# CROSSACCENT

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# A Message from the *President*

***Greetings,***
A new year is upon us. The start of a new year often brings with it new beginnings and that is true for us this year.

It is a privilege to introduce to you the new editor of *Cross Accent*, Mark Bighley. Mark is a charter member of ALCM, served on the constituting committee and was the first vice-president of this organization. Since that time, he has worked in many capacities at all levels of ALCM. Besides being a superb musician and teacher, Mark has had extensive experience as an editor. His work includes *The Lutheran Chorales in the Organ Works of J.S. Bach* (Concordia Publishing House), and the *Bach for All Seasons* choirbook, for which he was a co-editor. Our journal is in good hands. Welcome, Mark; we look forward to many hours of enlightening reading.

Unlike last year, when Lent seemed to arrive prematurely, this year's long Epiphany season provides for us a bit of respite from the hectic pace of the festival season just past and affords us some time for study and practice. The pericopes for the season of Epiphany focus on the transformation that occurs when Christ enters our lives. God uses such seemingly simple, everyday things as light and water bring new life to our stumbling world. Transformation can take place in the worship life of our congregations by using simple word and song in new ways and new forms.

Take some time in the next several weeks to study the trial use materials coming from the worship projects of three of our Lutheran denominations. The Lutheran Church – Missouri Synod and the Evangelical Lutheran Church in America are both engaged in the development of new hymnals and worship resources. The Wisconsin Evangelical Lutheran Synod is producing addition resources and musical settings to enhance their recent hymnal publication. It is the intent of each of these worship projects to bring new vitality and insight to our worship. It will be incumbent upon us as musicians and leaders of the church's song to introduce and use these new resources. We must be sensitive to our congregation's abilities and at the same time insightful and creative in using this new material to enlivening our liturgies. It is truly a wonderful and exciting time to be a church musician.

The articles contained within this issue as well as subsequent issues of *Cross Accent* should provide a good introduction to both the resources and the processes of these worship renewal projects. Follow this reading with perusals of the denominational websites. Each has updated progress reports as well as new material available for download.

By now each of you should have received the registration brochure for this summer's National Conference in San Diego. Please note the early registration deadline and be sure to have your registration submitted by then. The conference committee has worked diligently to come up with an exciting conference program in a marvelous location! ALCM conferences have always been a most important time for spiritual and professional growth and development as well as a time for meaningful fellowship with friends. You will not want to miss it.

May the light of the Christ Child dwell with you this Epiphany season and illumine your work.

Blessings to each of you,

*Teresa Bowers*

# Note from the *Editor*

With this issue, *Cross Accent* takes on the role of an independent voice in the ELCA's *Renewing Worship* process by publishing a series of articles tied to each volume of the project. As new issues appear, we will devote space to an evaluation of the work on the pages of the journal.

The first in the series, The *Principles for Worship* article is, in its way, the unifying factor of this issue, as other articles take on issues related to it. Samuel Torvend's article, which originated as a lecture at the 2002 ALCM Region IV conference in Hawaii, discusses various considerations in worship planning and material selection. Kathryn Koob, who will address the ALCM San Diego conference in July 2003, describes the worldwide unity in worship she has experienced in her many travels. Timothy Collins provides a revealing account of the role of sacred music outside the church in faith formation in Germany during the period following the Reformation.

Also with this issue, *Cross Accent* inaugurates a series on the musical heritage of the church. Kathryn Welter examines Johann Pachelbel's pedagogical role in Nuremberg, and provides a glimpse into the worship practice of St. Sebald church there.

I would like to take this opportunity to thank my predecessor, Dan Zager, for his tireless work on behalf of ALCM and *Cross Accent*. I hope that we will hear from him in the future in a different capacity. Thanks are also due to Bret Heim, who served as review editor in these pages for several years. Due to an injury, he was forced to resign suddenly. I regret that his name will no longer appear in the journal. Claire Bushong of Dana College graciously agreed to take on this task on short notice. Barry Bobb, who served Concordia Publishing House for many years, and is currently a PhD student in systematic theology at Concordia Seminary in St. Louis, joins *Cross Accent* as book editor.

Mark Bighley

# Renewing Worship: A Look at the ELCA's New *Principles for Worship*

Clayton J. Schmit

THE *LUTHERAN BOOK OF WORSHIP* is 25 years old. It has served the Evangelical Lutheran Church in America and its predecessor bodies well. It has not always been used as widely or as creatively as it might have been. Most congregations know a fractional canon of its hymns. Some have followed the *LBW*'s rubrics woodenly and have not seen it as a Lutheran book of worship options, as it was intended to be. Still, it has provided unity and direction for a new denomination built on strong traditions. And, it is far from dead. There continues to be much life in the book, in its wide collection of hymns, psalms, and canticles, and its numerous liturgical settings for sacramental, Word, and occasional forms of worship. It is hard to imagine going to ELCA churches around the country and not seeing the familiar green book arrayed neatly in hymn racks on the backs of pews.

With the green book are a now familiar array of hymnal supplements and alternative ELCA worship resources: the Spanish language hymnal, *Libro de Liturgia y Cántico*; the African American hymnal, *This Far by Faith*; the blue supplement, *With One Voice*; and the colorful *Worship and Praise Songbook*. These, too, have been serving the church well during the past 8 years or so and will continue to be of good service as the ELCA seeks to provide the best worship resources for a church that is ever-changing and growing in diversity.

Still, it is impossible for a hymnal or service book to meet all the needs of a church in assembly as culture, music, tastes, technologies, and conditions shift. In response to the rapidly changing circumstances of the church in North America, the ELCA has begun to consider anew how to provide leadership for the church at worship. The means of addressing these issues has been the establishment of a new, multi-year project under the banner title: Renewing Worship. It has been endorsed by the ELCA Church Council and assigned to be conducted cooperatively by the ELCA Division for Congregational Ministries and its publishing house, Augsburg Fortress. The Renewing Worship project involves consultations on issues relating to worship and music, publication of provisional resources as they are developed, regional conferences, and the development of a proposal for a new generation of worship resources that will be designed to succeed the *Lutheran Book of Worship*. There may be a good deal of life left in the *LBW*, but changes in language, culture, and technology have made it an increasingly static resource in an ever-varying ecclesial environment.

The first phase of the Renewing Worship program has been a church-wide consultation. Undertaken in 2001, it has focused on four key dimensions of the church's worship: language, music, preaching, and worship space. The consultants represented the diverse makeup of the ELCA, including representatives from all geographic regions, and from among clergy and lay ministry professionals, theologians and musicians, congregational ministry settings and church administrative agencies, college and seminary faculty, and lay congregants. Included in the consultations were also representatives from sister church organizations, notably, the United Church of Christ, The Episcopal Church, the Presbyterian Church—USA, the Evangelical Lutheran Church in Canada, the Moravian Church in American, the Reformed Church in America, and Lutheran World Federation. Also included among the consultants were some of the ELCA's best communicators on the topics of worship, music, and preaching: hymn-writers, scholars, practicing artists, and preachers.

The chief product of these consultations has been a document called *Renewing Worship: Principles*

*for Worship*. First published in February 2002, it is a statement which lays out the combined wisdom of the four teams of church leaders on the areas of consideration: the language of worship, worship music, the role of preaching in the life of faith and assembly, and considerations on worship space.[1] This document has recently been published in the form of a book available through Augsburg Fortress, but can also be found online at: http://www.renewingworship.org/. Readers of *Cross Accent* are encouraged to turn to the document itself for a complete understanding of principles as presented by the consultation teams. The statement is provided to the church for "study and response" and to "encourage unity, and foster common understanding and practice" in its worship life. The *Principles* are intended to be among the provisional worship resources that will serve the church in its development of the next generation of worship materials. Helpfully, the document is intended to foster creativity and flexibility in worship rather than to impose uniformity on the practice of a diverse denomination.

***The Principles are intended to be among the provisional worship resources that will serve the church in its development of the next generation of worship materials.***

The purpose of this brief article is two-fold. The first purpose has already been accomplished: to introduce the readers of *Cross Accent* to the Renewing Worship project of the ELCA and to draw their attention to the *Principles for Worship* statement.[2] The second purpose is to offer some reflections on the *Principles for Worship* and their value for providing guidance to the ELCA as it seeks to provide resources for the worship life of its congregations. What follows are the reflections of a Lutheran pastoral musician and seminary teacher of worship and preaching. They are collected into six categories: purpose, organization, scope, clarity, inclusivity and diversity, and future considerations.

***Purpose: Why should we seek to renew worship?***

Renewal suggests that there is something wrong or unfitting about the way we currently worship in the ELCA. Actually, in many ways, our church is much better off than other denominations that are still waging the so-called "worship wars." Since its beginning, the ELCA has sought to provide the finest worship resources for congregational ministry and has succeeded in doing so through the range of materials mentioned above, as well as an array of other useful resources (*Sundays and Seasons: Worship Planning Guides*, *Frequently Asked Questions* pamphlets, numerous *Worship Handbooks* on various topics, etc.). Our sense of tradition has largely saved us from making the kinds of mistakes that occur when a church jettisons the wisdom of the past for the sake of the new or the slick or the clubby or the highly personal. Largely, worship in the ELCA has been spared from the tyranny of self-indulgence. Still, the pace of change in the church and our awareness of the cultures and expressions of global Christianity have made it impossible for printed materials to keep up with the church's interest in and need for additional expressions of faith. And, the changing cultural environment in North America has made it impossible for any set of established materials to relate to the increasing diversity of North American churches. Some of the diversity is racial and ethnic. Some of it has to do with shifting language and meaning. Much of it has to do with modes of communication and the expectation of growth in the use of media and technology. And, some of it has to do with a renewed interest in the use of the arts in worship.

To seek renewal in worship means that the ELCA is aware of the quickly changing nature of the church and responsive to the shifts that call for new expressions. Yet, there is nothing all that new in terms of a Lutheran theology of worship. The principles that have shaped historic patterns of worship and the forms of worship that were bequeathed to Lutherans by the Reformers are largely the principles that continue to provide guidance for worship today. Thus, it is no surprise, and is indeed refreshing, to note that the theological principles expressed in the Renewing Worship document reflect the timeless qualities that guide the design and execution of any effective worship event. These include the centrality of Word and sacrament, a focus on the assembly and the voice of the people, the dialogical quality of worship, the need for proclamation and response, the benefits of a liturgical calendar that reflects both scriptural and human experience, the need for honesty, the balance of the law's challenge and the gospel's gifts, the power of symbol and rite, the humility and hospitality of worship leaders, and so on. What is new in these pages are the emphases that derive from the shifting nature of society, our awareness of the global church, and of peoples beyond our local congregations and communities. These emphases include the need for appropriate language and the growth of metaphorical references for God, an increasing

canon of suitable worship songs, an emphasis on justice and mercy, and the contextual particularities that shape worship that is both traditionally informed and locally appropriate. The principles articulated in *Renewing Worship* provide a balanced approach to worship planning and execution that recalls the traditions of our faith but urges that we use them creatively, contextually, and with cultural sensitivity.

***Organization: Upon what foundations are the Principles for Worship established?***

The Renewing Worship project is built upon the solid footing of previous theological work. A primary foundation is *The Use of the Means of Grace*, the statement on the practice of Word and sacrament that was adopted by the ELCA at its 1997 Churchwide Assembly.[3] With this as a starting point, the consultation took particular look at the four dimensions of worship previously mentioned. The material in each category is presented following the format of *The Use of the Means of Grace*, whereby each principle is followed by a set of background statements which explain the scriptural, theological, or historical basis of each principle and statements of application which provide specific examples of practices that derive from each principle.

Another foundational document for the *Principles* is the "Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities."[4] This Lutheran World Federation document was developed at the Federation's 1996 meeting in Kenya. It reports that Christian worship relates to culture in four ways: transculturally, for it is materially the same, regardless of culture; contextually, as it varies according to local culture and nature; counter-culturally, for it challenges what is contrary to the gospel in a particular culture; and cross-culturally, as it makes possible the sharing of faith experiences and expressions between different cultures.[5] *Principles for Worship* relies upon the Nairobi Statement throughout and relates its assertions to the principles discussed in each of the four categories under consideration.

