today his relationship to the Lutheran Church and music, and therefore the mental climate of his work, is no less doubtful than that of Walther, Eccard, Bach, or Brahms. Alfred Einstein's evaluation (Baerenreiter Verlag, 1928) must definitely be rectified: "Keine der beinahe hundert Weisen, so koestlich sie zum Teil in Melodie and harmonischer Einkleidung sind, ist zum Choral geworden. Und keine groessere Schaetzung hat er fuer den ueberkommenen Choral uebrig."

In reality, in the four-part arrangement which Schuetz made of the Psalter of the Leipzig minister Cornelius Becker we find twelve of the oldest chorales, while his new tunes are thoroughly dictated by the love of the old which he did not want to abuse for Psalm paraphrases and melodies unless they were fitted. In more than two thirds of all chorale utilizations we find Schuetz close to the old hymn, which, in itself, is a good indication of his fidelity to Luther. It is best exhibited in his *Deus nosier Refugium*. Still in my memory linger the Schuetz festivals of Celle, 1929, and of Kassel, 1930, in which it was clarified that this master found in the chorale treasury of the Lutheran Church one of the strongest sources of his musicianship. He is important to no less a degree than Schein, Scheidt, Altenburg (Wolfenbuettel), Hammerschmidt (Zittau), Johann Kuhnau, Bach's forerunner at St. Thomas of Leipzig, and the Handel teacher Wilhelm Zachow of Halle.

While the Lutheran chorale thus became the source of infinite inspiration long after the *cantus firmus* period had vanished and thanks to new methods and devices, including the art of *concertare*, *variation*, and *ostinato* fantasy, the history of chorale composition after Luther, Speratus, Eber, and Nikolaus Herman changes under the influence of the Thirty Years' War. Johann Heermann's "O Gott, du frommer Gott" (1630), Stegmann's "Ach bleib mit deiner Gnade," and Martin Rinckart's "Nun danket alle Gott" are indicative of Baroque "Ich"-lyricism, through which most chorales lose their monumental-omnivalent, universal character. They become personal utterance. Musically the old *choraliter* context now approaches the monodic aria with *basso continuo*. A further simplification is achieved with departure from coloration as the tendency toward symmetry becomes evident in Paul Fleming's "In allen meinen Taten,"

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Heinrich Albert's "Gott des Himmels und der Erden," and Simon Dach's "Ich bin ja, Herr, in deiner Macht."

Johann Rist, the pastor of Wedel on the Elbe, had the talent of organization and sufficient feeling for quality to commission musical settings of his poems from the true talents of his time: Johann Schop ("O Ewigkeit, du Donnerwort," "Ermuntre dich, mein schwacher Geist"), Selle, Hammerschmidt, and Staden. Close second in quality runs "Wer nur den lieben Gott laesst walten" by Georg Neumark, frequently listed as a contribution to the Rist School of Hamburg, whereas Berlin made history by the unique combination of Paul Gerhardt and Johann Crueger (1598–1662). In 1640 Crueger wrote "Herzliebster Jesu," 1647 "Nun danket alle Gott." To other authors' lyrics Crueger wrote "Jesu, meine Zuversicht" and "Schmuecke dich, o liebe Seele." A goodly number of the songs of Gerhardt and Crueger became popular. Other names of poets and composers could be mentioned here, but it will suffice to state that we have at our disposal about 10,000 chorales, all authored in the seventeenth century alone. Examining them, we will find a conspicuous transition to isometric singing which, in part at least, is due to the increased use of the organ as an accompaniment, a practice which leaves its mark on almost all contributions of the later Baroque.

We have already taken too much time to go into detailed discussion of Bach's utilization of the chorale now, as we had originally planned. I believe Mr. Bruening fortunately has discussed the chorale preludes of Bach. A great deal could be said about his fantasies and manifold chorale variations; it could be shown how in each instance Bach took certain stylistic ideas from his forerunners but molded them into a musical idiom of his own. All the older chorales which Bach utilized are listed, according to lyricists and composers, in Schweitzer's biography, pages 6 to 21. When Bach, after the death of his wife Maria Barbara in 1720, went to Hamburg to hear Johann Adam Reinken play, Reinken, then almost 100 years old, heard him extemporize for two hours in the Katharinenkirche. Bach concluded his playing with a gigantic improvisation on Reinken's chorale "An Wasserfluessen Babylon." But chorales play a vital role even at a much earlier date of his life. The piano book which the master wrote for his nine-year-old son Wilhelm Friedemann proves that he wanted the chorale to have the same place in the musical education of the children of his generation as it had had in his own.

Inasmuch as the larger cantatas are the most direct religious expression of Bach, it is only natural that many of them should stem from the chorale. This holds true for cantatas of all periods of his life, yet to my way of thinking, of the about thirty-five chorales which have inspired Bach to his monumental cyclical forms those which influenced some of his last works show the individuality of his creativeness in the most glorious light: "Aus tiefer Not," "Nun komm, der Heiden Heiland," and "Wie schoen leucht't uns der Morgenstern." Not very well known, they belong to Bach's autumnal period and exhibit his mastery of old and new forms, combining the traditions of Protestant Church music with the accomplishments of the secular music of the Italians, with such progressive devices as are inherent in the Italian opera and instrumental music of the middle of the seventeenth century. Moreover, these chorale cantatas excel in the juxtaposition of hymnic melodies, which breathe the spirit of folklore, and the individual expressiveness of the Baroque artist.

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Of the 240 melodies of Bach's *Choralbuch*, all with *basso continuo*, but few have come down to us. The 29 which the master contributed to Schemelli's hymnal are well known, particularly "Come, Sweet Death." The 371 four-part chorale harmonizations (the first part edited by C. P. E. Bach in 1765, the second by Kirnberger) are nowadays used in schools everywhere. Musically speaking, nothing better can be found; yet it is to be regretted that in the publications of these harmonizations we find no lyrics, which alone can furnish full explanation of the musical proceedings. We need an edition with lyrics badly. Despite this deficiency, however, the students realize the significance of the chorale for all of Bach's work and see its place in the cantatas, preserved and lost, and in the Passions.

In the Classical and Romantic epochs this significance decreased, and already Bach's own sons cared less for chorale tradition than did Johann Sebastian. The church choirs in Germany degenerated, musical language underwent tremendous stylistic changes, and the fact that little of Bach's work was printed which could have kept his kinship to the chorale alive was another reason for at least another indication of its gradual decay. Pietistic emotionalism was replaced by cold rationalization, and as the Church itself, so also its music was subjected to the hyperaesthetic criticism of literary connoisseurs. They considered the church cantata an antiquated branch of music. Even Klopstock's courageous pioneering for reinstating it achieved little. The interest of organists, too, ran into different directions, directions which were inimical to Bach's thoroughly poetic way of musically interpreting the stanzas of a chorale. Thus the organ chorale degenerated, to come back to the consciousness of most organists, if timidly, at the beginning of our century.

The revival of the chorale is the foremost task of the church musician today, be he conductor, singer, or organist. Nothing is as indicative of Lutheran spirit in music as the chorale tune. Yet the musicians alone will scarcely achieve its sorely needed renaissance. A dynamic revival on a large scale of the chorale, as of all Protestant music, demands the support of the Lutheran ministers. From their viewpoint, too, such a revival can be but a must. To make it reality, the Lutheran Church will have to take the initiative. This, I think, can be done by publishing vocal and instrumental music of such eras as derived their strength from the chorale. New editions of some of this old music are extant, to be sure, but they are as yet scarce, and they are not always as scholarly as would be desirable. Hardly less necessary is the publication of books and monographs dealing with the music under discussion, so as to make the professional church musician as well as congregations at large realize the necessity for its cultivation. A magazine which would contribute to opening ways of understanding such music, which is not always easily accessible to the churchgoer of today, would be of inestimable value. Thus far we have barely tapped the possibilities of making Lutheran congregations responsive to the greatest music the Lutheran Church has to offer. The *Lutheran Hymnal*, authorized by the synods constituting the Evangelical Lutheran Synodical Conference of North America, was a glorious beginning, even though its edition was in part deficient (as I have pointed out in my review of it). But it was a beginning which warrants an all-out concentrated effort. The country for such a concentrated effort in behalf of Lutheran music is America, and the time for such an effort is—now!!!

Problems Connected with Editing Lutheran Church Music

Walter E. Buszin

I should like to present to you briefly this morning some of the difficulties encountered, not by the composer, but by the editor of church music. The Lutheran Church has always recognized the importance of the work done by her music editors; her composers, of course, have, by the grace of God, been most responsible for giving her the great name she has in the music world; but next to the composers, her music editors have contributed most towards giving us the reputation we have as the "Singing Church." Had it not been for the music editors of the Lutheran Church, much of her music would have fallen into disuse and would be forgotten today. At the very beginning of the Lutheran Church we find such men as Johann Walther and Georg Rhau, musical scholars in the very best sense of the word, preparing for the Church excellent hymnals and outstanding collections of music arrangements for choir. Luther himself encouraged these men to carry on their work and even assisted. Later we find men like Lukas Osiander, Martin Agricola, Seth Calvisius Erhard Bodenschatz, Johannes Keuchenthal, Georg Forster, Johann Eccard, Johann Stobaeus, Leonhard Schroeter, and others preparing collections of choral music for Lutheran choirs, particularly, however, for use in Lutheran schools. Hymnals were prepared and edited by men like Josef Klug, Valentin Babst, and others, which reveal that their editors were highly schooled musicians and educators. Michael Praetorius unwittingly immortalized himself through his great collections of music; many a precious chorale was rescued from obscurity and oblivion by this indefatigable scholar and editor. In 1640 appeared the *Neues vollkoemmliches Gesangbuch* prepared by Johann Crueger, a highly skilled musician, whose name is usually associated with that of Paul Gerhardt, whose hymn texts he set to music. From 1644–1733 appeared no fewer than forty-three editions of Crueger's great hymnal, bearing the Latin title *Praxis pietatis melica*. Indeed Crueger was a great composer as well as a great editor. Johann Staden, a contemporary of Michael Praetorius, prepared a collection which he called *Harmoniae Sacrae*, which was intended not only for the Church and the schools, but also for the homes; here we find accompaniments introduced for the organ, the lute, and the viola. In 1627 appeared Johann Hermann Schein's *Cantional*. The Age of Pietism produced the famous *Freylinghausen Gesangbuch*, which in 1759 appeared in its 19th edition and contained 1,581 hymns and 609 tunes, and also the *Schemelli Gesangbuch*, which, however, did not meet with success, despite the fact that Bach harmonized many of its tunes and arias. One reason why the music of Bach was almost forgotten for a hundred years is that a great editor like Michael Praetorius was not on hand to edit and preserve this great music. The 19th and 20th centuries again produced great editors, men like Franz Commer, Arnold Mendelssohn, Johann Zahn, Friedrich Blume, Philip and Friedrich Spitta, Karl Matthaei, Gustav Schreck, Karl Straube, Max Seiffert, Christhard Mahrenholz, and many others. Mahrenholz is one of the editors of the great *Handbuch der deutschen evangelischen Kirchenmusik*, an edition of Lutheran choral (*Das gesungene Bibelwort*) and liturgical (*Der Altargesang*) music which every Lutheran church musician should know. If I am not mistaken, the collection is to include also organ music. You will note that most editions of Lutheran music, including the hymnals (*Gesangbuecher, Choralbuecher*), were prepared for publication, not by committees, but by individuals; and that all of these individuals were great scholars in the field of church music (musicologists). They were in practically all

cases men who possessed a fine musical background and whose knowledge of their field was consummate.

Some seem to think that the difficulties experienced by the editor when compared with those of composers are negligible. It is true, there are times when the task of the editor is a comparatively simple one. The editor has, for example, a very easy problem to solve when he has an authentic version of the music in modern notation before him and has at his disposal an acceptable text or a good translation. But his task is seldom as light as that, and there are times, I dare say, when his work is harder than that of the composer.

Like a good performer, the good editor must have assimilated a composition in its entirety before he ever begins to edit. The good composer of choral music must be imbued with the real and deeper meaning of a text before he can set it to music; Heinrich Schuetz consistently studied the Bible texts he set to music in their original language before setting them to music and also advised his pupil Matthias Weckmann to study the Hebrew language that he might understand better the texts of the Psalms. The musical editor, too, must usually have a command of several languages (in our case German, Latin, and English), and before he can edit a composition, he must be saturated with the nature and spirit not only of the text used by the composer, but also with the musical setting given the text by the composer. This is not always easy, but it is necessary even when the editor does no more than prepare a good translation of the original text or makes use of a translation prepared by someone else.

It is important that the editor base his edition on a version which is authentic and untampered with. This means, as a rule, that the editor must use either a manuscript of the original version or an exact reproduction. It is not always easy to determine which is the original version of a composition, but if an original version is not the basis of an edition, it will soon be rejected, first by musicologists, later by careful conductors (Toscanini—Stokowsky). One of the composers most sinned against in this respect is Heinrich Schuetz, and chief among his offenders we find even such men as Johannes Dittberner and Carl Riedel. Riedel even went so far as to take portions of the four Passions written by Schuetz and make of them a fifth Passion, which was later published by Novello as Schuetz' *Passion According to St. Matthew*. Strangely enough, Riedel did not notice that the style of each of these four Passions is radically different from the styles of the other three. One could hardly get by with this in our day, for the complete works of Schuetz are to be found in several music libraries of our country.

It is well known, of course, that the works of Bach have been altered and "improved" upon by men like Felix Mendelssohn and Karl Friedrich Zelter, who substituted the clarinet, an instrument unknown to Bach, in their performance, in 1729, of Bach's *Passion According to St. Matthew*. They insisted that the violinists and violists play a tremolo which was almost as sentimental and tear jerking as the tremolos of many of our violinists today. Again they changed the text in several places, particularly in the arias, to such an extent that one would hardly recognize their connection with the Gospel According to St. Matthew. Zelter, by the way, was the first to call the attention of Goethe to the music of Bach and on one occasion remarked that he had in mind to publish some music by Bach after having made several improvements. Goethe

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sarcastically asked: "How can one improve on a great piece of art?" Who, after all, is Zelter when compared with Bach; it is as though one were trying to compare a mosquito to a lion. But what can one expect of Zelter, Mendelssohn, Busoni, Stokowsky, and many others when Johann Christoph Friedrich Bach, the so-called Bueckeburger Bach, asserted that he had written some of his father's compositions, when Wilhelm Friedemann tried to palm off two of his own compositions ("Kyrie" and "Dienet dem Herrn") as having been written by his father in order to procure some much needed money to purchase bread and butter, and, finally, when Karl Philipp Emmanuel Bach tried to claim authorship of much of his father's music?

An editor must be trustworthy and honest. If there is any field of musical activity which calls for a scholarly approach, it is the work of the music editor. An editor of church music, and I include, of course, liturgical music and hymnody, must understand not only the music he edits, but also its backgrounds and whatever traditions are associated with it. His knowledge and understanding, likewise his respect for the intent and aims of the composer, come into play not only when dealing with the music itself, but also with its texts. Take the Lutheran and confessional content out of the music of Bach, and you deprive his music of that very element which motivated Bach to write his music just as he wrote it. You cannot unitarianize Bach, as did Archibald Davison, nor can you Anglicanize his music, as did Charles Sanford Terry, without mutilating it. But, you say, did not Bach change the texts of his own music, did he not convert some of his secular into sacred music, did he not convert *Gelegenheitsmusik* into music which would enjoy wider and more universal use? Indeed, Bach did that; but he did it only to his own music, just as you and I have a right to change the music we compose to suit ourselves. When Bach used fugue themes in his organ works which others had already used, he did nothing unethical, for these were regarded as common property in his day. Bach was no plagiarist, as was his eminent contemporary George Frederick Handel, who not only borrowed the themes used by others, but even claimed the developments of these themes, though written by someone else, as his own.

It is not always easy for an editor to find authentic source material with which to work, especially in the field of Lutheran church music. Some of our great libraries have managed to secure original manuscripts, first editions of works and reliable reproductions. The *Denkmaeler deutscher Tonkunst* are to be found today in a fair number of American libraries. The complete works of Bach, Handel, Michael Praetorius, Schuetz, and others are to be found in several libraries, but not in the libraries of any of our Lutheran schools, strange to say. I wonder how many of you have ever examined some of the precious manuscripts as well as some of the fine authentic editions of great Lutheran music in the Newberry Library of Chicago? Have any of you ever made use of your home-town public library to borrow music from the Library of Congress in Washington, D. C.?

If editors no longer go back to source material, they, in most cases, have no one to blame but themselves. Great institutions like the New York Public Library and the Newberry Library will make it possible for one to have photostatic reproductions made of any piece of music which is not copyrighted. Since the copyright laws do not apply to most of our great Lutheran music in its original version, it is quite possible for a student of music to take home with him altogether trustworthy reproductions of the music he wishes to use.

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It is often impossible for an editor to find satisfactory translations of the texts he wishes to use. Sometimes publishers furnish translators who will translate a text for a fee of three dollars or more. However, the work done by such professional translators is rarely satisfactory and usually rather artificial, since these translators do not know the musical setting to which the text is wedded. What is more, translators who are not Lutheran usually do not understand the spirit of Lutheran texts; to them it often seems childish, naive, primitive. I believe every reputable editor should be able to prepare satisfactory translations of the texts he wishes to use. This is not an easy job; in fact, it is often the hardest part of the editor's task. Since most Lutheran music was originally written for German texts, it is necessary for the editor of Lutheran music to understand not only the spirit of the Lutheran religion, but also the spirit of the German language in order to prepare a good translation. He must have *Sprachgefuehl*. Who will deny that the *Sprachgeist* of the German language differs from that of the English language? German is a *Gemuetsssprache*, it is an intimate and homely language; English, on the other hand, is more formal, distant, aloof, and elegant. There is a difference between "Nun ruhen alle Waelder" and "Now Rest Beneath Night's Shadows"; the translation "Now All the Woods are Sleeping," used by some, is, I believe, absurd. The only translator of German chorales whose translations are quite consistently good is, I believe, Catherine Winkworth. Her translations show the same feel of the German language as does John Mason Neale's of early Greek hymnody. There is nothing artificial about Miss Winkworth's translations; in them we find an utter lack of artificiality, and she does not deprive the chorales of their Lutheran spirit by destroying the simplicity and homeliness through which Lutheran thought often expresses itself. The translations of Charles Sanford Terry are more polished and elegant, but, also as far as their language and their *Sprachgeist* is concerned, less Lutheran and true.

When translating the texts of Lutheran music, one's first thought should not be to prepare beautiful texts. The moment one strives first for elegance when translating, for example, chorales, one seeks to stress what the authors of our chorale texts tried not to stress. There are those who find fault with the ruggedness, a certain awkwardness, and the homeliness of our chorales, particularly those written in the 16th and early 17th centuries; but when a man like Goethe says that "Jesaja dem Propheten" is *barbarisch grosz*, we should accept this as a high compliment, coming, as it does, from as great a literary critic as we could wish to find. What do we care about Martin Opitz' criticism when he maintained that the early chorales lack polish, finish, and poetic beauty, for, after all, Opitz beside Goethe is as unimpressive as a gnu. Look at the chorale texts of those who accepted and followed the principles and practices of Opitz: their hymns lack what the early chorales of Luther's day do not lack—power. Good texts are very much like nature itself; who will insist that a city park is and must of necessity be more impressive than a stretch of land, mountains, and scenery in the Rockies, where we behold beauty in all its unrefined and robust ruggedness.

In translating texts set to music we must retain the spirit of the texts; we must retain their thoughts and content; we must see to it that the important and the relatively unimportant words are properly placed; we must choose the right words; and we must bear in mind that the texts are to be sung. I recently saw a translation of "Ein' feste Burg" in which the words "*sein grausam Ruestung ist*" were translated as "*he plans his projects vile.*" Anyone who has had any experience

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in conducting choirs will know at once that the word "projects" has no force when sung. We here have an illustration of what I mean. A translation may seem well chosen when seen on the printed page; it may sound well when read, but it may not sound well when sung. Procuring good translations of good texts is indeed one of the most serious problems of the music editor.

There are times when it is impossible to use a translation which is quite literal; and it is usually altogether impossible to substitute the translation of the Authorized Version of the Scriptures for Martin Luther's. In such cases the editor must prepare a text which is perhaps altogether new. Yet, it should have the same content as the original. Johann Schelle wrote a very beautiful motet based on the words "*Christus ist des Gesetzes Ende, wer an den glaubt, der ist gerecht.*" The German text and the music of this number are so closely knit together that it is practically impossible to prepare an edition of this gem with English text. This applies to much polyphonic music. Some of the very best translations of the cantatas of Bach are those of Dr. Troutbeck used in the Novello edition. I would recommend also the edition of Bach cantatas prepared by Ifor Jones, conductor of the far-famed Bethlehem Bach Chorus; these are being published by G. Schirmer.

Permit me to refer to one more textual problem which confronts the editor of Lutheran church music. We are living in an age of unionism and modernism. Publishers want their music to sell and for this very reason will at times try to persuade or force editors to change texts so that they will be less confessional, less doctrinal, less distinctively Lutheran. One reason that the music of Handel is sung so much today is that it can be sung by the Roman Catholic, the Jew, the Lutheran, and the Mohammedan. Lutheran theology, like the Gospel of Jesus Christ, is foolishness to most men; it never was popular. Natural man prefers a theology which is mystical, rationalistic, and moral in character rather than confessional and doctrinal. That the doctrines of the Church can never change, modern man does not understand. Even Donald Ferguson, though instructor at a university in a city and state which are strongly Lutheran, says in his *A Short History of Music*, published in 1943, concerning the music of Bach: "In its utter sincerity, this music is, of course, more than an expression of the mind of Bach himself. It is a revelation of the religious spirit of his age: of the literal and often childlike acceptance of doctrines and beliefs which no man could hold unquestioned today." This is one of the reasons which might be adduced for Lutherans publishing their own music. Publishing distinctively Lutheran music ourselves will likewise help give us the stamp we desire and need in our day of religious and theological confusion. Hence, I repeat, it is important that the Lutheran choirmaster and organist be careful as to which editions he uses.