In addition to these foundational documents, *Principles* relies heavily upon scriptural references and key statements taken from a range of established resources. These include *LBW* hymns and service material, quotations of Martin Luther, excerpts from the Augsburg Confession, and commentary from contemporary authors such as Lutheran composer Carl Schalk, John Bell of the Iona Community in Scotland, and Lutheran church musicians Paul Westermeyer and Mark Bangert. Given its sure founding on carefully developed theological statements and scriptural references, the document is well informed and theologically authoritative. Additionally, it is carefully worded so as to provide a descriptive view of Christian worship as it can and should be. It avoids prescriptive language and thereby leads the reader away from the danger of slipping into "liturgical correctness." Excessive rubricism tends to create a wooden, even pharisaic understanding of worship principles. Care has been taken in this document to provide instruction and guidance without imposing limits as to creative use of the principles or their appropriate contextualization.

***Scope: How far-reaching is Principles for Worship?***

The stated purpose for the document is modest: to invite study and response, to encourage unity in faith, and to foster common understanding and practice among congregations in the ELCA. It is, nonetheless, a strong and broad statement that may inform the church beyond its intended reach. In the present day, there is a strong sense of liturgical convergence as churches and leaders in evangelical and charismatic traditions move toward territory long held by traditionally liturgical churches. They are returning to the notion that when Christians assemble, they gather around the central symbols of the faith.[6] They are also providing leadership in the renewal of the use of arts in worship. Many of the "mega-churches" are using dance, drama, mime, and moving images as means by which to proclaim the gospel and express the faith. The principles for worship contained in this document give guidance in these matters to the Lutheran church in its continued use of liturgical and artistic symbol. They seem to apply equally well to the renewal of worship in the Protestant church outside the ELCA. Given the shared communion that exists between the ELCA and churches in the Reformed tradition and The Episcopal Church, *Principles for Worship* may be of use to a broader constituency than intended. It is clear that involving consultants from these sister denominations both enriches the statement and provides an avenue for it to be ecumenically received.

***Clarity: How effectively does the document communicate its principles?***

Simply put, this is one of the finest aspects of the document. Each principle is clearly articulated with an economy of language. While not devoid of color, metaphor, and imagery, the principles are stated in one, and rarely more than two sentences. The backgrounds are briefly stated, and the applications, apt and focused. The statement, though it runs to 96

printed pages,[7] is reminiscent of the lean and logical language of Luther's Small Catechism. Such is the product, it appears, when scholars collaborate with poets.

***Inclusivity and diversity: In what ways does the document foster worship that is inclusive and respectful of all persons and cultures?***

A shift in English language use in North American occurred just as the *LBW* was being produced. Some of the hymn texts in the collection note this shift and were altered so as to remove arcane language and to provide more inclusive expressions. For example, "Lo, How a Rose E'er Blooming" became "Lo, How a Rose is Growing" (*LBW* #58); and "the fellowship of hearts and minds" from the familiar hymn "Blest Be the Tie That Binds" became "the unity of heart and mind" (*LBW* #370). Other material, especially service material, did not shift in a way that kept pace with changing language patterns. The post-communion canticle, "Thank the Lord and sing his praise," was considered unusable by many Lutherans within a few years of the hymnal's emergence. *Principles for Worship* addresses the issue of inclusivity and diversity in language head on. Of the many ways to organize such a statement, the Renewing Worship project consultants chose to make "Language and the Christian Assembly" the first of four elements of theological consideration. In this section of the document, language is affirmed as a gift from God and as a principle means by which the Scriptures are proclaimed. But, it also underscores the understanding that the Holy Spirit uses the languages of the world as a tool for expressing faith and creating Christian unity. It encourages growth in the treasury of language and verbal imagery so that appropriate material for spoken expression of the faith continues to expand beyond the treasury of scriptural images. And, it reminds us that while God is present in our language, God is also beyond any language, metaphor, and symbol. The sixteen principles that relate to language in worship create a strong and clear call for language that embraces and respects all peoples, that continues to change as cultural circumstances shift, that enables proclamation and the people's praise, lament, and prayer, and that provides for new expressions to enrich worship and faith.

Another quality of inclusivity and diversity in *Principles* has to do with issue of humility. In the Fall 2002 issue of *Cross Accent*, Paul Westermeyer spoke to the need for humility when framing theological arguments. He said: "Since I may be wrong, a broader perspective than mine is necessary. . . . My point is that there is a wide Christian world. It's far bigger than my voice or any single voice. I'm but one voice in a whole grid of voices. I stand in one tradition in a whole grid of traditions."[8] Lutherans are often rightly criticized for a lack of humility with regard to theological perspective. One of my favorite pastors used to, in my opinion, wrongly refer to Anabaptist strands of theology as "bad theology." Such an opinion simply lacks the kind of humility that Westermeyer speaks of. Such baptismal theology is one view in a grid of theological views, and the opposing Lutheran view is merely another. What is refreshing in *Principles for Worship* is the robust openness to practices and perspectives on worship that have come largely from a range of cultural and theological traditions. This openness is displayed in several forms. Throughout the document, there is recognition of the contextual particularities that help to shape worship practice locally. Here are a few examples drawn from principles in each section of the document: principle 16, Language and the Christian Assembly: "Words appropriate to local context characterize certain parts of the liturgy;" principle 14, Music and the Christian Assembly: "The church's song embraces traditions from other times and places throughout the world as well as the particularity of a specific congregation in one time and place;" principle 14, Preaching and the Christian Assembly: "Preaching connects the one holy catholic and apostolic witness with the many particular and overlapping contexts of our day;" and principle 3, Worship Space and the Christian Assembly: "Spaces used for worship vary from place to place and from culture to culture, accommodating a common liturgical pattern." Such openness allows room within the *Principles* for expressions of faith that are less traditionally associated with North American Lutheranism, but are part of its growing ecumenical culture. For example, among the musical styles suggested for use in worship are praise choruses. While many of these types of songs are of questionable value in fostering participation and a sense of assembly in worship, some can be put to good use. Though many Lutheran congregations prefer the use of traditional hymnody, humility suggests that the use of song forms widely embraced by other traditions may foster a sense of understanding and unity in faith. Likewise, the use of new technologies and media in worship are supported in the *Principles*, though the document cautions that their use brings as much challenge as benefit.

**Future Considerations: What remains to be debated regarding Principles for Worship and where will they lead the ELCA in the future?**

It will be clear at this point, that in the opinion of this reviewer, *Principles for Worship* is a rich and valuable resource. Yet, few statements are without error or room for debate. The issue I find worth raising is small, arguably incidental. As noted, the language of the document has been carefully wrought. Therefore, it is not accidental that it bears the mark of liturgical authoritarianism. By this, I mean that the language implies that there can be some arbitrary judge of practices and expressions that are fitting for worship. The document frequently uses such phrases as "well-crafted and durable," or "worthy expressions". While all may agree that the constituent elements of worship be of worth and certain value, it is not at all easy to agree on how that worth and quality is to be measured. Here the button on the cap of humility seems tarnished. Issues of worth and quality are themselves contextually determined. The intonation of a children's choir will be evaluated differently than that of an experienced liturgical choir. A hymn text written as proper for one occasion and bearing thematic aptness may not be durable, but can certainly be useful within its intended scope. In the language section, an application pertaining to principle 10 provides an example. In speaking of congregational participation, the application contends that people will respond vigorously if they can readily repeat what they hear. This is followed by: "When introduced with care, new texts that are suitable for assembly use can be added to the treasury of memorable texts." By what judgment shall texts be deemed "suitable for assembly use?" Certainly, pastoral and theological judgment comes to bear. But, not all useful texts come from theologians or ministry professionals. Texts unsuitable in one place may be quite suitable in another. And where, in such a statement, is there room for spontaneous expression? Free church traditions often criticize Lutherans for lacking creativity and spontaneity. Charismatic churches criticize our liturgies for not providing room for the Spirit to move in the moment. Yes, some texts are worthy and suitable in their poetic quality, others in their capacity to express theology. But, cannot texts be added to the treasury of memory even if less classically beautiful? One thinks of the famous enallage: "We was robbed!"[9] It was altogether wrong grammatically and completely lacking in euphony. But, that is precisely why it is remembered. "I got a robe up in-a dat kingdom. Ain't a dat good news?" There are times when that inelegant phrase will do better than any other.

Finally, where do the *Principles for Worship* lead the ELCA? This is largely unknown. While sanctioned by the ELCA Church Council, the principles have no official standing in the ELCA. That may change as the work of the Renewing Worship project is reported to the 2005 Churchwide Assembly. At this point, the project has the goal of using *Principles for Worship* as a grounding document for the development of a constellation of provisional worship resources that will continue to be published in the coming years. At this point, there are four published resources, all available online and through Augsburg Fortress. In addition to *Principles for Worship*, there are *Life Passages: Marriage, Healing, Funeral*, a collection of occasional service rites with accompanying supplemental materials; *Congregational Song: Proposals for Worship*, a collection of hymns and songs from Christian tradition (the next provisional song book will include new hymns and songs); and *Holy Baptism and Related Rites*, a set of rites surrounding baptism, including affirmations of baptism and rites of confession and forgiveness. Additional resources are under development for future publication. Ultimately, it is expected that the provisional resources will lead to the development of worship materials that will be seen as the successors to the *Lutheran Book of Worship*. They are likely to come in a range of publication forms. As Cheryl Dieter, the ELCA's Renewing Worship Coordinator, said, "this is the first time we are not limited to paper." We can expect that publication of the next generation of ELCA worship resources will be in print media, electronic media, and perhaps emerging media. We might also expect them to be ecumenically shared resources. The starting point for considering the new primary worship resources is 2005. Until then, the provisional resources will be increasingly available. They are not only available for use, but for evaluation. The Renewing Worship project eagerly seeks input from those who try the resources. Study guides for their use and evaluation forms regarding their effectiveness are provided in both print and online versions of the materials.

The Renewing Worship project is a bold and vast undertaking. It is also a timely enterprise for a missionary church entering the twenty-first century. The project is well begun. It may be that the thirty-fifth anniversary issue of *Cross Accent*[10] will contain a twenty-fifth anniversary review of the work of the project and a review of the valuable resources it produced. See you in twenty-five years.

## Endnotes

1

The list of participants for the four consultation teams is included in the introduction to the document: *Renewing Worship: Principles for Worship* (Chicago: Evangelical Lutheran Church in America, 2002) p. xiii.

2

In the February 2002 online version of the document, permission was given by the Evangelical Lutheran Church in America for readers to download the online version of *Principles for Worship* for use relating to preview, study, and response. The latest online version provides the text of the print version in various downloadable formats. The website for the Renewing Worship project also offers a request for feedback regarding the published resources. It provides an online evaluation form that can be used by any volunteer reviewer. It is located at: http://www.renewingworship.org/publications/principles_for_worship/evaluation/index.html. While the online version is handy and contains the full text of the printed version, readers may find it difficult to read the text on screen in some versions, especially the footnotes, and some computers may lack the necessary software to read all portions of the document. The print version is available through Augsburg Fortress Publishers for $15.00.

3

*The Use of the Means of Grace: A Statement on the Practice of Word and Sacrament* (Chicago: Evangelical Lutheran Church in America, 1997). Since this document is fundamental to *Principles for Worship*, it has helpfully been added to the published versions as an appendix.

4

The Nairobi Statement is published in *Christian Worship: Unity in Cultural Diversity*, edited by S. Anita Stauffer (Geneva: Lutheran World Federation, 1996), pp. 23-28; it is also available online at http://www.worship.ca/docs/lwf_ns.html.

5

Nairobi Statement, 1.3.

6

For a discussion of this trend from the evangelical perspective, see Robert E. Webber, *Worship is a Verb: Eight Principles for Transforming Worship* (Peabody, Massachusetts: Hendrickson Publishers, Inc., 1999).

7

The entire book, including the appended *The Use of the Means of Grace* document and a study guide, is 154 pages in length.

8

Paul Westermeyer, "Te Deum Laudamus: Church Music, the People's Office: Part 3: Future: Peril or Promise," *Cross Accent*, 10, no.3 (Fall 2002): 20.