A word or two might be said concerning the use of the fermata. We need not doubt that fermatas were used by Bach and his contemporaries to indicate the end of a musical phrase or melodic line; however, there are also times when the fermata indicates that the note it accompanies is duly lengthened. Good taste and plain ordinary common sense are usually all we need to ascertain what a fermata stands for at a certain place. In some of the *Choralsvorspiele* of his *Orgelbuechlein* Bach uses a fermata where it could not possibly indicate that a note is to be lengthened, since lengthening a note would break up the melodic flow and destroy the contours of beautiful passage work. We must be careful that we do not permit fermatas to sentimentalize

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music in which such treatment is out of place. A musician with good taste and a sound background will usually know what to do with the fermata.

A very serious problem which confronts the editor of Lutheran church music today concerns the use of expression marks and other interpretative symbols and suggestions in the music of our Lutheran masters. Many are of the opinion that no expression marks should be used whatsoever, since they were not used to any extent by composers until the Age of Rationalism was well on its way. Others are of the opinion that they do not object to a moderate use of expression marks so long as the editor indicates that by means of them he is merely offering suggestions which may be accepted or rejected, according to the will and desire of the conductor or performer. The problem is not so simple as some would have us think, and there are various factors which must be taken into serious consideration. I believe, for example, that one must take into consideration that Bach and others wrote church music largely for their own use with their own choirs and seldom considered that the music might some day be published and used by others. Furthermore, Bach did occasionally indicate what he wanted done, *e.g.*, when he indicated at times on which manual one was to play. Johann Gottfried Walther at times indicated what fingering he suggested to the performer, though that, too, was not done in his day. It is customary for organists today to change manuals during the performance of a fugue; Bach is known to have played even his Giant G Minor Fugue on the Great only. Must we play this fugue on the Great only? Editors of organ music will frequently omit all expression marks, but indicate what registration they recommend; this is often confusing and is inconsistent in one who objects to expression marks. What is one to do if such registration can be used only on a baroque organ?

Many organists, choirmasters, and choir members welcome the expression marks of an editor; and not a few, particularly those who are not of advanced standing, need suggestions and need them badly. One summer I took a course in choral conducting at Northwestern University. One week we took the music of Palestrina; the next, music by the Russian masters; the next, Negro spirituals; and one week was devoted also to Bach. The class consisted of about 300 teachers of music, and the group sang largely from the *Anniversary Collection of Bach Chorales*. On the last day the group was asked to sing that great fugal chorus "My Soul, Now Bless thy Maker"; Mr. Lams, who accompanied, may recall that the group was so moved and stirred by the music itself that the conductor finally had to stop them and say: "Folks, keep yourselves under control, please; show some regard for the expression marks." Here we have a case in point; the so-called expression marks were regarded really not as expression marks in the real sense of the word, but as safeguards to keep a chorus from getting too highly excited.

I believe one should guard against going to extremes in this matter. I am willing to admit that I today regret having used as many expression marks as I did in my early attempts at editing music, particularly in my *Anniversary Collection of Bach Chorales*. My interpretative suggestions were determined in part by the rise, fall, and flow of melodic lines; in part also by the nature of the text. Even today, however, I do not object to the use of a moderate number of expression marks; and I do not stand alone in taking this position. Karl Straube, if he is still alive, will admit that he used too many expression marks and interpretative suggestions in his *Choralvorspiele alter Meister*, his first volume of *Alte Meister des Orgelspiels*, and in his edition

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of the second volume of Bach's organ works in the Peters edition. However, in the *Neue Folge* of his *Alte Meister des Orgelspiels* (Vols. II and III) he by no means abolishes expression marks entirely; and he still suggests the registration, but not the fingering. Guenther Ramin follows the same practice in his fine collection *Das Organistenamt*. The Widor-Schweitzer edition of Bach's absolute organ works, like the Peters edition, uses no expression marks, but does often indicate the tempo. Albert Riemenschneider, in his edition of *Das Orgelbuechlein* and of the *Schuebler Chorales*, uses no expression marks or indications of tempo, but he does suggest registration and fingering. Joseph Bonnet, whose work as an editor I admire greatly, uses a very moderate number of expression marks. Ifor Jones of Bethlehem, Pa., uses tempo indications and a moderate number of expression marks in his excellent edition of Bach cantatas published by G. Schirmer, and Canon Williams and H. Clough Leighter follow the same practice in their fine edition of choruses from the cantatas of Bach published by E. C. Schirmer. The Breitkopf and Haertel editions of works of Heinrich Schuetz, *Deutsches Magnificat* (Straube), *Die Sieben Worte* (Jadassohn), *Johannes Passion* (Arnold Mendelssohn), *Musikalische Exequien* (George Schumann), use expression marks; *Historia der Auferstehung Jesu Christi*, edited for the Heinrich Schuetz Gesellschaft by Walter Simon, is published by the Baerenreiter Verlag with expression marks; but the same firm published Schuetz' *Matthaeus Passion* in 1935 in an edition prepared by Fritz Schmidt without expression marks or tempo suggestions. Expression marks and tempo indications are used in the Novello edition of Bach cantatas and likewise in the edition published by H. W. Gray. They are used in the Breitkopf and Haertel edition of Bach's motets, and W. G. Whittaker uses them in the Oxford edition of Bach's choral works. One of the finest series of choral music published today is the Dessoff Choir Series, edited by Paul Boepple and published by Music Press of New York City; every reputable Lutheran choirmaster should know this series, in which expression marks are used. Finally, Lehman Engel indicates the tempo and uses a very limited number of expression marks in his remarkable four-volume series *Renaissance to Baroque*, published by Harold Flammer.

I am of the opinion that an editor has just as much right to suggest points of interpretation as has a good teacher of music; but I do not believe that he has a right to insist that his interpretation is the one and only good one. I believe it is contrary to the spirit of Bach and practically all great Lutheran composers to be a blind slave of expression marks added by an editor; the musical language of Bach and others expresses something from within the heart and soul of man which should not be forced upon a person, but should be appropriated by the musician of his own free will if it is appropriated at all. It is the privilege of the performer or conductor either to use the expression marks, the tempo suggestions, the fingering, and other aids offered by the editor or to reject them.

It is not the privilege of the editor, however, to sentimentalize the music of our great Lutheran composers with expression marks which deprive this music of its pristine character. Here we have, I believe, the main issue involved by the whole problem of expression marks and other indications. The music of our Lutheran masters is so direct, so manly, so virile, that the worshiper and the listener get the wrong impression of its character when there are too many shadings, nuances, retards, accelerandos, sforzatos, ritenutos, and other effects which are better

suited to the music of the 19th century than to the music written in the Golden Age of Lutheran Church Music.

There is yet one serious problem which confronts the editor of Lutheran church music to which I must call your attention today. I am very eager to see Concordia Publishing House publish selections from our great Lutheran heritage. However, those of us who have edited Lutheran church music have been obliged to go to other publishers either because Concordia would not publish our manuscripts or because we faced the probability that they would not be bought and used if published by Concordia. Dr. Seuel once told me that Concordia Publishing House has, in its time, published music of which not as much as a single copy has been sold. In other words, not even the composers or editors bought their own music. Since Concordia Publishing House has been publishing music for a clientele which is none too large, music was published in editions of no more than five hundred copies, and a price higher than is charged otherwise had to be asked. What were editors to do, send their manuscripts to Concordia Publishing House nevertheless, or offer them to publishers who would publish the music in much larger quantities, sell it to a much larger clientele, and at a more reasonable price? Concordia is not the only publishing house which has experienced such difficulties. Northwestern of Milwaukee publishes no music at all; I doubt that Wartburg and the Lutheran Book Concern of Columbus, Ohio, publish music. The United Lutheran Publishing House has published only a very negligible amount of music and finds it wise and necessary to advertise even some of its books as products of the Muehlenberg Press, since synodical and denominational prejudices prompt many people not to purchase what has been put on the market by a denominational publishing house. I believe that the only synodical Lutheran publishing house which has succeeded in making its music department pay is the Augsburg Publishing House of Minneapolis. No doubt, Dr. Christiansen's name has done much to make the Augsburg ventures successful.

The Radio and Our Musical Heritage

Gerhard Schroth

A little more than a score of years ago, radio communication was an idea; today it is a two-billion-dollar industry, giving employment to hundreds of thousands of persons.

Radio-telephonic communication was not new in 1920. It was, however, primarily a research problem and a plaything for the radio amateur. At best its range was limited. It was unsuited for telephone service because it lacked secrecy. And so because of these two detrimental factors it was considered unfit for commercial use. Radio in those days was just a toy in the hands of puttering engineers. Yet today the radio is considered by commercial advertisers to be the most powerful factor at their disposal. The very weaknesses of radio have been used to great advantage. The fact that the radio lacked secrecy has made it most desirable for advertising. The limited range of the radio has been overcome by tremendous networks of stations which reach around the world. The development of broadcasting by short wave has made possible foreign transmission and reception which astounds those who hear it. So from an idea, radio has developed into a most powerful force, not only in this country, but throughout the world. At this writing there are in the United States alone over 65,000,000 radio sets distributed in 35,000,000 homes throughout the 48 States. The radio is capable of reaching 94 per cent of the population of this entire country, and it is quite impossible to determine how many people a world-wide broadcast would actually reach. In the United States alone there are 913 radio transmitting stations (that is, not counting the short-wave stations), and the Federal Communications Commission has at the present time applications for seventeen more. So it's easy to see what a vast scope the radio has. It is capable of reaching untold audiences and is the most rapid means of communication known to man. There is no better proof of this statement than the use to which radio is put in the present world conflicts.

Traditionally, the standards of radio broadcasting have been high. Now I realize that this statement can easily be challenged. However, let me qualify it somewhat by saying, first of all, that I am not referring to the *type* of music which has been prevalent. The radio has in that case been a victim of shrewd and clever advertisers, the traditional "Soap Chip Susie" being the target. Americans have been quick to realize what the radio could do for our "get-rich-quick" policy. It may be true that if the Government had exercised more control over broadcasting, we might not now have the type of program which sells soap on an eleven-year-old level. However bad the type of music may be, the presentation has, as a rule, been kept on a high plane. There is considerable pride in the heart of radio, and even its playing of "Flat Foot Floogie" contains most of the right notes.

Advertisers have also been quick to realize that in the use of radio they find a more direct appeal than in any other source. The radio is constantly within easy reach. Mrs. Housewife very likely keeps her radio on during most of her working day. It's so easy to turn a button and then forget about it. Secondly, radios are comparatively inexpensive, and it doesn't cost much to equip a home with several sets. In fact, many a family piano has disappeared because of a beautiful radio console. The effects of this condition are too far-reaching to discuss at this point. Thirdly, radio

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has become a very important entertainment device for the home, substituting family-made types of recreation. And so the radio is full of mystery stories, spicy comedians, jazz bands, serial stories, and all kinds of tripe in general. I think it is true that the last ten years have seen a slow but steady growth for the better. When the Westinghouse Corporation sponsors John Charles Thomas and large corporations are buying time for the great symphony orchestras of this country, the way is pointed toward better entertainment. I believe it is also safe to say that more and more the radio is being used as an educational medium. Schools of the Air are coming over the ether waves much more numerous today than they did a decade ago. However, this inescapable fact must be reckoned with—as long as the radio is primarily a means of advertising and selling, we must in the Church adopt similar means of advertising and selling. We must be as clever in presenting our goods as the advertisers are in selling soap. Of course, we must remember that the advertiser has no thought of educating his listeners. If I wish to sell soap in Missouri, I would do well to buy a fine fifteen-minute program of "hill-billy" mazurkas. A radio director is not so much concerned with the kind of program heard over his station as with the amount of financial gain he can reap from it.

In considering radio's appeal, we must realize, too, that radio's best weapon is music. Music of one kind or another is radio's best appeal. A survey of radio programs shows that three fourths of all radio programs are predominantly musical in character. It follows, then, that if the Church is to use the radio in spreading the Gospel, we have every reason in the world to use our Lutheran music to good advantage.

Finally, we must always keep in mind that the radio as a medium is virtually in its infancy. We are just beginning to realize to what tremendous proportions radio could grow. When this present world conflict is over, we should witness a development in radio which will be more rapid than at any other time in history. Even the experts in the field are not sure of how far this means of communication can actually be developed. The next ten years will be years of startling developments and rapid changes. We must be cognizant of this fact if we are to use the radio successfully.

Now we wish to discuss briefly how this medium of radio has been used and is being used in furthering the musical heritage of our Church. When we speak of early attempts, we must confess that there have been very few instances where our Church has even attempted to bring to the world our glorious music. We have been slow in realizing the possibilities of radio broadcasting, and in some of the chances we have had, we have conspicuously "muffed" the ball. It is not my intention to isolate individual cases, but I am sure we can profit through the experiences of the past. First, I wish to point out that in some instances we have delegated the task of organizing and presenting radio broadcasts to persons who are not acquainted with radio technique, much less with church music. Those people who have had vision in producing good radio broadcasts have in some cases been discouraged. In other instances the clergy has interfered to the detriment of the whole venture. The sermon alone was considered, and such musical trimmings were put on as time would permit. We find, too, that there have been times when the choice of music was left to an uninterested, musically warped clergyman. No thought was given to good program balance. One might well believe that the sermon is the only part of a

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program which contains the Word of God. And so it can safely be said that some ventures into radio have been very poorly guided. If the Lutheran Church plans the extensive use of the radio in spreading the Gospel, we must first seek expert help and guidance from every available source. We must realize that a radio program given under the auspices of the church will have to stand against the standards set by the industry. We must enlist the help of those people who can compete with the most clever devices used by commercial advertisers. Only then can we successfully compete in the maze of radio programs which flood the air today.

Other attempts at radio broadcasting have been shortlived because we have failed to realize that broadcasting takes an expenditure of money in order to be made worth while. We have tried to beg time from a local radio station, and, if it was granted, we have proceeded to fill it with third-rate music and any preacher who is willing to prepare a sermon. Then we have looked around for all the free help we could possibly get in preparing the broadcast and expected such a venture to measure up with well-planned and perfectly executed programs. Some people are not ready to agree that money spent on radio programs is money spent for a fine missionary endeavor.

Probably the two most significant ventures of our Church into radio have been the Lutheran Hour and Radio Station KFUE. We can certainly point with justifiable pride to the accomplishments of the Lutheran Laymen's League in "Bringing Christ to the Nations." However, we cannot say that this broadcast has been instrumental in bringing our musical heritage to the nations. Taking away the fact that "*A Mighty Fortress*" is known as the battle hymn of the Lutheran Church, most of the other music presented could well belong to any one of several sects. The Lutheran Hour is primarily designed as a speaking broadcast, and the musical portion of the broadcast seems to be used as a "fill." Whether the Lutheran Hour has adequately portrayed the music of the Lutheran Church is a subject for debate. It is true that here in this international broadcast is a mighty opportunity to present our musical heritage to good advantage.

Radio Station KFUE last fall celebrated its twentieth anniversary of broadcasting. Although the transmitting range of this station is limited, the fact that it is owned and controlled by the Lutheran Church can make it a powerful agent in furthering the musical heritage of the Church. Before this can be fully accomplished, the musical policies of the Church will have to be more clearly established and more rigidly adhered to. We must discard the chromatic slush in which we have been wallowing for the past years and return to the diatonic strength of our heritage. We have allowed a sectarian influence to creep into our music which has soiled the minds of musicians and listeners alike. We have presented to our congregations not the finest in church music, but we have allowed the barriers to be swept away by the times. Our congregations have been fed on the emotionalism of the gospel hymn. Our organists have tremulated whipped cream without digression. In fact, I know a Missouri Synod church today that has discarded the *Lutheran Hymnal* in preference to one of the many gospel atrocities. I have always been taught that our Lutheran faith is *not* primarily built on emotion, but our faith comes through our knowledge and intellect. The argument in support of the gospel hymn is that by this type of music we can draw in missionary material which we would not otherwise reach, and of course the radio is primarily a missionary endeavor. Are we not actually misrepresenting the Lutheran

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Church when we bow to the use of these hymns whose doctrinal content is actually doubtful? We are very careful to guard our doctrine against any impurities; why not exercise the same caution as regards our music? I am firmly convinced that several steps will have to be taken before we can adequately present the musical heritage of our Church over the radio. First, we must thoroughly indoctrinate the clergy in the appreciation of our musical heritage, so that they, as leaders in the congregation, will point the way to an appreciation and return to the truly great music of the Church. Secondly, we must thoroughly organize the teaching of church music in our secondary schools and teachers' colleges, so that we can develop leaders in our various congregations. We must then make the laity and clergy alike conscious of the tremendous possibilities which lie in the field of radio. The inauguration of a Synodwide program of radio broadcasting could probably be done best by setting up a central Synodical Department of Radio, which can advise and help in planning Lutheran broadcasts in various parts of the country. In this way we can become consistent in our presentations of church music. Above all, we must keep in mind that presenting our musical heritage has to be a Synod-wide endeavor, an undertaking which is not attempted in a few scattered areas, but which is a project of the whole Church.

We must furthermore rid ourselves of foreign influences which have crept in through the years. So often we have forgotten that the music of the Church serves only as a handmaiden to the Word. Many times we have heard over the radio and in our churches, music and arrangements which tickle the ear and which take one's thoughts away entirely from the import of the words. Rather than toy with questionable harmonies and melodic intricacies, let us return to the strong unison of the chorale. Here is music which serves the Word. Here the message is heightened and not destroyed.

Now the question arises, why develop in our Church the use of the radio when there are so many things the Church should do first? I am very sure that the development of the use of radio is one of the first tasks which the Church should accomplish. From the standpoint of spreading the Gospel, it has shown itself to be the most powerful medium the Church has ever used. We must remember that a radio can reach almost all of the people in our country. Then, too, the radio reacts on some minds like a newspaper—because people have heard it over the radio, it's true. There can be no doubting that here is a real means of spreading the Gospel and the musical heritage with it. We are proud to bring to a dying world the one thing needful. We stand in horror at any departure from true Biblical teachings. How can we then let down the barriers with music vastly inferior and in some cases opposed to what we have just preached? One thing is of utmost importance—we must learn to be consistent.

We must then, first of all, cleanse the existing conditions and develop them as best we can. We dare not be swayed by the opinion of an uneducated laity. In some cases we will have to convince even those in charge. We have found at our station in St. Louis that the most so-called "fan mail" is received on those programs of which we are least proud. We have found, too, that many people are swayed by just that type of response. It is very difficult to convince them that floods of audience response are sometimes an indictment against a program. We must inaugurate strict rules of censorship as regards our music, just as much as we guard our doctrines. We must work to rid our music of the chaff which has crept in through the years.

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The years ahead will bring startling developments. We must not be caught napping. Certainly there are possibilities for the development of a Lutheran network. No doubt most of you have heard or read of the rapid rise of frequency modulation. This type of broadcasting is vastly superior to present-day transmission in that it eliminates almost all interference due to various atmospheric conditions. The development of F. M. is now in the same stage as radio was in 1920. At the present time a frequency modulation transmitter has a range which does not exceed 75 miles. However, engineers hope to overcome this difficulty by a series of transmitters located at certain points. Could it not then be possible to have our entire country connected by a network, with key stations located at the various educational institutions of our Church? It is easy to see that the possibilities of such a network, centrally controlled, would be limitless. As we look toward the future, we must not overlook the development of television. Although some authorities agree that this means of transmission is still far from being used on any large scale, we must certainly reckon with it at some time in the future. All these developments mean that we are only in the morning of radio's day. It is plain that we must build for the future and we must be prepared to compete successfully with all the forces which will use the medium of radio. To do this successfully, radio must be part of a synodical program of the future. It must become part of the missionary endeavor of the Church. It must be considered as important and more important than some of the projects now being considered vital. When we can organize this phase of our Church's activity and put it under proper guidance, only then can we adequately bring to the world our musical heritage.

Is the Musical Training at Our Synodical Institutions Adequate for the Preserving of Our Musical Heritage?

Theo. G. Stelzer

The challenge implied in this theme suggested an investigation worthy to be called a symphony. The data point at best to a sonata in three movements, and if this group fails to do something about it, it will dwindle to a little sonatina.

The first movement, the recital of musical offerings in the ministerial training program, can be so rapid that it represents our *Allegro Vivace*. St. Louis offers Hymnology, Liturgics, and Chanting; Springfield combines Liturgics and Hymnology in a 2-hour course; a few of the preparatory schools offer Introduction to Music; and all list in the array of their extracurricular activities some sort of musical activities, such as chorus, glee club, piano club, music appreciation, even history of sacred music, music of the liturgies, ear training, harmony, or applied music.

The second movement ought to do honor to the theme of the first. In this case, however, the only possible treatment was a Scherzo, for in reality, if we take these offerings seriously, it's a joke. We are still victims of the conviction that our synodical high school students can carry five and more units per year while the college and seminary students are exposed to twenty-one to twenty-six semester hours. In addition to this, they require one semester hour or three periods per week in physical education and are invited, motivated, or forced to take music on top of it all. Nor are we over the assumption that we have a select group of students and that dormitory students can study so much more and better than those residing at home. The report of a recent survey does not support these assumptions. On the contrary, certain expressions indicate that all is not well on our loaded curricular front. For instance:

German: The most charitable interpretation of these scores would be to designate the German instruction as unsatisfactory. . . . It may be assumed that the institutions employ the wrong methods. P. 128 (1943).

Latin: The results of the 1942 test are equally as disappointing as they are in German. . . . If the scores of these tests are a trustworthy measure of student accomplishment in Latin, we assuredly cannot continue to refer to the training at our institutions as "classical." . . . A specific analysis of the reasons underlying this poor performance must be left to others. P. 130 (1943).