9

This well-known phrase was uttered in 1932 by Joe Jacobs, a prize-fight manager, in commenting on a decision against his fighter. An enallage is a figure of speech in which grammatical rules are broken for good effect.

10

Readers will remember that the Fall 2002 issue of *Cross Accent* was its tenth anniversary issue.

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# The Musician as Artist, Pastor, and Prophet: Rethinking Vocation in Troubled Times

Samuel Torvend

## Part I
## The Artistic Calling of the Lutheran Church Musician

### Claim 1.
### Whether they know it or not, church musicians participate in the art of faith formation.

***What does this mean?***

Whether a musician works five or fifty hours each week, much of the work involves selecting music, planning and practice, rehearsal, tending to schedules, going to meetings, dealing with conflicts, and encouraging volunteers. At times, this work can bring a sense of deeply felt satisfaction and gratitude. At other times, we may feel frustration and even anger or despair. There are moments when we may ask ourselves: does this craft, this work, this vocation make any difference in the lives of these people?

On the other hand, our labor may begin to feel so natural, so second-hand to us that we don't give it much thought. The steady rhythm of selecting music, rehearsing, and performing can have its own life over the year – heightened by September's beginnings, intensified by the cycles of Christmas and Easter, and eased by the coming of summer. We can be carried along by the regularity of our work if not the confidence we gain in doing it well and faithfully again and again

In all of this, whether with a sense of satisfaction or frustration or both, we may unwittingly accept the common stereotype that musicians care for music, educators for education, pastors or priests for guidance and presiding at public celebrations. But I would argue something else: that church musicians, through the very ordinary activities of choosing music, gathering the volunteers, playing or directing, participate in the art of faith formation. By this I mean to suggest that *our daily or weekly actions are a primary means through which the Spirit shapes the identity and purpose of the singing Christian assembly.* Yes, our daily work, our ordinary work, is a primary means through which the Spirit forms the singing Christian assembly in faith.

Now, the theologically astute among us might argue that formation in faith takes place through the 'means of grace,' that is through the proclamation of the gospel in Word and Sacrament. In other words, preaching and baptism and supper are the means through which the Spirit continually awakens us to and forms us in faith.[1] At best, music and musicians serve this proclamation.

But, says the mischievous historian in me, *the ritual actions* of proclaiming the gospel and sharing a mea, what Lutherans name the 'means' through which the Spirit awakens and cultivates faith, *are to be sung*. Thus, Luther counsels that both the gospel reading and the institution narrative of the Lord's Supper, the central proclamations of the liturgy, are to be sung so that the words sink into the consciousness of the gathered assembly, so that in hearing these ordinary human words sung clearly, the Spirit might awaken people to faith in God and to love for the neighbor in need[2] Or, as Luther says with clear and equal force, "The Holy Spirit honors [music] as an instrument for [its] proper use [since], as Scripture asserts, through music the Spirit's gifts [are] instilled."[3] Or, as a colleague of ours has written, "Since our breath and the Spirit's breath meet in song, we train our breath to give voice to the Spirit. It is our most natural, physical calling."[4]

What am I suggesting here? The calling of the Lutheran church musician is, certainly and deeply, the call to lead congregational song but in the very leading of this song, this infusion of word with melody, the church musician also participates in the

Spirit's work of awakening and cultivating faith. But, of course, we should recognize that there is nothing new in what I am claiming here since the central mystery of Christian faith is this: God's intentions for the world are embodied in an ordinary human being who spoke ordinary words, sang a hymn with his friends, healed bodies, shared meals – and through these ordinary physical 'means' awakened faith anew in the merciful mystery at the heart of all existence. The corollary to this incarnational insight is that through the art of making music we participate in the art of faith formation. For instance, the authors of the 1997 ELCA statement on Word and Sacraments write that "congregational song gathers the whole people to proclaim God's mercy."[5] But do you see where I am going with the argument? I would claim that singing forms the assembly in their sacramental identity as a people called to think and act mercifully, to embody mercy, in a culture that does not readily cherish mercy. Indeed, I ask us to consider who or what else in our culture will "strike the heart, charm the senses, and captivate the mind" with the promise of mercy?

***What are some practical implications?***

Perhaps you think of yourself as an accomplished, or at least a hardworking, choir director, organist, cantor, or instrumentalist. Or perhaps you think of yourself as a musical administrator or coordinator. Or this: the musician who simply has to deal with increasing expectations of musical diversity alive in our culture and in our congregations. Maybe a "job description" defines the manner in which you "embody your calling" as a church musician. Perhaps all or some of this is true for each of us. I am simply suggesting that we see ourselves as participants, as collaborators, in the Spirit's work of forming faith through and with the singing Christian assembly.

1. Though called to a particular vocation, church musicians are in need of being awakened to and nurtured in faith, that is, trust in God, again and again. Some of us accompany, direct, and coordinate music and musicians all at the same time. While we serve the assembly with and through our musical skill in an active posture, when are we *attentive* to the need to be receptive, open to the formative power of church music in our lives?

The work of church musicians is not value-free or neutral. We *do not* engage in generic praise or disinterested thanksgiving. Through the selection of word and melody, through the making of music, musicians propose particular understandings of Christian identity and shape a sonic environment. We can shape a sonic environment captive to or wider than white middle class musical tastes, be they elite or popular, an environment that welcomes the sound of Asia as well as Europe, the sound of the suburb as well as the barrio. We can sound forth, sing forth the figure of Christ as a monarch who demands obedience from his subjects, or as wandering prophet who invites people, especially outsiders, into an unexpected table fellowship. There is a difference between the two:

Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly minded,
For with blessing in his hand
Christ our God to earth descending
Comes our homage to demand.

At this feet the six-winged seraph,
Cherubim with sleepless eye,
Veil their faces to the presence
As with ceaseless voice they cry:
"Alleluia! Alleluia!
Alleluia Lord Most High!"
- Liturgy of St. James, 5th c.

When twilight comes and the sun sets,
Mother hen prepares for night's rest.
As her brood shelters under her wings
She gives the love of God to her nest.
Oh! What joy to feel her warm heartbeat
And be near all night long;
So the young find repose,
Then renew tomorrow's song.

One day the Rabbi, Lord Jesus,
Called the twelve to share his last meal.
As the hen tends her young,
So for them he spent himself to seek and to heal.
Oh! What joy to be with Christ Jesus,
Hear his voice, oh! Sheer delight,
And receive his servant care:
All before the coming night.
- Moises Andrade, 20th c.

## Claim 2.
## The church musician is called to serve the Christian singing assembly as an artist.

***What does this mean?***

During the month of July, the Tacoma and Seattle newspapers were filled with stories about the dedication of the Museum of Glass and International Center for Contemporary Art in Tacoma, a project inspired by the work of the Tacoma native and internationally acclaimed glass artist, Dale Chihuly. In the contemporary art world, Chihuly is a celebrity, his glass installations found in Jerusalem, Venice,

Monte Carlo, London, Kyoto, Singapore, Honolulu, at St. Peter's Lutheran Church in Manhattan and at Pacific Lutheran University's Russell Music Center. He enjoys a world wide following of admirers who range from American janitors to Italian nobility. The wealthy buy his works for astonishing amounts of money. Indeed, the elite of the Pacific Northwest and the international art world attended the dedication of the Glass Museum, all present to admire and applaud what personal and corporate wealth can accomplish. To say the least, Chihuly is a star who can command the largest of fees for his work.

Yet there is another Dale Chihuly who doesn't make the front page or the Arts section of the newspapers. This is the artist who, with his colleague, Kathy Kaperick, has organized and funded a glass-blowing program for at-risk youth who live in the Hilltop section of Tacoma, an area on the edge of downtown marked by poverty, violence, and slow decay. Here, in close proximity to the Lutheran Volunteer Corps House, Lutheran Social Services, and other church-related social agencies that serves the poor and marginalized, Chihuly the artist teaches at-risk young people to blow glass, to create works of art. I wonder: Does he think that glass blowing is an endangered art form? Perhaps. My guess, however, is that he recognizes something of far greater importance: that this art making is saving the lives of these endangered human beings, that this unusual skill may well provide them with a quality of life they could not have previously imagined.

I have no access to the inner thoughts of Dale Chihuly. I don't know if he values his celebrity as an art star more or less than his teaching young people how to blow beautiful glass. I do know that he does offer two models of being a church musician for our consideration.

There is the musician who simply but secretly enjoys being the local star in the congregation or the region. Such a musician may play the Widor *Toccata* with utter perfection or lead the praise band in heart-pounding songs and yet remain utterly indifferent to the sobering possibility that the assembly sings poorly. Among church musicians there is the ever-present temptation to use much religious language to mask what is a patronizing attitude toward "the folks in the pew" who are not capable of singing the more "difficult literature" but will be satisfied, even deeply moved, by the choir's performance of it.

It goes without saying that we live in a culture that worships daily if not hourly in the Church of Celebrity. In such a cultural atmosphere, whose air we breathe in and out every day, it seems utterly ludicrous to hear that, for the first 1400 years of Christian history, artists, architects, musicians, poets, and composers rarely signed their names to their works of art. Why? It would seem that for them, it was enough that *God* could hear and see their work.

Chihuly the art star or Chihuly the mentor? The musician as local celebrity or the musician as servant of the assembly's voice?

You see, I must confess that I become unsettled around the church musician who talks about the choral program, or the size of the band, or the concert series but can't seem to speak with much knowledge or concern about the congregation's song, who can't diagnose the health of the assembly's voice and know how to awaken, cultivate, and train that communal voice. I feel unsettled because of historical and theological ideas that contain very practical implications. The genius of the Lutheran reform movement, it seems to me, was that it took education found only in universities that catered to the nobility and made it available democratically to all the baptized. Thus, one of the greatest leaps in learning took place in the 16$^{th}$ century when the early Lutheran reformers insisted that every household of the baptized be able to read the Bible, learn the catechism, and sing from a vernacular hymnal. The genius of the Lutheran reform movement, it seems to me, was that it took elite music, previously performed for the assembly by choirs and paid soloists, and placed it on the lips of all the baptized. We have little if any evidence that excellence in music was lost. Rather we have much evidence that an unprecedented flourishing of congregational song emerged across Europe, inviting church musicians to let their arts serve *a newly egalitarian and a newly literate Christian assembly*.[6] In other words, we have a reconfiguration of the musician's vocation: from director of choral elites to director of the baptized assembly's voice.

Luther proclaims a wondrous but odd metaphor worthy of our consideration when he calls music both queen *and* servant.[7] But how can that be? How can music be imagined as both the royal elite and the little person, because, logically, music can't be both at the same time? The clue, it seems to me, can be found in a hymn that that governs much of Luther's thought, a hymn quoted by Paul in his letter to the church at Philippi:

> *Do nothing from selfish ambition or conceit,*
> *but in humility regard others as better than yourselves.*
> *Let each of you look not to your own interests,*
> *but to the interests of others.*
> *Let the same mind be in you that was in Christ Jesus,*
> *who, though he was in the form of God,*

*did not regard equality with God as something to be exploited,*
*but emptied himself, taking the form of a slave,*
*being born in human likeness.*
*And being found in human form,*
*he humbled himself and became obedient*
*to the point of death—*
*even death on a cross.*
["My song is love unknown" vs. 1,2,7 WOV 661]

The key, of course, is that the ruler becomes the servant for the good of his people; the celebrity shakes off the need to hear the crowd's adulation and pours out his or her charisma for those in need; the one who possesses power does not impress with that power, but gives it away, shares it so that others have life, or beautiful glass, or singing. Thus, Luther writes that "when each person has forgotten himself and poured out God's gifts, he should conduct himself as if the neighbor's weakness were his very own ... thus no member of the body serves itself; but that of the other."[8]

Not long ago I was at a Seattle Mariners baseball game with members of my family. The announcer invited us to stand and join the sextet from the local air force base in singing the national anthem. So, my sister and I joined in, loudly, only to have the woman standing in front of us turn around and tell us to tone it down or to shut up because, she said quite loudly, "I can't hear the choir singing!" To say the least, I was stunned. This is, after all, *our song*, our national anthem to be sung by all Americans in this democratic society! Yet celebrities now sing our national anthem for us. But, perhaps, you see where I'm going: *singing, as many of you well know, is itself an endangered art form*. In a culture that increasingly relies on professionals to sing for it, who but church musicians will continue to cultivate communal song? Singing is the most natural, portable and, I would argue, the most democratic, the most egalitarian of art forms. Assembly song, I would argue, is inextricably bound up with the implicit criticism of any hierarchy, religious, artistic, or political, that attempts to marginalize or silence the voice of the many.