Greek: If this test is a reliable and valid measure of the students' ability in Greek, then it must be concluded that at only several preparatory schools were the students satisfactorily trained in Greek. . . . In the final analysis it seems most likely that the poor performance should be ascribed to ineffective instructional procedures and wrong study techniques (joint preparation in dormitory rooms with *one* student translating for the group, and the looking up of forms distributed among the group—interlinear translation). P. 133 (1943).

Add to these loads sufficient music instruction to maintain our Lutheran heritage, and the lamentation must be increased. In view of the already overcrowded curriculum, it would be

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humorous if not ridiculous to lay great weight on the extracurricular activities now being offered. In addition it must be said that the schools which have the most extended curricula in music charge the student extra for the courses, nor are these courses specifically designed to perpetuate the Lutheran heritage.

If enough language professors read the Aug. '44 *Fortune* on the development in language teaching in the Army, "Science Comes to Languages," p. 133, we may find room to put in some Lutheran music. There is no more value in trying to squeeze in music into the absurd curriculum as now constructed than to pour wine into a jug already filled with vinegar and turpentine.

The beacon light of hope for the preservation of our musical heritage in our synodical institutions lies in the Curriculum for Teachers' Colleges. While the synodical Curriculum for Junior Colleges and Theological Seminaries devotes less than half a page to music (p. 68), the Curriculum for Teachers' Colleges offers a complete statement of aims and objectives for the four fields in music, pp. 90 to 106, including the courses offered in each field. A comparison of these statements will demonstrate the two points of view:

Cf. a) p.68 vs. b) 90–99.

We have tried to show that the true cause for sidetracking music in the preparatory schools is curricular in nature. We are not reflecting upon the persons or the procedures employed in fostering music. We must recognize that to maintain our Lutheran heritage, we need more than superficial acquaintance. While the extracurricular activities now used may in many cases tend to promote abiding appreciations and incentives for study, in others it may breed a self-sufficiency, which has in many cases proved disastrous. Unless we choose to be so credulous as to believe that we can alter the course of curricular thought in the entire program of ministerial training, we must of necessity look to our teachers' colleges for our solution within the sphere of synodical institutions.

Even as in the securing of certificates for teaching our teachers' colleges have proved their value, so may they serve as centers for intensive training in church music. On the one hand, there is the problem of adequate equipment. Our teachers' colleges have it and are in a position to augment it as their use is increased. On the other hand, there is the question of faculty competence. Our teachers' colleges have gone far in the direction of securing competent instructors and have in their summer sessions paved the way for using visiting instructors in areas of their specialization. As in the case of securing teaching certificates, so may it be in the future with further training in music. Seminary students are not averse to attending courses at our teachers' colleges. Even as the courses in education have proved profitable, so the courses in music will be found designed to perpetuate that heritage of which Lutherans are proud.

We believe, furthermore, that the technique of group instruction in music may well be incorporated in the preparatory schools and in the seminaries. This will give guidance to such as are capable and offer a minimum also to all. It is certainly not facetious to state the claim that hymnology is of sufficient importance in understanding church history and theology to warrant a

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place on the seminary curriculum. Why this should be offered only intermittently or be attached as a rider to liturgics is not easily explained. Pressure should be made to bear on the seminaries to correct this, since our pastors select the hymns and frequently determine long-range policies in Lutheran practice. Furthermore, if we shall look to our pastors as the responsible leaders in our services, they must have a more adequate appreciation of the history of sacred music. It is difficult even to imagine them to be effective in this matter without an insight into the theory of music and vocal technique. A little knowledge is a dangerous thing. Even the Levites divided their functions. An appreciation of the magnitude of each phase of music would tend to cause pastors to look for and to appreciate adequately trained church musicians.

We recommend, therefore, (1) that the synodical Curriculum for Preparatory Schools and Seminaries be restudied with reference to student load and proper regard for the Lutheran heritage in music; (2) that the teachers' colleges be encouraged to expand their offerings in this area; (3) that opportunity be given to ministerial students who are interested and competent in education and music to spend some time at the teachers' colleges to obtain such training.

Problems of the Church Organist
Herbert Bruening

The greatest problem of the church organist is the church organist himself. It is he only who, according to the measure of his spiritual and artistic qualifications, can solve many basic problems of the organ loft.

To qualify for his position in the public worship of God, the church organist must have the right personal approach. He must regard his art as art for the sake of worship rather than for the sake of art. Since only a true believer can worship God properly, it follows that the church organist must be a true believer before he can approach his art as art for the sake of worship. Moreover, if he is to enter fully and sympathetically into the worship of the church where he serves as organist, he must by conviction be a communicant member of that church.

If the church organist as a humble child of God is minded Godward, he will do all, including his work at the console in church, to the glory of God. 1 Cor. 10:31: "Whether therefore ye eat or drink, or whatsoever ye do, do all to the glory of God." Furthermore, he will also remain conscious of the injunction: "Whatsoever ye do, do it heartily, as unto the Lord, and not unto men—for ye serve the Lord Christ." Col. 3:23, 24. An approach of this kind, coming from within a believing heart, will subconsciously lead the church organist inevitably to regard all fitting music, and only fitting music, as good for the church service, but by no means all good music as fitting for the church service.

Walter Flandorf in his "Improvisation as Ideal Accompaniment for Church Service," *The Diapason*, Sept. 1, 1942, page 6, writes: "With this preparation (musical) the organist acquires a church job and tries to live up to the obligations of a church organist—*Soli Deo Gloria*. He discovers almost at once that he must often close both eyes and ears in order to play those things which are not intended 'only to the glory of God,' but solely for the satisfaction of certain members of the congregation or even the clergy. If he does not do so, he finds that he is not fertilizing his victory garden, but very likely 'watering his stock.' Yet we all learn to know that sense of frustration and humiliation which comes after playing an altogether unworthy and unfitting composition because it was requested by a 'pillar' of the church. Imagine asking a physician to perform some particular operation on you because you enjoy it so or asking a lawyer to try a legal case for your personal edification. No other profession is as ready to please as the musical profession, and to its own detriment in the long run."

"All of us who serve the Lord in the ministry of the church are, in a sense, taking the name of the Lord," writes Robert Elmore, dean of the Pennsylvania Chapter of the American Guild of Organists, in *The Diapason* of May 1, 1944: "If we are not sincere in this service, if our hearts are not right before God, how truly we are taking His name in vain!"

"The Lord cannot bless our efforts, no matter how artistically done," Mr. Elmore continues, "if our hearts are not right before Him. Don't, please, misunderstand me. Artistry in church music is

terribly important, and surely nothing less than our best is worthy of our Lord. But the heart must be right first. If not, our efforts are as 'sounding brass and a tinkling cymbal.'"

"Artistry in church music is terribly important," Mr. Elmore is careful to say. Yes, the ideal church organist is a believer, but also an artist who develops his God-given talents wherever and whenever possible. His general musical background includes a knowledge of history of music, theory, and applied music. In particular, he has made a study of church music, vocal and instrumental, and its history. His special technical training consists of a good foundation in piano playing, in organ playing with special emphasis on service playing, and in theory of music applied to modulation and improvisation for continuity in service playing, as well as in musical analysis for purposes of interpretation. Thus equipped, the church organist can meet the musical requirements of his position.

Can a person who is spiritually and artistically conditioned before assuming the position of church organist rest content ever thereafter? Obviously not. He must continue to be qualified for his position. This implies a diligent use of the means of grace (the Word and the Sacrament) by the church organist, implies prayer life and continual study. At home he can maintain and improve his musical standards by reading current and standard materials on church music, as well as by keeping up his work at the piano. It is surprising that only some church organists read *The Diapason*, *The American Organist*, and books of value to organists. Schools of music offer him courses related to his work. Recitals, church services of all kinds, institutes, and conferences of church musicians often present opportunities to learn. Where, however, are most church organists on these occasions? Last, but not least, the church organist can profit much from honest criticism of others and, above all, from honest self-criticism. "Binet," says Victor H. Noll in an advertisement of Scott, Foresman, "regarded the power of self-criticism as one of the three fundamental attributes of intelligence."

In closing this introductory section, I quote Dr. Theodore Hoelty-Nickel: "How about the attitude of the church musician, the organist, and the choir director? There is no room in our churches for specialization as such. The organist and choir director who is first and only a musician has no conception about the call and the responsibility of his office and is not qualified to occupy the position of director of church music. When appointing an organist or choir director, the church should first inquire of the candidate if he be a true believer, firmly grounded in the doctrines of the Church. Taking it for granted that he will have the necessary musical qualifications, the candidate will be required to remember that the church is the spiritual place to which he has been called as a servant of the Lord and His congregation of believers. His duties will be in line with those of the pastor. The building of God's kingdom should also be his objective, and it is, therefore, not sufficient that as organist or choir director he be an expert in his profession. If he has not come to the true knowledge of faith, all his expert knowledge of music cannot bridge the gap . . . and there can be little blessing on his work in the church, not for himself or for the congregation. That congregation can indeed consider itself fortunate which has a director of music with a little training in theology, and especially in church liturgy, and a pastor with a little training in music and a good foundation in church liturgy." [1]

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PART ONE

Applying His Qualifications to the Art of Proper Hymn Playing

Having qualifications is one thing; applying them is another matter. And so let us see how the church organist can apply his qualifications to the main phases of his work; namely, (1) accompanying the hymns sung by the congregation and the liturgy chanted by the pastor or the choir or the entire congregation; and (2) choosing and playing ecclesiastical organ music.

I. The History of Hymn Playing

Contrary to a common assumption, the organ did not accompany hymn singing in the days of Luther. Schweitzer tells the history of the chorale in the church service in the fourth chapter of his biography of Bach, a chapter that should be required reading for every pastor and church musician:

"How was the congregational song introduced into the church service at the time of the Reformation? It is usual to look upon the question as very simple and to suppose that the people had little by little come to sing the melody while the organ played it. Did the sacred instrument really teach the congregation in this way?

"We may read through all Luther's writings without finding a single place where he speaks of the organ as the instrument accompanying the congregational singing. Moreover, he, the admirer of true church music of every kind, gives no direction as to how the organ is to cooperate in the service. It is really incredible, however, that in the few places where he mentions the organ at all he speaks of it not enthusiastically but almost scornfully! He does not look upon it as necessary or even desirable in the evangelical service, but at most tolerates it where he finds it already. His contemporaries shared his view." [2]

What, then, was the function of the organ in the days of Luther? Schweitzer says: "The organ preluded in order to give the tone to the priest or the choir. It further gave out the liturgical songs and hymns in alternation with the choir, one verse being sung and the next played on the organ. It was never used, however, to accompany the choir. The primitive structure of the organs of that time quite forbade this; their heavy keys did not permit polyphonic playing, while the crude, untempered tuning made it as a rule impossible to play on them in more than one or two keys. Since therefore they could not cooperate, the choir and the organ functioned in turns." Obviously for the same reasons the congregation and the organ also functioned in turn. "It (the organ) preambles to the hymns of the priest and the choir and alternates with the latter; only now the congregational song is merely an addendum, to which the organ preambles and wherewith it alternates." [3]

"As the organist was unable to play polyphonically on his instrument, he was tempted to amuse himself with quick running passages in his preamble to the verses or during the course of these. Still worse was it when he indulged in well-known secular songs, which seems to have been a widespread practice. . . . At a later date the organ unwarrantably deprived the choir of many of

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the hymns, taking almost everything upon itself." [4] These developments, of course, made the organ unpopular in church and apparently did not encourage people even to think of the organ as suitable for hymn accompaniment. Besides, choirs did most of the singing, and singing of choir or congregation was unaccompanied. For that reason, Rietschel finds nothing in the entire literature of the 16th century to warrant the assumption that the organ accompanied the song of the service. [5]

When did the organ first accompany the song of the congregation? Apparently this historic event took place more than a century after Luther's death, although it appears that already in 1637 at the Lutheran Church of St. Lorenz at Nuernberg there was organ accompaniment for hymn singing. Ten years previous, in 1627, at Leipzig, Schein in his 4–6 part chorale settings had directions for the accompaniment of organ, instrumentalists, and lutenists. Somewhere between 1624, the date of Scheidt's *Tabulatura Nova*, and 1650, the date of Scheidt's *Tabulaturbuch hundert geistlicher Lieder*, the practice had arisen of making the organ accompany the singing of the congregation. To encourage the singing of the congregation, Lucas Osiander in 1586 in his *Fifty Spiritual Songs and Psalms* changed the chorale tune from the tenor to the soprano part. Their *cantus firmus* was customarily found in the soprano in secular song before 1586. Others, like Hassler, Vulpius, Praetorius, and Eccard, followed suit, not as imitators of Osiander, but as followers of the new trend of the times. Schweitzer believes: ". . . in the meantime German church music had shaken off the influence of the purely contrapuntal music of the Netherland school and had fallen under that of the Italians, in which the medodic style began to dominate the contrapuntal." [6] Paul Henry Lang, however, says that the Huguenot Psalter of 1565, very simple in style, "scarcely more than a mere chordal harmonization . . . destined for congregational singing, led to Osiander's publication in which artistic merit and value became opposed to religious expediency." [7] Strange as it may seem, not Luther with his aesthetic-artistic conception of church music, but Calvin with his hostility to art originally brought about the music for utilitarian purposes of the congregation independent of any help from artistic quarters. In 1650, at Halle, Scheidt published his *Tabulaturbuch hundert Geistlicher Lieder und Psalmen*, which, says Paul Henry Lang "is the first real book of organ accompaniment for Protestant congregational singing, and his harmonizations of the chorales are the pride of Protestant church music, second only to those of Johann Sebastian Bach. The first to treat the chorale in an artistic and idiomatic style for the organ, Scheidt became the leader of North and Central German organ music." [8] Progress in organ building by the time of Scheidt made playing of hymns in several voices practicable. Organs had developed stronger volume and richer tone than the weak choirs at this time. The organ had supported the choir, which, in turn, had supported the congregation. Now the organ supported both the choir and the congregation. Still, the custom of having the organ accompany hymn singing did not become general at once, for in 1657 at Braunschweig-Lueneburg "the organist may, not must, accompany the song of the congregation." [9] Years later, in the days of Bach, hymns were not always accompanied by the organ; at least, the main hymn (Kanzellied) was sung unaccompanied. In support of this assertion hear what Rietschel concludes: "*Die nach und nach herrschend gewordene Sitte, den Gemeindegesang stets mit der Orgel zu begleiten, existierte damals (zu Bachs Zeit) noch nicht. Wenigstens das Kanzellied wurde stets ohne Orgelbegleitung gesungen.*" [10] C. F. Abdy Williams summarizes the matter as follows: "Recent research has shown the ordinary view that the organ was first introduced into

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churches to accompany the singing of the congregation to be a mistake. Congregational singing was an outcome of the Reformation: it was first performed by the voices alone, and the support given to it by the organ was an afterthought." [11]

Schweitzer, in concluding his digest of Rietschel's *Die Aufgabe der Orgel im Gottesdienste bis in das XVIII. Jahrhundert* as Chapter IV of the Bach biography, considers unaccompanied congregational singing as the ideal. "*Ideal ist allein derjenige, der ohne jede Begleitung frei und stolz einherschreitet, wie es der Gemeindegang des Mittelalters und der ersten reformatorischen Periode wirklich tat.*" [12]

II. The Importance of Good Hymn Playing

Hymn playing, which in a broader sense also includes playing of the liturgy, is the most important function of the church organist, because he does more of this than of anything else in a service. It is important, because, in the words of Edward Parsons, "you are in closest touch with the people in your hymn playing, and it is in your power to bring people nearer to the Throne of Grace, to help the tone of worship immeasurably, by the careful, artistic, and conscientious manner in which you conduct your hymn playing." [13]

III. The Purpose of Devotional Hymn Playing

Martin Lochner states the purpose of hymn accompaniment as follows: "The organist must not only accompany, but also lead congregational singing. He must try to arouse the congregation to a spirit of active co-operation and participation, so that hymn singing becomes full of life and meaning and on occasion reaches a high pitch of enthusiasm." [14]

IV. Methods of Ideal Hymn Playing

Ideal hymn playing from the outset means selecting ideal hymn tunes; that is, melodies appropriate to the season of the church year, tunes that fit the spirit of the hymn text, Lutheran chorale melodies wherever possible because of their superiority as tunes, and, finally, melodies wedded to certain hymns through long usage.

Ideal hymn playing involves many factors of appropriate musical interpretation of hymn texts.

First, the right notes in all voices must be played cleanly. As a general rule, it is best to play the tune as written, provided the harmony is good, because congregational singing is *Volksgesang* (folk singing) and not *Kunstgesang* (art song). Organists are cautioned especially to play the pedal part as written, although occasionally the pedal part may be played an octave lower for emphasis. (Try *L. H.* 175, first and third phrases.) At times it may be necessary for the organist to emphasize the right notes of a tune over against the wrong notes of the congregation by playing the *cantus firmus* in octaves or as a solo melody in unison with the soprano or in octaves on a stronger manual; as, for example, in the last phrase of *Wie schoen leuchtet.* (*L. H.* 546.)

Second, appropriate musical interpretation of hymn texts must take into account correct time. In general, there must be accurate note values. (*L. H.* 292.) All notes of chords, especially at the beginning and the end of phrases, should be attacked and released promptly and simultaneously. In other words, there must be no glissando, arpeggiated playing or anticipation or suspension of any voice. (*L. H.* 471.)

Advisedly it was said there must be accurate note values in general. Exceptions to this rule are covered in the following valuable quotation by C. Albert Tufts:

"As a starting point in hymn playing breathe at the sections (where each black line occurs)—that is, stop the melody and rest a count instead of playing the full value of the last note. For example, if the note before the phrase is a whole note, generally hold it but three counts. If it is a dotted half note (and it is not followed by a rest), hold the half note, but rest the dot, which is equal to a quarter rest. If the note at the end of a phrase is only a quarter note, hold it a full legato eighth note, but rest its other half value, which equals an eighth rest. In other words, at the end of each phrase there should generally be made a rest of some value, enough to represent a vocal breath. However, if a rest follows the end of a phrase, play the last note of the phrase its full value." [15] (Apply these rules to *L. H.* 249, 192, 321.) The new Episcopal hymnal uses breath marks in some places.

G. C. Albert Kaepfel suggests that whole-note endings of phrases, as in "Dir, dir, Jehovah" (*L. H.* 21), be given half value and that half rests in tunes like *L. H.* 21, 36, 146, 167, 362, 410, be ignored entirely. [16]

In connection with correct time, a few footnotes may be in order. Thus, allow one-measure pause between stanzas to give your people a chance for a few deep breaths. If the congregation tends to drag, play in very strict time, *marcato*, rather than adding noisy stops. If a congregation is running away with its hymn singing, keep in control by a firm, steady, unostentatious accompaniment of the hymn. As a general rule, the organist ought to be slightly ahead of the congregation, particularly at the beginning of phrases. Avoid a *ritardando* at the end of each phrase or even at the end of each hymn. Finally, all hymn playing in correct time ought to be musical and not mechanical. [17]

Third, appropriate musical interpretation of hymn texts will observe adequate tempi. Kaepfel suggests a tempo of M. M. 40–50 for tunes under "Passiontide," "Confession and Absolution," "Cross and Comfort," "Death and Burial" (*L. H.* 146); about M. M. 60 for "Faith and Justification," "The Redeemer," and "Sanctification" ("*Bekennnislieder*") (*L. H.* 364); 70–80 for "Praise and Festival" tunes (*L. H.* 40), tempi that seem too slow. [18] Naturally, whoever wants to observe these markings will have to check on his time privately. Obviously, too, there are exceptions to Kaepfel's rule. Compare, for instance, the tempo of "Jesus, meine Zuversicht" (*L. H.* 206) at the Feast of the Resurrection with the tempo used at a funeral. Consider the type of tune, whether chorale, plainsong, or modern. Play a trifle faster for small congregations than for large ones, advises Lutkin. [19] Employ faster tempi for 3/4-time tunes than for 4/4-time tunes, Kaepfel believes, as a general rule (*L. H.* 239). Various students of hymn playing urge the

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organist to avoid too fast or too slow singing by singing along himself. Last, but not least, adequate tempi must be suited to the acoustics of the building.

Fourth, appropriate musical interpretation of hymn texts must regard factors involving rhythmic playing. Both Kaepfel and Lochner advocate articulating repeated notes in the outer voices and tying repeated notes in the inner voices to obtain good rhythm (*L. H.* 552).[20] Clarence Dickinson, however, reserves this method for decided rhythm and great dignity.[21] He insists as a general rule that the principles of part playing be strictly applied to hymn playing. Try *Eventide* (*L. H.* 552, "Abide with Me") according to both rules. Identical chords (*L. H.* 304, 551, 398) should be detached, the notes losing half their value in the process. There is a diversity of opinions with regard to the treatment of pedal notes. John Barnes Pratt suggests using the pedal on accented beats only, ignoring the unaccented notes in the pedal (*L. H.* 123), which seems rather thumpy.[22] In that case, of course, the left hand would have to play both the tenor and the bass part instead of only the tenor part. Lochner holds that repeated pedal notes should be played only on the strong beats where the same pedal notes occur several times in succession [23] (*L. H.* 647). Boyd, on the other hand, thinks repeated pedal notes within a phrase should be tied [24] (*L. H.* 646). Tufts wants to see the pedal and the left hand moved along in legato fashion while the right hand plays in a more detached manner to bring out the rhythm of the tune [25] (*L. H.* 387). In conclusion, there is general agreement that the phrasing of hymn tunes ought to be done in curved lines and not angles; that each stanza must be phrased according to the import of its own text; and that all unnecessary pauses should be avoided to effect good rhythmic playing of hymn tunes.