The temptation will always be present to use our art, our skill, to impress the crowd under the guise of offering it to the glory of God alone. The temptation will always be present to think that a growing "music program" is the mark of faithful ministry. Now this may be true for some Christian musicians, even expected of them. But I would argue that the vocation of a *Lutheran* church musician finds expression first and foremost in the voice of the assembly, in the sound of the congregation's song. Frederick Buechner writes that we discover our vocation in the convergence of our greatest passion and real human need. Without disciplined passion, we are useless in the face of human need. Without real human need, we are simply artful elitists. But when our artful skill is poured out first for this endangered voice, we have become artistic mentors at the service of the assembly's song.

***What are some practical implications?***

1. Do we know the voice of the assembly? Many musicians are located at some distance from the bulk of the assembly or invested in the musical coordination of ministerial leaders, choral or instrumental groups, and congregational song, all at the same time. Church musicians might find it helpful, if not surprising, to sit among the people, in different locations, throughout one or two entire liturgies to hear and take notes on what they observe.

2. July 28 is the commemoration of Bach, Handel, and Schutz [composers]. What do you do in light of your artistic calling?
A. Ignore the commemoration.
B. Play organ works and perform choral works by these composers.
C. Select canticles of the liturgy and hymns by these composers for assembly song.

What are the strengths and weaknesses in each scenario (A-C)?

3. While many of us struggle with increasing expectations for a diverse musical palate, rooted in different 'tastes' in music, the deeper issue, it seems, is offering encouragement and training people to sing. Can reliance on instrumental accompaniment or trained voices actually diminish the congregation's capacity to sing? Since the human voice is the natural 'instrument' of song, when does unaccompanied singing take place in your congregation? Does it take place regularly or is it too frightening to imagine?

## Part II
## The Pastoral Calling of the Lutheran Church Musician

### Claim 3.
### In a culture of forgetfulness, the church musician is called to cultivate memory for the future.

***What does this mean?***

One of the most amusing ideas I encounter in many college students is the deeply held notion that history began on the day they were born. John Kennedy?

Ronald Reagan? The Cold War? Viet Nam? The collapse of Soviet communism? Electric typewriters? The freshmen and sophomores in my classroom seem utterly and pleasantly free of the past. The fact that I'm the same age if not a bit older than many of their parents places me in that misty time before their glorious births. I do not advertise Old Navy, the Gap, or Abercrombie. My body is neither pierced nor tattooed here, there, or everywhere. While I may appear knowledgeable, even humorous, to many of them, I am nonetheless marginally out of style. That I teach history in a culture founded on forgetting history, on leaving the past behind, only adds to their initial suspicion that I might be nothing more than an antiquarian.

Of course, I lead them to see that the study of history is one of the most *subversive* disciplines in a university and in this forgetful culture. It is subversive because it brings to consciousness that what we perceive as 'normal' or as the 'status quo' has not always been so. To remember the past, to let the voices of the past speak to us today, is to be faced with other options for thinking and acting in the present. To encounter different models of imagining God, humanity, and the world can be one of the most liberating tasks because we begin to recognize that we are not alone, that we do not have to reinvent the wheel every day, that there is wisdom available to us from the other side of our birth dates. True, we should never be so naïve as to imagine that we could live in the first, or fourth, or sixteenth century. Though much religious education curricula, preaching, and anthem and hymn texts suggest otherwise, we can *never* return to the past. But we can let voices of the past speak to us today. We can come to the sobering realization that the way we think and act, or the ways we imagine humanity or this world, are still being shaped by the living ideas, movements, and songs of the dead, whether those dead be our parents or grandparents, pastors, artists, political leaders, scientists, or musicians.

***The remembering of God's gracious act in the past is the grounds upon which we give thanks today.***

Of course, this is a deeply Jewish idea received gladly by Christians – that the past is shaping our present and our future, that we are if anything, Jews and Christians alike, *communities of memory*. For instance, we begin the liturgy, not in our names – "Good morning, everyone! Glad to have you here!" - but with an ancient Christian greeting – "The grace of our Lord Jesus Christ" – that names a person from the past who is yet with us today (2 Corinthians 13:13). We conclude the liturgy with an ancient Jewish blessing spoken by Jerusalem priests in the Temple, recovered by Luther in his reform of the Mass, and heard today by Lutheran Christians throughout the world (Numbers 6:24-26). In between this greeting and this blessing, we proclaim what the liturgy calls, 'the mystery of our faith': "Christ has died, Christ is risen, Christ will come again."

I would argue that we are communities of memory, tellers and singers of ancient stories because the stories name, give expression to, the hopes and dreams of every generation. "Let the vineyards be fruitful, Lord." Perhaps the text is right when it says, "Gather the hopes and dreams of all." That is, the song speaks of *our* hopes and dreams. But I would turn the meaning of the canticle upside down. *I would suggest that we tell and sing the ancient stories today because they reveal God's hopes and dreams for us*. And if they are God's hopes and dreams for us, embodied in one like us, then we have no other choice but to care about and for the stories as they come to expression among us in song.

Why? In a culture of forgetfulness and increasing biblical illiteracy, why should we care about the ancient stories? So ask my students, so ask people in our assemblies. Why? I would say we care for these stories emerging in song because *God's hopes and dreams for this world have not yet come fruition*. If you do not believe me, pick up the newspaper and read it; turn on the evening news tonight and listen.

The pastoral musician, I want to argue, is the guardian, treasurer, and steward of the ancient dreams coming to expression in song: the voice of the prophet Miriam who cries out the oldest song in our history: "Sing to the LORD, for he has triumphed gloriously" (Exodus 15:21), the voice of Moses in the desert shouting to the people: "Leave no one behind." Yes, *leave no song behind*, because in that song is God's hope, God's dream for us. If it is forgotten, how will we know who we are? But the pastoral musician is also the voice of Amos who says, "Take away from me the noise of your songs ... and let justice roll down like waters" (Amos 5:23, 24).

When historians speak about the liturgy, they inevitably bump into the Greek word *anamnesis*, a term employed by Luke and Paul (Luke 22:19; 1 Corinthians 11:24), a word loosely translated as 'memorial' or 'remembrance.' Such English translations, however, fail to grasp the verbal and dynamic sense of the word. We hear it this way in the Eucharistic Prayer: "Remembering – calling to mind

– then, his death and resurrection, we lift this bread and cup before you, giving you thanks."[9] The 'remembering' of God's gracious act in the past is the grounds upon which we give thanks today. Of course, the antonym of *anamnesis* is amnesia. Anyone who suffers with amnesia has forgotten who he is, the assumption being that at one time he *knew* who he was. Jews and Christians engage in anamnesis, cultivate memory at the heart of the Passover meal and the Christian Eucharist, so that we do not forget who we are. Or, if we have forgotten who we are, the act of remembering, of being 're-membered' into a body that remembers, a community of memory, can be an awakening that in the end is life-giving. Is there nothing more terrible than not knowing who you are?

So here I ask you to consider the difficult task of caring for our communal memory, for the ancient stories that hold God's hopes and dreams for us, in the most effective way it can be cultivated: through song.

***What are some practical implications?***

1. Hymnals tend to include texts and tunes from different historical periods. The authors of the ELCA document, *Principles of Worship*, note that "congregational song handed on across time and place links the memory of individuals and particular communities to the longer corporate memory of the church."[10] They continue by suggesting that an established core of music be repeated along with the introduction of new songs. In addition to texts drawn directly from or closely inspired by the Bible, do our assemblies sing songs drawn from early Christian, Byzantine, Medieval, Reformation, and Romantic communities?

2. In your preparations for Trinity Sunday, you are free to select the Hymn of the Day. Seasonal planning guides suggest a number of appropriate hymns. Two come to your attention: "Praise to the Father for his loving kindness" and "Mothering God, you gave me birth." On what grounds do you select one over the other?

> Praise to the Father for his loving kindness,
> tenderly caring for his erring children;
> praise him all angels; praise him in the heavens;
> praise to the Father!
> Elizabeth Charles, 19th c.

> Mothering God, you gave me birth,
> in the bright morning of this world.
> Creator, source of ev'ry breath,
> you are my rain, my wind, my sun.
> Julian of Norwich, 14th c.

3. You are planning a hymn festival for the evening of Pentecost Sunday. This is a musical event but one that could also have educational undertones. You are contemplating two possible themes: A. introducing members to the historical range of Christian music or B. celebrating the multicultural dimension of Christian music. Plan A might lead you to focus on a range of images for God. Plan B might lead you to focus on multicultural interpretations of Spirit in creation. There is not one univocal voice in the Christian tradition, either theologically or culturally.

A

Blessed be the God of Israel
*Luke 1:68, mid-1st c.*, WOV 725
This is the feast of victory for our God.
*Revelation 12:10, late 1st c.*, LBW, p. 60
Father, we thank you that you planted
*The Didache, 2nd c.*, WOV 704
O Trinity, O blessed Light, O Unity
*Ambrose of Milan, 4th c.*, LBW 275
Holy God, Holy and strong
*Byzantine, 5th - 6th c.*, WOV 603
O holy Wisdom, soaring power
*Hildegard of Bingen, 12th c.*, WOV 688
A mighty fortress is our God
*Martin Luther, 16th c.*, LBW 229
Come, thou Fount of ev'ry blessing
*Robert Robinson, 18th c.*, LBW 499
O Sea, mystic Source, relentless and fathomless
*Susan Palo Cherwien, 20th c.*

B

*American*, LBW 463
God, who stretched the spangled heavens
*American*, WOV 684
Spirit, of gentleness, blow through the wilderness
*Dakota Indian*, WOV 794
Many and great, O God, are your works
*English*, WOV 767
All things bright and beautiful
*Hebrew*, LBW, p. 69
Holy, holy, holy Lord (Isaiah 6:3)
*Ikalahan/Filippino*, WOV 727
Lord, your hands have formed this world
*Italian*, LBW 527
All creatures of our God and King
*Mexican*, WOV 726
Oh, sing to God above
*Nigerian*, WOV 681
Come, O Holy Spirit, come

## Claim 4.

**The church musician is called to exercise pastoral care over the music that shapes Christian identity.**

***What does this mean?***

We know that the word 'pastor' entered the English language from the Latin. A 'pastor' is, literally, a

feeder, one who 'gives pasture,' that is makes it possible for others to find food and thus live. The second understanding of this word highlights another meaning of 'pastor,' that is, one who exercises protecting care or offers guidance. A pastor, then, serves others by pointing to that place where they may find nourishment and thus live *and* also protects or alerts others to dangers that would threaten their lives.

While I would agree with Paul Westermeyer that it is appropriate to speak of the Lutheran church musician as 'cantor' since this term emphasizes the musician's primary role of leading congregational song, I would suggest that we also think of the church musician as a pastoral musician and let the word 'pastoral' or 'pastor' illuminate the calling of the church musician.

I have already suggested that whether we know it or not, and whether we want to claim it or not, the church musician does participate in the ongoing work of the assembly's formation in faith. I would like to extend that notion and suggest that our ministry challenges us to point the assembly toward music that will nourish faith, and - just as importantly – to alert, we may even say, to protect, the assembly from music that can diminish, harm, or contradict the proclamation of the Gospel through Word and sacraments.[11]

Now one might argue that this is properly the work of ordained ministers: it is their responsibility to ensure that the congregation is nourished with the Word and sacraments and alerted to ideas, images, or practices that could diminish or deform faith. My point is this: the second a pastoral musician selects a hymn, a song, a canticle, an anthem, a tune, or a form of accompaniment, that musician has engaged in the act of pastoral care of the assembly's song. This act of pastoral care for the assembly's music possesses two dimensions: saying Yes to music that supports the 'center' of Lutheran Christian worship and saying No to music that does not accord with this 'center.' That center is this:

> a *participating Christian assembly* gathered with its leaders around *the water-washing of baptism* in the name of the Trinity, around the *Scriptures proclaimed* and prayed as the grace of God revealed in Jesus Christ for this whole world, and around the *thanksgiving over bread and cup shared* by the assembly for the life of the world.[12]

To say it clearly, these things that constitute the 'center' of Lutheran Christian worship are not optional. But to speak of Yes and No is also to say nothing new. It has always been the practice of the Christian community. Let me offer only a few examples in which Christians have sorted through competing claims, saying Yes to some and No to others. The Christian community has said:

1. Yes to the affirmation that the *earth is God's* and No to the notion that the earth – the land or seas – intrinsically belongs to any individual or group;
2. Yes to the claim that *every human being is created in the image of* God and No to the idea that some people are created 'less' in that image than others (e.g., women, Gentiles, Africans, the mentally ill, the poor);
3. Yes to the Jewish claim that a *human is an inspirited body* and No to the Gnostic assertion that the human is good spirit dwelling in the prison of an insignificant or corrupt body;
4. Yes to the *humanity of Jesus* and No to the persistent claim that he is a divine spirit disguised in an earthly body;
5. Yes to the *water washings* of first century Palestine and No to the exclusive nature of these washings (e.g., only for males, only for observant Jews, only for celibate Jews);
6. Yes to the claim that baptism welcomes one into the *diverse communities of the Trinity and the church* and No to the claim that through baptism one enters into a personal relationship with Jesus Christ alone;
7. Yes to *Scripture as the proclamation of good news* and No to Scripture as a book of moral, economic, or churchly obligations (e.g., you must tithe, you must always be obedient to the government);
8. Yes to the *meal practice of the ancient world* and No to invitation lists that welcome only male guests, the healthy, those with rational capacities, or the religiously observant;
9. Yes to the assertion that the *gifts of the meal are to be shared equitably* and without discrimination and no to the practice of refusing, hoarding, or disparaging these goods gifts of God and this earth.

This practice of saying Yes and No is, for Lutherans, guided by the central teaching of the faith: there is nothing one can do to win, achieve, or produce God's grace and love just as there is no human failure that can mitigate, shorten, or erase that grace and love. This teaching on justification insists that God's grace, or merciful regard for the creation, or life-giving presence, is free, radically free, without conditions attached to it. Indeed, the church cannot give the impression (though it often has and does) that any thing humans create, or believe, or do will somehow win or achieve this radically free and gracious presence. The corollary to this central teaching is that nothing we humans create can be made into a new law, a legalism, and so give the impression that it comes from God or is innately 'Christian' and thus must be obeyed or followed if we are to live in the gracious environment of the gospel. So, while we make the theological claim that music

itself is a creation and gift of God, while we enjoy this gift and seek to employ both reason and faith in nurturing this gift, we cannot command its use, or insist that a particular voice, instrument, or musical style is somehow 'Christian' or conducive to Christianity.

Thus, many kinds of artistic, ritual, and musical gifts may be welcomed as ways of proclaiming the gospel of grace but none of them are intrinsically 'Christian.' Consider these words of Gordon Lathrop: "Western patterns of hierarchy, of androcentrism, of the valuing of wealth, of ['intimate community'] or of musical and artistic standards *are not* to be identified ... as 'Christian'."[13] There is no one musical genre or instrument commanded by God or required by Christianity. There are only a variety of human musical traditions, some perhaps better suited than others, that enable the community to gather and sing around the Word and sacraments.

***What are some practical implications?***

1. There is nothing sacred or special about a pipe organ, a guitar, a drum, a flute, or piano. There is nothing sacred or special about plainsong, chorales, praise songs, folk melodies, or cantatas. For instance, to suggest that "true" or "authentic" Lutheran liturgy is to be understood and experienced as worship accompanied by the organ is to make the organ into a new law and rob the Word and sacraments of their centrality. On the other hand, to claim that people are attracted to a Christian community only through an informal leadership style with drums and guitars playing is to make a particular style and a particular form of accompaniment into a new law.

2. High church formality or low church informality (and their attendant musics) cannot be insisted upon. Neither a throne room nor a living room will do. There is only a room with the baptized doing the Spirit-inspired actions that constitute the radically free center.

3. The calling of the Lutheran pastoral musician is to be clear on why we say Yes and No. We say Yes to an organ because it is useful in the accompaniment of the congregation's song around Word and sacraments. We say No to the use of that powerful instrument when it overwhelms or silences the congregation's song, even when members of that congregation prefer listening to the sound of the organ rather than the sound of their own singing.

We say Yes to the use of a guitar and a flute descant when that accompaniment highlights the meditative and plaintive voice of the psalm being sung in Lent. We say No to the insistence that guitar and flute are the only instruments that create a feeling of intimacy in our community.

We say Yes to hymn texts that underscore the communal and Trinitarian character of baptism and No to texts that speak of either individual choice or 'me and Jesus' alone.

We say Yes to anthems that affirm the enduring goodness of this creation and No to texts that disparage this world or speak of flight from the world.

We say Yes to a diversity of images that name God and No to the insistence that God must be named only in masculine or only in feminine metaphors.

We do say Yes to the heritage of European and North American liturgical, choral, and instrumental music as it serves the singing Christian assembly and No to that music when its use overwhelms or stifles or suppresses the indigenous sound of Asian or Islander or Indian music.

## Part III
## The Prophetic Calling of the Lutheran Church Musician

### Claim 5.
### The prophet's song envisions the victory of God over silence, injustice, and violence.

***What does this mean?***

If you ask my students what comes to mind when they see the word "prophet," you'll hear these two fairly typical responses: a prophet is a person who is angry or who predicts the future. There you are: the prophet as a ranting kook who warns people to repent before the day of judgment catches them unprepared *or* the prophet as the privileged person who has knowledge of the future unavailable to ordinary people. The current success of the "Left Behind" series of novels and movies is an indicator of the first view's liveliness in North American culture: unless you 'get Jesus' *now*, you will be royally screwed *later*. On the other hand, the much-anticipated 'forecasts' of Allen Greenspan are a sign that, even in a deeply secularized version, many people expect someone to predict the future. Indeed, for those who have the funds to invest, the 'future' can be seen at any hour of the day streaming on the bottom of the television screen as the current stock report emerges from Wall Street.

Biblical scholars, however, paint a quite different picture of a prophet, at least a Jewish one. Prophets emerge in times of social or cultural crisis. They are

not at all interested in the distant future but in "the immediate present of their people and the immediate future that flows out of that present."[14] The prophet rarely nags or reprimands. Rather, the prophet speaks or sings two 'words,' two messages as it were, not necessarily in this order. First, the prophet brings to public expression God's intention to free the world from those forces that can destroy the health and well being of God's creation. Miriam the prophet stands by the sea and exhorts her sisters to sing in thanksgiving to God who liberates slaves and gives them a future beyond their previous misery. The previously voiceless slave now leads her people as a singing, dancing prophet. Her song is filled with a hope rooted in the memory of the exodus.

But the prophet also brings to public expression the human propensity to be both turned away from this life-giving God and turned inward on the self. Christians express this double turning away from God and others when they state "We have not loved you with our whole heart; we have not loved our neighbors as ourselves."[15] Here the prophet exposes the illusion that humans are somehow self-made, the only vital subjects in a universe of their own imagining. The liturgy's rite of confession and absolution expresses this truth: "We confess that we are in bondage and cannot free ourselves."[16] That is, we are in bondage to the self-deception that the world revolves around us. The prophet is often painfully aware that such an illusion can lead the individual or the community to imagine that other humans exist simply to serve the self or the group or the nation.[17] Thus the prophet Amos stands before religiously observant Israelites who believe their personal and national prosperity a sign of God's favor and calls them 'cows' – big, fat, grazing cows. Why are these words so sharp? Is it not so because the pampered and overweight people of suburban Samaria who sing to God in the assembly also support the oppression of the poor and neglect the widows with their silence or their actions? "Take away from me the noise of your songs," God cries through Amos. "I will not listen to the melody of your harps ... [I will not listen to] you who sing idle songs and improvise on instruments of music." (Amos 4:1; 5:22; 6:4-5)

One of the most widely held understandings of religion rests on two 'words' rather than one. Through speech, ritual, and song, religion, a religious community, can bring *strength* (the original meaning of the word "comfort") to people who are anxious, distressed, or lonely. Through the same means, however, religion can also *challenge* the complacent and name the injustice and violence present in our communities and society. This is to say that both, the word of strength as well as the word of challenge, need to be sung; for when we hear both, we begin to hear the fullness of biblical witness.

While much historical writing has consistently invoked the name of David, the lover of music, as the biblical model for church musicians, I would suggest that we consider Miriam and Amos, both poets, both singers. The suggestion is quite simple: let us welcome Miriam who sings of God's continuing liberation of all things from the death-dealing forces of silence, injustice, and violence. But let us also welcome Amos who is mindful of *our* tendency to fashion idols of our own prosperity, success, and comfort while the hungry cry for bread, the sick languish, the widow is neglected. What do both Miriam and Amos long to hear in our music? It is nothing less than the sound of justice rolling like a cleansing and life-giving stream through the land.[18] Both of them sing of water: the water that drowns the evil of slavery and the water that is filled with God's justice, both images emerging, unsurprisingly, in Luther's great prayer over the waters of baptism.

I would suggest that our prophetic calling, flowing from baptism, invites church musicians to offer lyrics and tunes that honestly speak the truth of human suffering and violence. Such a project will lead us again and again to the psalms where we encounter the genuine voice of lament, abandonment, and grief. There we find Psalm 22, that great song of loss and trust, quoted by Amos and spoken by Jesus in his own lonely death. But our calling also invites us to offer poetry and melodies that enable the singing assembly to imagine life in this world being transformed by God's justice and peace. Such a project may lead us to the Magnificat, the song of a Jewish peasant girl, living in a land occupied by foreign soldiers and controlled by Judean religious elites, who calls out to God as the merciful Savior who brings down the powerful, lifts up the lowly, and fills the hungry with good things. But as you may well know, all this is easier said than done in our current cultural and churchly climate.

What of our current cultural climate? It is a situation in which the rapid rate of change in technical advances, the current movement to a global American economy, and increasing demand for options in our cultural life are compounded by environmental and military threats (is the tap water safe? can we be sure that Al Qaeda or the Aryan Nation will not bomb us?). To say the least, such a situation creates a sense of anxiety and helplessness, but an uneasiness that rests below the surface of consciousness. And when we are anxious or helpless,

when we feel threatened, we can easily become preoccupied with ourselves, with the self, with me. The church and its music can become an escape from this world.

Such a sense of anxiety or self-centeredness is not necessarily debilitating, that is *if* we live in a culture that values strong family ties, supports extended families, and places great emphasis on the common good. In this kind of atmosphere, we can enjoy and rely on companionship, strengthen each other, recognize that we are not alone, and share a common purpose greater than ourselves. The difficulty *for us* is that in American and in most western societies, we are 'baptized' at the cultural font of individualism and 'communed' at the altar of individual rights. We are told that it is our duty to make it on our own, to leave our families and never return, to compete aggressively with our colleagues. We are expected to be mobile and rootless because this is how corporate life in a global market economy is managed.

Edward Farley of Vanderbilt University writes that "individuals [in] church communities spend most of their time and energy in non-church environments. As they pass from childhood to adulthood and as they pursue leisure activities, work in business, and exist in other [small groups] ... they imbibe [they drink in] the anxieties, narcissism, and individualism [of this culture]." Consequently, *"church communities [today] are filled with anxious individuals ... dominated – dominated – by the need for consolation, reassurance, and entertainment."*[19]

What is the point here? I think Farley is arguing that contemporary Americans expect [and even demand] that the Christian assembly offer reassurance to the helpless and distracting entertainment to the anxious. Of course religious communities have always sung songs of *strength* and *comfort* in times of cultural change or crisis. But to sing a song of strength and comfort is not the same thing as using music to make people feel merely comfortable or numb to the changes or crises alive in the larger world. Miriam shouts out that in God there is liberation from the slavery of helplessness so that one can live a courageous life in the world. God doesn't respond to injustice and violence with a narcotic. God strengthens greatly for life in the world.