Fifth, musical interpretation of hymn texts requires fitting expression in the playing of hymns. Perhaps this point should have been stressed first. Consider, however, that expressive playing without technical adequacy is ineffective. Fitting expression in hymn playing will result when we heed Boyd, who says, "The only adequate treatment for a hymn is to vary the playing and singing in accordance with the import of the text." [26] Breaking this rule down, we shall, in certain given cases, vary our playing even by line or lines, let alone the different stanzas, having previously studied each hymn stanza and decided on a fitting way to play it. As a further aid, worship sincerely with the hymn writer, sing along. It is highly necessary at this point to warn against extreme literal and, therefore, ludicrous, treatment of the hymn text. Here the good taste and common sense of the church organist must prevail. All variations in hymn playing according to the import of the text must occur in a natural and inoffensive manner. In like manner, the *Amen*, preferably to be played at the end of hymns of praise or prayer, should logically receive the same treatment as the hymn it concludes (*L. H.* 187).

Sixth, musical interpretation of hymn texts calls for suitable registration, a point closely allied to the previous one about fitting expression. Again it must be said that the church organist should note the character of the service, the content of the hymn in its entirety or each hymn stanza, the size of the organ, the size of the congregation, the size and acoustics of the building as he determines what registration is suitable. Lutkin also emphasizes tone color.[27] Emphasize accordingly diapasons for sturdy, straightforward sentiments (*L. H.* 575); strings, for quiet, restful moods (*L. H.* 368); flutes, for touch of the ethereal (*L. H.* 551); and louder reeds, for joy

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and exaltation (*L. H.* 39). Care must be taken that the church organist supplies the right amount of volume in his registration. Changes in registration need not necessarily be made in every hymn or stanza; in fact, it is wise to make a minimum of changes in general and in a series of stanzas in particular. Changes will be artistic and smooth if they occur at the end of rhythmic periods or phrases in a choice, judicious way. Often opening or closing the boxes in the organ may be sufficient to indicate a variation in the hymn. Omit the 16' pedal in one stanza of each hymn to give relief from the everbooming bass. Here, again, the church organist ought to decide in advance which stanza can best do without the sturdy underpinning of the pedal bass. Avoid, as a rule, heavy 16' manual stops or 16' couplers, as well as screechy manual stops and high, shrill manual couplers. Build up the volume of the organ somewhat towards the close of a hymn to keep interest unflagging, if desirable (*L. H.* 127). Beware of monotony; for example, do not play all Passiontide hymn stanzas softly (*L. H.* 151, 5–7) or all festival hymn stanzas loudly (*L. H.* 160). "Monotony," says Boyd, "is the condition most to be feared in hymn singing, and all of the organist's ingenuity will be needed to avoid it without introducing features which are distasteful to the congregation." [28]

To avoid monotony, exceptional devices for effective hymn playing may be used now and then. Lutkin points out that a final stanza that is climactic may have its harmony intensified by the organist with a well-chosen chord. [29] Kaepfel quotes at length a highly esteemed, but anonymous organist in favor of an occasional, skillful change of harmony. [30] Using the independent organ accompaniments of Hopkins, Thiman, and Bairstow now and then is also considered legitimate variety by many organists.

At times it may be expedient to transpose a tune up or down to a more suitable key in consideration of weather conditions, the response of the congregation, the nature of the hymn, or the character of the occasion. Jubilant hymn singing, described by Edwin A. Jiede in the *Lutheran School Journal of June*, 1942, as the pitch-raising technique, is another device for exceptional occasions. [31] Lutkin mentions two other unusual ways of effective hymn playing. He writes: "In familiar tunes, when choir and congregation are well under way, telling phrases from the alto or tenor may be played above the soprano part. Or a countermelody may be superimposed." [32] Of course, all these variations are exceptional devices for effective hymn playing. Ways of making hymn singing "more interesting, vital, and effective than is ordinarily the case," [33] such as, antiphonal singing of various kinds, an unaccompanied stanza, a stanza unsung but played by the organ, etc., do not properly come within the scope of this discussion.

Eighth, appropriate musical interpretation of hymn texts includes giving out the tune. Play the tune, or part of it, if it is not indicated clearly in the preceding voluntary, otherwise the congregation will be plunged abruptly into the hymn following the voluntary. It is advisable also to announce the tune somewhat if it is to be sung in a key different from the preceding chorale prelude on the tune. It goes without saying that a tune must be given out if it is not preceded by a prelude at all. If the tune is familiar or lengthy, announce only a part of the tune, always coming to a tonic close before the entry of the congregation. Sometimes the beginning and ending phrases of a tune form a unit that sufficiently proclaims the tune to the worshipers. For reasons of necessity, establish the mood of the tune firmly by giving out the tune in the same tempo, with

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the same care, in the same key as in the following accompaniment of the congregation. Always indicate by a pause or cadence when the congregation is to join in the singing of the hymn.

Ninth, not only certain principles of giving out the tune mentioned in the foregoing section, but also ways of announcing the tune come into consideration for appropriate musical interpretation of hymn texts.

Again, a study of the hymn to be announced by the organist will indicate a suitable way of giving out the tune. Four-part harmony on the swell or the choir with registration of suitable strength and color seems to be indicated generally for the chorale-type of tune. Soloing the melody in the pitch given for the soprano, or an octave lower in the tenor register, or in both the tenor and the soprano, as an octave, on a manual with a solo stop for the right hand, accompanimental stops on another manual for the alto and the tenor played by the left hand, and a suitable bass in the pedal, may be more in order for hymns of a subjective type. Sometimes several methods of giving out the tune can be used well in one stanza. Always, though, everything must be done in decency and in order.

In this somewhat detailed study of hymn playing an effort was made to list in consecutive order the most outstanding niceties of good hymn playing, a problem to many a church organist, as we all know from our own experience and observation. Those of us who have placed hymn study, hymn singing, and hymn playing *first* in our preparation for organ playing in the church service will have been heartened by the emphasis on churchly and artistic hymn accompaniments of the organ. If there is any church organist in this group who has placed hymn playing second, third, or fourth in his preparation for a service, it is hoped that he will henceforth give hymn playing the priority it deserves.

PART TWO

Applying His Qualifications to Good Accompaniment of the Liturgy

The basic approaches and techniques of good hymn playing apply in a large measure to good accompaniment of the liturgy.

Special problems of accompaniment of the Lutheran liturgy are treated in the following Lutheran sources:

Lochner, Martin, *The Organist's Handbook* (pp. 16–21).

Bergt, Alfred, *The Church Organist* (section four).

Kaepfel, G. C. A., *Die Orgel im Gottesdienst* (pp. 59–62).

Eckhardt, E., *Reallexikon* ("Die Schule") (p. 335).

Buszin, Walter E., Preface to *The Introits*; for *The Graduals*.

Bergen, Carl, "The Nature and Purpose of Liturgical Music" in *Pro Ecclesia Lutherana* (Vol. III, No. 1, June, 1935; valuable bibliography on the music of the liturgy included).

Archer, Harry G., and Reed, Luther D., *The Choral Service Book* (Preface to the First Edition).

Bruening, H. D., "The Gregorian Chant" in the *Lutheran School Journal* of January, 1940 (a

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digest of Bergen and Archer and Reed).
 Lochner, Friedrich, *Der Hauptgottesdienst* (p. 39).
 Kretzmann, P. E., *Christian Art* (last chapter).
 Webber, F. R., *Studies in the Liturgy*.

Some of these references also contain instruction on the organ accompaniment of choirs and soloists.

"The importance of an earnest, sympathetic study of our Service Music is unquestionable. However acceptable other arts may assist in the consummation of the communion between God and men which we are pleased to term 'worship,' none of them enters into so intimate a relationship with the elements of the Service, or is such a helpful factor in their expression, as Music, Architecture, Painting, Sculpture, Embroidery—all bring their offerings before the Service hour, as it were, and stand silent in the outer court, while Music alone enters the Holy of Holies and breathes the people's prayer and praise or voices Divine invitation and promise. The faith of the Church as confessed in her Worship is embodied in her Liturgy, and her Liturgy lives and has its active being in its music. Music effectively evokes the vitalizing and energizing content of the text. It frequently opens the way of the understanding for the latter and so is a teacher of the Service and the Faith of the Church to her children. It is, therefore, of the first importance that the hands of the priestly servant be clean and the heart pure—that the Music of the Service be true and in some manner worthy of its privilege."

From Preface to the First Edition of the *Choral Service* by Archer and Reed, a very informative and scholarly essay with a very comprehensive bibliography of the music for the Liturgy.

PART THREE

Applying His Qualifications to Organ Music That Is Church Music I. What Is Church Music?

Schoeberlein has given us a definition that is hard to excel. He says: "The Church has her own peculiar style of hymn tune (*Lied*) as well as of song (*Gesang*). Even though she knows the contrasts of holy sorrow and joy, yes, of joy which rises to high exultation, still she keeps these contrasts within chaste limits, and over and above all yet so vivid and profound sensations of penitence and praise there dwells the blessed calm of divine peace. Also the harmonies are free from sentimentalism and exciting transitions. They move along with a clear, pure, calm, and majestic rhythm and thus transport the hearers from the realm of subjective and worldly sensations into that which is sacred." [34]

Robert Bridges, poet laureate of England, wrote:

"And if we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be sacred music, devoted to its purpose, a music whose unquestioned beauty should find a home in our hearts, to cheer us in life and death;

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a music worthy of the fair temples in which we meet and of the holy words of our Liturgy; a music whose expression of the mystery of things unseen never allows any trifling motive to ruffle the sanctity of its reserve. What power for good such a music would have."[35]

Pius X in his *Motu Proprio* says:

"Sacred music should possess in the highest degree the qualities proper to the liturgy and, in particular, sanctity and goodness of form, which will spontaneously produce the final quality of universality. It must be holy, and must, therefore, exclude all profanity not only in itself but in the manner in which it is presented by those who execute it.

"It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the church aims at obtaining in admitting into her liturgy the art of musical sounds. But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them."[36]

Joseph Clokey in his plan for the selection of useful church music (for choirs) lists items such as these: Church music should be flawless in construction. It must show a distinctive idiom and evidence of real inspiration. It must be free from secular association; therefore, melody that is suave, tuneful, chromatic, sequential, obvious, is unchurchly because these are the devices of the popular song. Rhythm that employs rapid dotted notes, triplets, syncopation, rhythmic sequences is also unchurchly because these are the devices of the dance. Harmony that employs chromatics, modernistic dissonance, successive dominant seventh chords, "barber shop" chords, diminished seventh chords, dominant ninth chords, and abrupt modulations is unchurchly because these are the devices of the swing band.

Church music, according to Clokey, should be objective rather than subjective, impersonal rather than personal.

"It must create the mood of worship. No rule can be applied, but a great deal of true worship music has these characteristics:

- a. Melody that is diatonic rather than chromatic, rugged rather than suave, not too obvious.
- b. Rhythm is free, speechlike, proselike, not restricted by bar lines or time signatures.
- c. Harmony that is diatonic, based on triads rather than seventh chords."[37]

Please note that the expressions of Ludwig Schoeberlein, Robert Bridges, Pius X, and Joseph Clokey were made within the last hundred years, the latter three speaking to us in this century, Clokey, in this year of our Lord, 1944.