What, then, of our 'churchly' climate? It goes without saying that many Christian congregations in North American cities are held in thrall, often unwittingly, by the ethos of consumer capitalism. For instance, a 'healthy' congregation is expected to be warm and welcoming, growing in members and staff, reaching for that magical but arbitrary number of 500 members to qualify as a 'growing' congregation, committed to an expanding endowment fund, and eager to enlarge its programmatic offerings. Solomon, who built a temple more splendid than any other and filled it with an enormous staff and countless musicians, might welcome such an ethos, such a program.[20] But I wonder, would Jesus? In one lyrical description the Lucan Jesus expressed the prophetic utterance of both Miriam and Amos when he set forth his mission in the words of another prophet, Isaiah:

> The Spirit of the Lord is upon me,
> because he has anointed me
> to bring good news to the poor.
> He has sent me to proclaim release to captives
> and recovery of sight to the blind,
> to let the oppressed go free, to proclaim the
> year of the Lord's favor. (Luke 4:18-19)

You see, it really doesn't matter if there are 50 or 5000 people in the congregation. It really doesn't matter if there are 15 or 50 people in the choir. There is no equation of health with programs or musical statistics in either the New Testament or the confessional vision of early Lutheranism. There is no talk of maintaining or growing congregations as if they were modern temples that impress with their size and vitality and yet so subtly and tragically subvert the authentic center: Jesus Christ who, through word and sacraments, brings goods news to the poor, lets the oppressed go free, and proclaims God's favor for the little ones of this earth. Since we are perennially tempted to confuse our ego-driven achievements with God's intentions, we need to hear the voice of Amos who says: Leave the temple and "establish justice in the gates of the city." (Amos 5:15)

Indeed, Miriam and Amos don't ask us merely to maintain an institution where we simply accompany the stages of life with a winsome Christian song. No, they invite us to sing into the assembly, the body of Christ, the voice of the elderly, the mentally ill, the poor, the chronically ill, the homeless, the children, the alien who are considered neither 'vital' nor 'productive' in the ethos of consumer capitalism but are deemed 'precious' in the eyes of God and marked with an eternal dignity by their Creator. The authors of *Principles for Worship* say it this way: "A community remembers and sings for those who are absent or unable to sing, including those who have been silenced by abuse, racism, sexism, homophobia, mental illness, violence, tragedy or any form of exclusion."[21]

But are we called only to sing for those who have been silenced? Perhaps that is all we can do on some

days. But I want to claim that our singing as one body around the gospel proclaimed through word and sacraments is intended to free the assembly from self-preoccupation and strengthen the baptized so that they can go about their proper mission of serving the neighbor in need in the world. But to do this, the truth about our life and the larger world that shapes our lives always needs to be sung in the assembly. To imagine that the congregation, its liturgy, and its music are a flight from this real world and its serious problems, and to accede to the demand for an inward-looking or world-escaping entertainment would be to compromise the very heart of the gospel. God is not a refuge from the world, rather God is our refuge in the world. Or we may say it this way: *God is with us all together for the life of this world.* "In the midst of injustice and human brokenness, music in the assembly by God's grace can break open a space that helps us perceive God's design for a [just and merciful] creation."[22]

***What are some practical implications?***

1. Be attentive to psalms, hymns, and anthems that honestly express the reality of suffering. Resist the temptation to ignore texts that express the biblical call for justice in society. It is easy to edit out what may be 'troublesome' yet deeply truthful. Paul Westermeyer offers a trenchant example when he asks why all major hymnals and hymn collections (with the exception of *The Hymnal 1982*) have omitted a troubling stanza of "O Little Town of Bethlehem" –

> Where children pure and happy
> pray to the blessed Child,
> where misery cries out to thee,
> Son of the mother mild;
> where charity stands watching
> and faith holds wide the door,
> the dark night wakes, the glory breaks,
> and Christmas comes once more.

2. You are preparing music for the last Sunday of the year, Christ the King (Year A: Matthew 25, the separation of goats and sheep). The festival can be interpreted in various ways, depending on the hymn texts, anthems, and instrumentation selected by the musician.

> Rejoice, the Lord is king!
> Your Lord and King adore;
> Rejoice, give thanks, and sing,
> And triumph evermore:
> Lift up your hearts, lift up your voice;
> Rejoice, again I say, rejoice
> -Charles Wesley

> Jesu, Jesu, fill us with your love,
> show us how to serve the neighbors we have from you.
> Kneels at the feet of his friends,
> silently washes their feet,
> master who pours out himself for them.
> - Thomas Colvin, Church of Ghana

3. A quick 'test' for texts: God is with us for the life of the world.

- Does the text speak of *God's initiative* toward life in this world (rather than ethical work we do on our own)?
- Does the text speak about God *with us* (rather than the individual alone with God)?
- Does the text speak about *this world* or creation (rather than an other-worldly focus)?

Take a look at "Lord, whose love in humble service" (LBW 423) and "Where restless crowds are thronging" (LBW 430), two texts that fit the bill.

***Conclusion***

On the day she would die, my maternal grandmother lay unconscious in a hospital bed at a nursing home in Western Washington, her hip broken and inoperable because of the weakened state of her heart and lungs. For many hours, my mother sat with her until my father arrived so that she could leave and get a bite to eat. As he sat by the bed of his dying mother-in-law, my father began to sing hymns, as if to surround her with the letters and words, the alphabet of God's grace. After singing a number of what he knew to be her favorite songs, he began this familiar hymn: *1. Children of the heav'nly Father/ safely in his bosom gather;/ Nestling bird or star in heaven such a refuge ne'er was given. 2. God his own doth tend and nourish,/ in his holy courts they flourish./ From all evil things he spares them,/ in his mighty arms he bears them.*[23] As he sang these last words, words of God tending and nourishing God's own children, she breathed her last breath and entered into what the funeral rite names 'the blessed rest of everlasting peace.'

My father was able to sing this tender Swedish lullaby because a church musician taught him the song while he was in Sunday School as a child. My grandmother knew the song as well because her husband, a Lutheran hymn composer, taught her the song after their marriage. At my grandmother's funeral, we sang this hymn as her casket was lowered into the grave. We were led, unaccompanied, by another church musician, James Holloway. As the assembly finished receiving communion at my

sister's wedding, she stood next to her husband – two 'children of the heav'nly father' – as Erik Floan led the assembly in singing this hymn. This past May 17, as a small group of family and friends gathered in Pacific Lutheran University's Tower Chapel to celebrate the Eucharist on the anniversary of Jim Holloway's death, Stephen Crippen, another Lutheran church musician, accompanied the assembly in singing these words of poignant trust in a loving God who promises to nourish us and our beloved dead at the great and promised feast.

Dear colleagues, this simple song of God nourishing God's children, was taught by *church musicians* to four generations in classrooms, dining rooms, and worship rooms; it was led or accompanied by *church musicians* who sang at gravesides and bedsides, hummed the melody at night to crying babies, and played organs or pianos in chapels and churches. From birth to death, church musicians have taught us to sing a story of such astonishing mercy and honesty that none of us, left to our own devices, could have ever created. They have not only proclaimed the faith through song, they have formed us in the faith through word and melody. At their best, they have pointed to the gospel's own discomfort with the ways things are and have placed on our lips and played in our ears the sound of what might yet come: "a life," as Luther writes, "full of integrity and justice, freed from sin, death, and misfortune."[24]

What is the calling of the Lutheran church musician, of any church musician, why even of musical pastors? It is, quite simply, to bring forth musical treasures old and new, that is, to cultivate the memory of who we are so that we might serve this world and the neighbor in need with love. For this, at the beginning and in the end, can be the only source of our calling: "For Love," writes Susan Cherwien, "for Love sought out the place of humble birth that humble kindness mark our life on earth."[25] Yes, for with love, our skill becomes art and our talent useful to the neighbor in need. Yes, not one without the other: we exercise our powerful art at the service of the living and the dying, the island and the continent, the poor and the prosperous, the ukelele and the organ, the queer and the conservative, the mother of many and the widow of none.

### Endnotes

1
"To obtain such faith God instituted the office of the ministry, that is, provided the Gospel and the sacraments. Through these, as through means, he gives the Holy Spirit, who works faith, when and where he pleases, in those who hear the Gospel," *Augsburg Confession*, V.

2
*The German Mass and Order of Service*, 1526, 74-78; 80-81.

3
Preface to Georg Rhau's *Symphoniae iucundae*, 1538, 323.

4
Stephen Crippen, "The Way Music Functions in Lutheran Spirituality," Lutheran Heritage Lecture, Pacific Lutheran University, Autumn 2001.

5
*The Use of the Means of Grace*, 16.

6
"Indeed, the papists possess a lot of splendid, beautiful songs and music, especially in the cathedrals... But we have unclothed these lifeless and foolish texts and divested them of their beautiful music. We have put this music on the living Word of God in order to sing. We want the beautiful art of music to be properly used to serve her dear Creator and his Christians. [God] is thereby praised ... and we are made stronger in faith," in "Preface to the Burial Hymnals, 1542," 327-328.

7
"Preface to Georg Rhau," 323.

8
"Two Kinds of Righteousness," 300, 302-303.

9
"Holy Communion V," in *With One Voice*, 38.

10
"Music and the Christian Assembly," 26.

11
In his reform of the ordination ritual, Luther includes this admonition to ministers of the Word: "You hear that pastors are called not to watch over geese or cows, but over the congregation God purchased with his own blood that we should feed them with the Word of God and also be on guard lest wolves burst in among [us]," in "The Ordination of Ministers of the Word, 1539," 125.

12
The church "is the assembly of all believers among whom the Gospel is purely preached and the holy sacraments are administered according to the Gospel," in "Augsburg Confession," VII. Cf. "Jesus Christ is the living and abiding Word of God. By the power of the Spirit, this very Word of God, which is Jesus Christ, is read in the Scriptures, proclaimed in preaching, announced in the forgiveness of sins, eaten and drunk in the Holy Communion, and encountered in the bodily presence of the Christian community. By the power of the Spirit active in Holy Baptism, this Word washes a people to be Christ's own Body in the world. We have called this gift of Word and Sacrament by the name 'the means of grace.' The living heart of all these means is the presence of Jesus Christ through the power of the Spirit as the gift of the Father," in *The Use of the Means of Grace*, 6.

13
"Sorting out the principles," 147.

14
See Marcus Borg, *Jesus: A New Vision: Spirit, Culture, and The Life of Discipleship*, 150-171; Walter Brueggemann, *The Prophetic Imagination*, 39-79 on the Hebrew prophets, but especially 81-113 on Jesus the prophet.

15
"Brief Order for Confession and Forgiveness," in *Lutheran Book of Worship*, 56.

16
*Ibid.*
17
Thus, the distinction between subject and object. If the illusion posits the self as the real subject, then others become objects; they are objectified, deprived of their distinctive otherness, disallowed their unique subjectivity. We are aware now that this is not only a personal illusion but also a social or communal illusion: individuals as well as groups are implicated in the deception. "Many in our time are deprived or depriving, abusing or abused. All humanity, indeed all creation, is threatened by sin that erupts in greed, violence, and war. In the midst of isolation, lovelessness, and self-absorption, the Church is tempted to turn in on itself, its own needs, and preferences," in *The Use of the Means of Grace*, 7.
18
"Take away from me the noise of your songs; I will not listen to the melody of your harps, but let justice roll down life waters, and righteousness like an ever-flowing stream" (Amos 5:23-24).
19
Edward Farley, *Deep Symbols: Their Postmodern Effacement and Reclamation*, 68.
20
*The Prophetic Imagination*, 21-37 on dark side of Solomon's project and his silencing of the Mosaic and prophetic voice in Israel.
21
"Music in the Christian Assembly," in *Principles for Worship*, 37.
22
*Principles for Worship*, 39.
23
Caroline V. Berg, "Children of the heav'nly Father," in *Lutheran Book of Worship* 474.
24
"The Large Catechism," in *The Book of Concord*, 438.
25
"Teach us to seek," in *O Blessed Spring: Hymns of Susan Palo Cherwien*, 111.

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# Liturgy: The Tie that Binds

Kathryn Koob

THERE IS NO particular incident in time where I can pinpoint the beginning of my love of the liturgy of the church. It seems that I have loved it ever since I can remember. I have always loved the music, the candles, the colors of the various seasons of the church year, and the ways in which all of these things pull me into worship.

In my adult life I have had the good fortune to be able to worship in a wide variety of settings. I have worshipped in cathedrals, military chapels, African bush churches and with the Orthodox. I have worshipped in several languages in various countries throughout the world, and I have worshipped by myself when I wasn't sure I would ever see anyone from my past again. The significant thing I found was that wherever there was worship, in whatever form, there was God.

I would like to describe three instances which stand out in my mind – three totally different settings on three different continents, all bound together by what I had learned as a child growing up in a church in rural Iowa.[1] My childhood church was a product of the venerable Iowa Synod, which later became part of the old American Lutheran Church. Our community heritage was German and the pastor who confirmed me spoke that language fluently, and loved to sing. As a matter of fact, our whole congregation loved to sing, and we had some beautiful, though untrained voices in our church. Music was important in our regular worship. It was this background, steeped in the German Lutheran tradition, filled with lots and lots of hymns and liturgy that I took with me into the world.

In 1969 I had the opportunity to become a part of our country's Foreign Service community, and I set out on my world travels. Foreign Service jobs would take me to all sorts of places and situations over the next twenty- seven and a half years. I would find myself serving in sophisticated European cities with great cathedrals, in a communist bloc country where church attendance entailed real decision making and risk of economic hardship, where church membership (or even regular attendance) could mean a loss of opportunity for study beyond secondary school. I would join congregations that spoke neither English nor any other language I knew. I would hear great organs, soloists and choirs, and I would hear small groups chanting, and drums calling us to worship. My experience in worship underwent a radical expansion.

### *The Churches of Romania*

It was exciting being assigned to Romania in 1972. Romania then was one of the more open countries of the communist bloc, but terms such as "open" are relative. It was not easy for citizens to get passports. It was difficult for them to travel even to another bloc country. Religious holidays did not officially exist.

Two diverse things stand out from my worship experience in Romania. The first was finding out that the Lutheran church was alive but struggling there. One of the most poignant moments of that discovery was the plea of the wife of the Lutheran bishop to tell other people about their existence. They needed to know that others knew about them and their struggles. Despite the hardships they faced (limited numbers of students who could enroll in theological school, education restrictions on those with church membership), the church stood stalwart, and the festival services I was privileged to visit were packed.

I thought I had stepped back into my childhood when I went to the Christmas Eve service in the Lutheran church in the middle of Bucharest, the capital. It was a service featuring the children, dressed in their best with ribbons in their hair. Recitations were said, carols were sung (in German

and Romanian as I remember), and the final portion of the service was the reverent singing of *Stille Nacht*, candles lighted and faces glowing. I could have been back in Jubilee.

The Lutheran Church in Romania is a minority church supporting German and Hungarian ethnic groups, and its liturgy was familiar. I was able to be part of both confirmation services (complete with ethnic heirloom dresses) and the baptism of the son of one of my colleagues. Both were completely familiar. The liturgy was the same.

The second thing that stands out is the surprise I had when I had the opportunity to worship in the Romanian Orthodox Church. One of the great cultural heritages of the Romanian people are the numerous painted churches[2] and small wooden churches that have the unique architectural features of very tall spires and swooping roofs. I was only able to visit the wooden churches once, and not for worship, but the visits to the painted churches were quite different. Almost all of them were supported by small groups of dedicated religious, priests and nuns. They cared deeply for their charges, and more significantly, they were practicing Orthodox religious. No visit to their churches was complete without participating in a worship service.

We would enter the church at the appointed hour, usually for a vespers service as it took most of the day to reach one of these communities. We would wait, and then through the silence in the candlelit dusk the chant would begin. It was lovely and carried the faith of the ages into the present. As the nuns processed we would hear a beautiful Kyrie and a marvelous Gloria. Then melody was not like any I had ever sung, but the words were familiar: Lord, have mercy, Christ, have mercy. Throughout the service the ancient words of the Christian world were carried into the present and expressed the joy and pain of the contemporary worshiper.

It was not only in the churches of historic value that the tradition of the liturgy was carried out in real ways, but also in the small village churches. I remember so clearly visiting a church at Easter in a small Romanian village. It was the time of the Easter vigil, and most of the members of the community were in the churchyard, a graveyard, at sundown the evening before Easter. Names of those who had gone before were being read, hymns were being sung, and just before midnight, the church was circled three times. After the procession, a priest knocked on the church door, and a voice from within asked "Whom do you seek?" The ritual continued, "Jesus of Nazareth." The response came, "He is not here." This was repeated a second time, and then a third time. The final response after the third query was, "He is not here, he is risen." The door was flung open and the people rushed into the church for another form of the vigil which lasted until the Easter morning service began.

Familiarity with liturgical settings I gained as a child made it possible for me to understand and participate. Even though the language was different, the understanding of what was going on was part of our ecumenical heritage. It is something we must guard and keep for future generations.

I left Romania with a profound respect for the church under stress. My next adventure would take me into a totally different setting.

***The Lutheran Church of Zambia***

I had served in Africa prior to my time in Zambia, in Cote d'Ivoire (Ivory Coast) and Burkina Faso (then Upper Volta), and my experiences in worship there were of a more ecumenical nature. There were no Lutheran churches in either country. There was an ecumenical English-speaking group in Abidjan, and that became my church home. In Ouagadougou, it was a different matter. I could worship either with the Assembly of God or in the Roman Catholic cathedral. As there were a group of "White Sisters" living across the street from me, and one of them spoke English, it made sense to worship with my Catholic friends for the duration of my stay there. Worship there included traditional as well as African mass forms with drumming and dancing.

Zambia was different. The Wisconsin Evangelical Lutheran Synod had a full-blown missionary station in Lusaka, the capital city. The seminary they had there also served their congregations in Malawi. They also had a clinic about 40 kilometers out in the bush that served a large number of people. It was my privilege to get to know these missionaries and medical practitioners and become a part of that community of faith. The service in Lusaka was very traditional. I felt right at home as I joined in the liturgy and the celebration of the Eucharist.

I was excited about being given an opportunity to visit the clinic and to watch the nurse practitioners at work. One of them had delivered over 700 babies in this clinic. It was a place of constant teaching and hard work.

One week Pastor Found [3] asked me if I would like to visit a bush church with him. One of the catechists who had been trained in Lusaka at the seminary had announced that he had built a church. The church had been in existence for some time, and many of the people of his village had been baptized

and confirmed. He wanted Pastor Found to come and marry him and his new bride in that church. I was not a novice to bush travel, but this promised to be something special. It was.

The church was built out of wattle and mud. It was small, but large for the village. It probably seated 50 or so persons on pews made of packed, raised clay and mud. The architecture followed as closely as it could the traditional layout of the Lutheran churches the missionaries had built. The altar area was separated from the rest of the building by clay and mud kneelers used for communion. An altar, pulpit and lectern had been constructed from local materials, and appropriate floral offerings were on the altar. A pair of "real" chairs had been found somewhere for the pastor and me to use after he was finished officiating.

The service was conducted in the local language.[4] I heard many familiar hymn tunes, and so could join in singing *Beautiful Savior, What a Friend We Have in Jesus* and other old favorites. I found that I could eventually join in the chorus lines of some of the songs that had originated in the village, in hand clapping if nothing else. These traditional African vocal styles added to the celebratory nature of the event and provided an opportunity for the unchurched also to become a part of the Lord's table that day. Again, what I had learned as a child was supporting what I was doing as an adult.

***Truth Lutheran Church, Hong Kong***

It was several years and many adventures later when I had the special privilege of worshipping at Truth Lutheran Church in Hong Kong. I was working in Australia where I was an active member of Immanuel Lutheran Church, Woden, Canberra, and had decided to take a trip to see Hong Kong while it was still a British Crown Colony. I set off on my own to discover this magnificent city, and while setting up my schedule for the long weekend, discovered that Truth Lutheran was not far from my hotel. I even had a phone number. I called and the greeting came in Chinese. I carefully asked if my conversational partner spoke English. "A little," came the reply.

I inquired about services and learned there was a simultaneous translation to English offered with services on Sunday morning. I arrived to find primarily Chinese speaking congregant, but with goodwill and hand signals, I managed to be made to feel welcome, and to be directed to the correct spot to receive headphones and a bilingual hymnal. I was also given a bulletin, but it was totally in Chinese except for what I discovered to be the hymn numbers and the location of the psalm for the day.

Here again my knowledge of the liturgy allowed me to participate fully in the worship of the congregation. And there was a bonus: my English translator invited me to join her and about ten other 20-30 year olds to brunch. I have been fortunate to be able to return to this church and to meet again some of those same young people who work so diligently in their faith community.

***My reaction?***

In all of these situations, the knowledge that I had gained from regular worship as a child stood me in good stead. Even though the phonemes I was hearing were different, I knew what was being said, and in a strange way became a part of the community even when I could not even exchange a greeting for the day. Familiarity with ritual is something that binds us together. I feel strongly that one of the purposes of liturgy is to act in that way, to express our commonality. Whether it is a church in a strange land, a solitary singing of the Kyrie in a hostage environment or the church across the street, our liturgy can be a potent and powerful tool to unite us. When I sang or chanted the hymns and liturgy I remembered during those days in Iran, I always felt a part of the greater Christian community, even though I was locked in a room alone.

*Familiarity with ritual is something that binds us together. I feel strongly that one of the purposes of liturgy is to act in that way, to express our commonality.*

It doesn't just happen. I am sure that, as a child, even though I loved the liturgy, there were times I wanted something new and different. That is not wrong. I have learned over the years to enjoy gospel music and praise songs. But "different" should not be the final goal of music on Sunday mornings. I remember how my attitude and appreciation for the liturgy grew when our pastor explained that this was a dialogue between God and God's people. As a thirteen-year-old I liked that. Giving that explanation just once was not enough, either. It has to be explained in multiple ways: by the choir director, by the pastor, in the bulletin, and in the education hour.

There is one more place where the liturgy and hymns need to be talked about, used and explored, and that is in the home. I know all of the excuses, and I know how weak my own devotional life can become due to the press of other things. Nevertheless, I believe that it is something we must do.

When I was talking to various groups about

private worship after my time as a hostage in Iran, I kept telling people to obtain hymnals for the home. They belong there to be used. Can we teach our young people the beauty of Compline, one of my favorite services? Can we teach them how to chant? Can we help them remember and understand that as they, we, all of us are worshipping, so are others around the world? Let our Amens and Glorias resound, in unison, in chant, in four-part harmony, in praise songs. And for those of us who think we *can't* sing, let us make a joyful noise. Solo Deo Gloria.

### Endnotes

1
Zion Lutheran Church (Jubilee), rural LaPorte City, Iowa, is still in existence, and there is still good singing going on there, as well as a lovely pipe organ, piano, electronic keyboard and three bell choirs.

2
These churches, which can be found in such places as Suceava and Veronets, date from as early as the 16th century. Bible stories have been painted on the panels on the outside of the churches.

3
The Reverend Charles Found was one of the American pastors at the seminary, and was in charge of the presses for the church.

4
I believe it was Chinyanja, but am not 100% certain, as the boundaries for local languages were quite fluid. The official language of Zambia was English, in part to avoid favoring one group over another.

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# *Hora decima*: The Musical Theology of the *Stadtpfeifer*[1]

Timothy A. Collins

"... why shouldn't a Christian-minded heart let itself be inflamed to God's honor and glory by the sound of cornets and trombones?"