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It is basic for us that we not only have a general understanding what is churchly in music as to the faith it expresses, the form it takes, and the function it has, but, in particular, that we Lutheran Christians have a clear conception of the Lutheran conception of church music. This outlook has been set forth most profoundly by Dr. Theodore Hoelty-Nickel in the *Lutheran School Journal* of January, 1942, pages 219–222. I can only hint at what he has to say when I try to condense his essay into these leading thoughts: 1. Real church music is a form of spiritual expression of the individual in song and on instruments in an objective approach and manner. 2. In the Lutheran conception of church music we recognize church music as our master; we are its servants. "This very attitude," says Dr. Nickel, "this subordination of our personalities to a work of art, guarantees that our presentation of music will be more than a passing intoxication. Hence it follows that for us who are church musicians the presentation of music should be the service of God, before all else, and that all music in the church service, which very term means service to God, must be offered up like prayer. This attitude implies our turning all attention heavenward to God, forgetting ourselves and what we have merited. A presentation in this spirit becomes a service to the congregation, as a matter of course—not in the sense that we intend to give it a delightful musical treat but in that we throw open a path, by our music, by which God's Word can reach the congregation."

II. Principles of Choosing Worship Organ Music

These words of Dr. Hoelty-Nickel embody the principles of choosing worship organ music, namely, that considerations of worship come first, that we select and play organ music with which we seek to glorify God and not ourselves, and, that as a natural fruit of these two attitudes, we select and play only what is fitting for a given season of the church year, for whatever special occasions arise, and for the general purposes of an average Sunday worship, be it to anticipate the mood of a service or of a hymn or to prepare the worshiper for the hymn to follow by a suitable chorale prelude.

In choosing and playing his organ music, the organist will, of course, consider the specific place of the music in the service. The opening voluntary will be longer usually than the prelude before the sermon hymn, where this custom still exists. The prelude on a Communion Sunday in sizable congregations ought to be shorter than in a minor service, that is, a service without the Eucharist. Where the organ offertory, or voluntary, directly leads over into the next hymn, certainly a worthy chorale prelude based on the hymn to follow is the ideal voluntary. Otherwise, if the voluntary is followed by prayers at the altar, music of a prayerful mood is in order. The closing voluntary or postlude, which is already extinct in certain churches, ought to summarize the spirit of the service. Very often this can be done best by means of a suitable thematic selection. Fortunate the organist whose congregation remains seated until the postlude has been completed!

III. Organ Music Suitable for Worship Purposes

Among all the good, bad, and indifferent materials listed as organ music for church, chorale preludes or thematic selections based on our Lutheran chorales interest us the most for obvious reasons.

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The early history of the chorale prelude has been briefly outlined by C. F. Abdy Williams as follows:

"The 'sacred songs' composed by Luther and others for private and family use had become so popular and well known that they gradually found their way into the churches, where they were sung by the congregation under the name *chorale*, the German term for plainsong. . . . So great a hold did these now familiar tunes take on the popular imagination that not only did the people like to sing them, but they loved to hear them played on the organ as well: hence arose the use of the *Choralvorspiel*, or prelude, an artistic rendering of the tune about to be sung, which the organist was expected to adorn with all the resources of his art. The rise of the *Choralvorspiel* gave the death blow to coloratura: it henceforth formed the chief exercise for the talents of the organist and had great influence on the future development of organ music. The earliest treatment of the *chorale* as a pure organ piece, instead of a mere adaptation of the voice parts, is found in the *Tabulatura Nova* of Samuel Scheidt, organist of Halle." This novel and historical work was published in Hamburg in 1624. "It is the first that is free from the parasite of coloratura that had threatened to destroy the life of German music. Not that there is no ornamentation, but what there is had reason and meaning in it, and sets off the music to best advantage." [38] Following Scheidt, there came a line of distinguished German organ composers, among them Boehm, Buxtehude, and Pachelbel, whose work as composers of chorale preludes culminated in the *Choralvorspiel* of Johann Sebastian Bach. Bach used the coloristic style of Boehm, the free fantasy of Buxtehude, and the frugal treatment of Pachelbel in composing his own chorale preludes, harmonizing in the manner of his most outstanding contemporaries not only the chorale tune, but also the chorale text either as to its sentiment or with regard to pictorial allusions. It is strange, to say the least, that Bach's incomparable chorale preludes were largely ignored until the present generation. Meanwhile, all along the line, the chorale prelude is growing in favor, as the ideal form of service organ music as well as a desirable idiom in recital programs.

In churches where the pastor prefers the Lutheran chorale the church organist has an abundance of material based on the Lutheran chorale. There are, first of all, the chorale preludes of the old masters in the editions of Peters, Baerenreiter, Kallmeyer, the Liturgical Press, and others. Since some of these chorale preludes are written in keys other, usually higher, than those in which we sing the respective chorale, there arises a problem. Shall we transpose the chorale prelude, as did the compilers of the *Anthologie* in the case of Bach's "*Vater Unser*," or shall we transpose the tune beyond the range of e in the soprano, or shall we connect the chorale prelude with the chorale by means of a smooth, suitable modulation? Another difficulty arises at times because of the length of these choral preludes. If they are in partita or variation form, as Walther's "*Jesu, meine Freude*," a judicious selection of the parts can be made. As some of the chorale preludes of the old masters are based on tunes no longer used in our Church, their usefulness is limited to general rather than specific purposes. Frankly, I have found it somewhat difficult to make wide use of the chorale preludes of the old masters, much as I have tried to use this Lutheran heritage in our church services. I trust that I may learn of more materials or of more ways to use *Choralvorspiele alter Meister*.

Next, there is the volume of chorale preludes by J. S. Bach in *The Little Organ Book*, *The Third Part of the Clavieruebung*, *The Six Schuebler*, *The Eighteen Great*, the chorale partitas, and miscellaneous collections. During the season of 1928–29 in New York it was my good fortune to hear the late and great Dr. Lynwood Farnam play every note that Bach ever composed for the organ, including all the chorale preludes, in a series of twenty all-Bach organ recitals at the Episcopal Church of the Holy Communion. At Mr. Farnam's request I reviewed this Bach series. It was in five issues of *The Diapason*, "The First Complete Bach Series for the Organ in Musical History," by an organist so outstanding that the late Louis Vierne of Notre Dame, Paris, called him "America's greatest organist." As I listened to these chorale preludes, with a score in my hand, and studied them, as a church organist I ever remained on the lookout for possibilities of using Bach chorale preludes in the church service. Some, I felt, could be used to excellent advantage. Others, again, on account of their length or their very programmatic, pictorial, concertlike character, seemed out of place in a church service. Once more, I trust that men in this group can show me more ways how the Lutheran heritage of Bach's chorale preludes can be properly fitted into the ordinary church service.

Following Bach, there come the chorale preludes composed by his pupils and their pupils, etc., selections which many of us know from frequent use of such collections as our own *Anthologie*, Meibohm, Reuter's *Lutheran Organist*, *Caecilia*, Lubrich's *Soli Deo Gloria*, the various *Orgelschulen*, etc., etc. Much of this material is eminently fitting because only the tune and not the text is taken under consideration by the composer, much is ecclesiastical in character and simple in construction, making it a safe bet for the average church organist. Of course, here, too, as in the *Alte Meister* and in Bach, there are instances of uninspired materials, correct in form, but lacking spirit and life.

In the modern period we have the chorale preludes on Lutheran chorales by Brahms (few in number), Reger (favorite of the Germans), and Karg-Elert (favorite of Americans), the latter two abounding in very chromatic, daring progressions, bordering (in Karg-Elert) at times on the burlesque. Among our own colleagues we have the essays of Fritz Reuter, G. C. A. Kaepfel, Martin Schumacher, Henry Markworth, Herman Grote, Dietrich Meibohm, Theodore G. Stelzer, and possibly others, each of whom has his own style of composing, as many of you no doubt know. Americans outside our own circles who have composed selections based on the Lutheran chorale include Edmundson, McKinley, Diggle, Whitford, Candlyn, Hokanson, Sowerby, Truette. Not all of these materials will pass muster as church music by the discriminating church organist. At least, there is an abundance of chorale preludes on Lutheran tunes from the pre-Bach era up to the present day. How to find them, use them, and play them belongs to the problems of the church organist.

Selections based on plainsong melodies occurring in our liturgy or in some of the classic chorales taken over from plainsong often prove useful in a church service. Breitkopf and Haertel in Volume 3938, Ravanello in his *Album Gregoriano*, and Reger, Rheinberger, and Guilmant in their collections and sonatas base some of their compositions on the Gregorian chant. Of late, men like Carlo Rossini, Dom Symons, Titcomb, Purvis, Kreckel, Richard Keys Biggs, Candlyn, and others have given us some worthy service organ music based on chant.

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In such of our churches where hymn tunes other than the Lutheran chorale are greatly in vogue, the organist has some difficulty in finding suitable thematic materials. He may find some help in our own collections by Reuter, Schumacher, Grote, and Markworth. Here is a field for you budding composers. Give us inspired and artistic materials of varying lengths, forms and difficulties on the so-called English and other-type tunes. Compose for the church service and the average organist, and you will not only serve a good cause, but also find a ready market.

Thematic materials based on other types of tunes are offered also by men like Noble, Burdett, Bingham, Whitford, McKinley, Sowerby, Darke, Faulkes, Grace, Lutkin, Snow, Lacey, Diggle, Kinder, Sparks, etc. In general, it seems that the output of thematic materials on other than our Lutheran chorale type of tune is less profound than those materials inspired by the Lutheran chorale. That would appear perfectly logical in view of the fact that our chorale is a superior type of tune, which therefore inspires superior effort and thought and feeling.

Despite all the materials indicated so far, there is still a great shortage of thematic service organ music for many an organist. Therefore he must turn to non-thematic materials. He may find much churchly organ music in the collections of Carlo Rossini, Eddy (*The Organ in Church*), Reinhard (*Caecilia*), Rinck, Hesse, Merkel, Fischer, Brosig, Kaepfel, Lochner, Wm. C. Carl, Guilman (*The Practical Organist*), Bach, *The Old Masters*, and others. Unless a church organist clearly knows what is churchly organ music and fitting for certain purposes, he will not choose wisely from many a collection. Too many selections, unfortunately, are foreign to the spirit of worship, because they are theatrical, jarring, excessively chromatic, and modern, and reminiscent of anything or everything but the church. Very often "the people" like this kind of music, and they tell the organist so, too. If the church organist hasn't intestinal fortitude besides his many other qualifications, he will soon succumb to flattery, and his service will degenerate into playing for the galleries.

Slow and dignified movements from larger works often lend themselves as good service music. Their titles—Andante, Adagio, etc.—may mean little to the worshiper, but their content may be entirely worshipful. Finally, there are the many pieces of sheet music, which, again, must be evaluated by the church organist as to their merit as worship music. If he can do this properly and stand by his convictions by playing only churchly organ music in a churchly way, he fully deserves the exalted title: *The Lutheran Church Organist*.

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NOTE—For descriptive listings of organ music see especially the various special bulletins of C. P. H.'s Music Department, prepared by Walter E. Buszin at the request of Mr. O. A. Dorn. The new 1944 Music Catalog of Concordia Publishing House is particularly valuable.

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