*Hora decima musicorum Lipsiensium* (1672)
Johann Pezel

*It is midmorning on a warm summer day and the town square is abuzz with activity. It is market day. Amid all the bustle and clatter of people, carts and animals moving about the cobblestone* Marktplatz *can be overheard any number of vignettes unfolding: housewives bargaining for pantry staples, the tuneful calls of vendors*[2] *peddling exotic goods and wares imported from far and wide,*[3] *the clang of a tinker's hammer on an anvil as he repairs a kettle, the giggles and whines of children testing the bounds of parental patience, and the commotion of chickens and hogs on their way home for dinner. Before long the bell in the church tower resonantly peals the top of the hour with its usual patient regularity- one. .. two... three.... When the tenth and last toll has nearly died away, a trumpet flourish sounds from the balcony of the town hall at the opposite end of the square. At first few below seem to take notice. Then, moments later, the small band of town musicians plays a well-known chorale to begin their daily concert. Though the activity of those in the market place below continues, it is decidedly quieter as the music wafts through the air from high above. Some even stop what they are doing, pausing for a moment to recall the familiar tune, while an old woman, weighted by bundles of produce and with a plump loaf of bread stuck under her arm, hobbles her way through the crowded market singing the chorale almost imperceptibly under her breath as she slowly makes her way home-*"Allein Gott in der Höh sei Ehr...."

THOUGH ENTIRELY FICTIONAL, there can be little doubt that such a scene regularly took place in many German cities and towns during the late sixteenth and seventeenth centuries. The daily performance of music, called both *Turmmusik* and *Abblasen*, from the tower or balcony of the *Rathaus* (city hall) by the *Stadtpfeifer* (town pipers) was a regular feature of almost every city and town that employed a band of civic musicians. While these performances provided music purely for public consumption, they reached to the very soul of German Lutheran society and in effect assumed a theology in their own right. This musical theology, as such, was in fact a realization of Reformation ideals within the context of everyday life.

The Reformation had a profound effect on the shape of Germany's musical landscape. The successful spread of Lutheran reform, of which music was a vital element, brought about a redefinition of the fundamental role of music within German society through not only the Lutheran worship service, but by a reaffirmation of the social identity of the Christian way of life.[4] Luther believed that music was a wonderful creation and gift of God and regarded its importance to be second only to theology. Armed and inspired with scriptural justification, he recognized music as both a potent spiritual weapon in the struggle against the worldly influence of the devil and as an important and valuable religious tool. It was not only an appropriate and sincere way of worshiping God, but also a most powerful means of conveying the Word of God to the people.[5] As such, music also played an important role outside of the church and worship service in fostering the Christian way of life. In the third part of his *On the Councils and Churches* (1539), Luther wrote that Christians are "recognized by prayer, public praise and thanksgiving to God. Where ... psalms or other spiritual songs are sung, in accordance with the Word of God and the true faith. .. you may rest assured that a holy and Christian people of God are present."[6] The Wittenberg theologian and professor, Philip Melanchthon, who, next to Luther, was the principal figure in the Reformation, reaffirmed the importance of this

universal role that music played outside of the church proper. As a dedicated humanist, Melanchthon was devoted to cultivating the connection between the spiritual and temporal worlds.[7] He asserted that religious musical edification is essential to the Christian way of living and should pervade every quarter of daily life, because "music is [a] means by which man can come to know God and contemplate Christian truth, which towers above all human knowledge."[8] "The *cultus dei*," he explained in his preface to Georg Rhau's *Officia de Nativitate* (Wittenberg, 1545), "should permeate the whole life of man, because where church music ceases to sound, it is to be feared that a disintegration of the sacred doctrines will follow." This infusion of religious music into the secular realm of every day life that Melanchthon envisioned represented a veritable sanctification of that life-"the people in the church, the boys in the schools, the girls in their domestic tasks or in the garden, the farmers and reapers in the fields, and the rider in the countryside all singing the words of the prophets and the apostles."[9] Through this *viva vox evangelii* (living voice of the Gospels), as Luther equated the ministry of music,[10] the common citizen is fortified by God's Word and Christian teaching to face the many vicissitudes of everyday life.

With its focus on common people and their direct relationship with God, the Reformation also had a dramatic influence on Germany's social culture. Much of Germany's northern and central regions were effectively transformed from hierarchical ecclesiastic states based on the principle of sacramental and intercessory religion to evangelical municipal states based on a principle of direct spiritual religion, at the heart of which was a pious and hard-working community for whom personal and immediate faith was the backbone of society. With this change in the role of the church from a political power to a social force, cultural elements- especially music-as vehicles for the expression and propagation of faith, became important catalysts for public social bonding, mollifying the natural dichotomy between the respective public/secular and private/sacred aspects of daily life. The civic musical institutions of the *Kapelle, Kantorei* and *Stadtpfeiferei* became the very means by which Melanchthon's musical sanctification of daily life was facilitated. Of these institutions, the *Stadtpfeiferei* played perhaps the most important role in musically promulgating the Protestant Christian way of life in the public domain.

*Luther believed that music was a wonderful creation and gift of God and regarded its importance to be second only to theology.*

The tradition of civic authorities maintaining musical ensembles runs deep in German history. As early as the thirteenth century, and undoubtedly even well before, most cities and larger towns employed instrumentalists whose sole duties were to herald public proclamations and to keep watch and signal alarm for such "enormities in the night"[11] as the ever-present danger of fire, mayhem and attack.[12] During the fifteenth century, this purely functional role began to evolve as more musically oriented duties were required, and it is from about this time that come the first performances by civic-watch wind bands that were intended purely for the sake of public entertainment. By the beginning of the sixteenth century, the civic ensembles of the *Stadtpfeifer* or town pipers (also known as *Ratsmusikanten*, *Stadtmusikanten*, *Kunstpfeifer* and *Türmer*) had become integral elements in a wide range of civic music making and enjoyed a municipally mandated monopoly on all music making within city boundaries, a charge that often included local rural districts as well. In the wake of the Reformation, *Stadtpfeifer* ensembles played an increasing role in church music.[13] By the beginning of the seventeenth century, their participation extended well beyond seasonal feasts and celebrations to include lesser festivals and even weekly services.[14]

The second half of the sixteenth century was a time of rapid growth for *Stadtpfeiferei*. Though most larger cities and towns had possessed civic wind bands in some form since well before the beginning of the sixteenth century, many established civic musical ensembles for the first time during this period expressly for the purpose of taking part in weekly church services. Such cities included Halle (1571), Dresden (1572), Berlin (1575), Köln (1575), Stettin (1588), Eisenach (1589), Weißenfels (1580) and Nordhausen (1595).[15] It was also during this period that the regular practice of concerts of multi-part instrumental music, familiarly known as "tower music" (*Turmmusik*, also *Turmblasen* or *Abblasen*[16]), by *Stadtpfeifer* from the church or gate tower, or balcony of the town hall began. These performances quickly became a regular feature of almost every city or town that employed civic musicians and, in spite of a period of decline during the Thirty Years War (1618-48), would reach their greatest height in the last half of the seventeenth century.[17] A poem by

Jacob Lottich published in 1679 charmingly depicts this custom in any number of German cities and towns during the post-Reformation era:

> When Titan's[18] high course is about to bring midday,
> the clock strikes ten;
> then the musicians meet with all their odds and ends,
> form a group and let us have a tune
> for lunch on their trombones.
> The midday music can be heard from
> the town hall tower,
> almost as high up in the open air;
> it sounds for the honor of God and to inform
> the people, so that everyone knows each day
> at this time it is the tenth hour.
> When Latous[19] has departed from us with
> never tiring horses
> and when we no longer see any light or
> rays from him on earth,
> then a bell is rung so that its sweet
> sound entices us to vespers.
> A cornettist then takes the best of his *Zinken*,
> chooses a psalm which he considers just suitable,
> and he pipes in an artful manner;
> ................................[20]
> As soon as Aurora[21] gleams in gold and roseate hues
> the watchman still awake takes his trumpet,
> alerts and wakes the town with a morning song.
> After that he retires and makes up for lost sleep.[22]

Performing so-called "tower music" was, next to participating in church music, the most important duty of the *Stadtpfeifer*. Consequently, appointment documents for town musicians usually outlined in some detail what was expected with regard to this responsibility. The appointment contract of Grimma *Stadtpfeifer* Andreas Jacob Burgken from 1674 states that, in addition to diligently attending to church music, he was required to "perform from the town hall at mid-day at 10 o'clock, every Sunday and holidays,[23] also on Wednesdays and Saturdays, [and] as is customary, each time there is a market day."[24] Some cities even required daily performances of their musicians, as was the case in Leipzig, where *Stadtpfeifer* were directed to perform each day at ten o'clock "to the honor of God." A special balcony, referred to as a *Pfeiferstuhl*, had even been constructed for them to perform from when the town hall was rebuilt in 1599.[25]

Another responsibility related to performing tower music, though musically speaking considerably less substantial, was playing *Stundenblasen* to signal the hours and various important times of the workday.[26] For a society that traditionally began work at dawn, this practice was an essential part of every day life. In some places it even continued right up to the First World War.[27] Beginning as early as three or four o'clock in the morning, a fanfare, hymn, or other short piece familiarly referred to as the morning blessing (*Morgensegen*) or *Taganblasen*, would be sounded to mark the start of the working day. Other hourly fanfares would be sounded throughout the day to signal the mid-day pause (usually at ten o'clock), the afternoon break (around three or four o'clock). Finally, the end of the day (nine or ten p.m.) would be signaled with an *Abendsegen*, an evening blessing.[28] There were also later performances known as *Aubaden* or simply *Nachtmusik*, though these were usually associated with the night watch.[29] While the times and frequency may have varied, most cities and towns followed this general schedule. In Cologne, during the sixteenth century, the town musicians were even required to vary their performances according to the time of day: "[signaling] all the hours with cymbals, and also every morning around daybreak, [but] at about three or four o'clock [a.m.?] they are to play on flutes, crumhorns, cornetts or shawms; also around midday at eleven o'clock and then again in the evening. . . at about nine or ten o'clock.[30] Similarly in Greiz in 1619, the town musicians played "spiritual songs and other appropriate pieces" every morning at three and eleven , and again in the evening at seven, though they played trumpets at nine a.m. and four p.m.[31] Leipzig appears to have had a particular penchant for antiphonal tower music. Not only was the hourly signal echoed back and forth between the towers of the Thomaskirche, Nicholaikirche and the Neukirche, but three verses of an appropriate song were played, with each verse echoed three times from tower to tower.[32] Nürnberg had a similar tradition, which apparently lasted until 1806.[33] It was also customary in some cities to sound the hourly fanfare to each of the four points of the compass.[34] Other performances of *Abblasen* included commemorations of various community occasions such as anniversaries, celebrations, weddings, baptisms and deaths. These *Abblasen*, as with *Stundenblasen*, varied anywhere from simple fanfares, bicinia and tricinia, to hymns and other polyphonic pieces.[35] In Reutlingen, for example, a *Sterbechoral* (death chorale) was performed from the church tower at the death of a *Bürger*.[36]

It is impossible to say just how the midday "concerts" of the *Stadtpfeifer* were conducted or what specifically was performed on them. What few written accounts there are of tower performances are frustratingly laconic, and the rare iconographic depictions of town musicians performing outdoors reveal little if anything pertinent to performance practice. Less vague, yet still uncertain, is the matter

of repertoire. Period references speak only in the most generic of terms, referring to "spiritual pieces," chorales, Psalms, motets, festive songs, or simply *Stücken*, indicating a mostly sacred repertoire, likely of harmonized chorales, chorale based canzonas and sinfonias, motets, Psalm settings, liturgical (ordinary) settings and other cantus-firmus type works. The particular text settings performed would almost certainly have closely paralleled the church lectionary and seasonal calendar. Such was implicit in a directive given by the mayor of Oldenburg in 1665, which instructed the town's *Stadtpfeifer* to perform spiritual songs with gospel or other such "preached texts."[37]

Some idea of what the tower music repertoire may have consisted may be gleaned from various *Stadtpfeifer* or *Ratsmusik* inventories, as well as certain manuscript collections believed to be associated with *Stadtpfeifereien*. Many *Stadtpfeifereien* are known to have assembled manuscript anthologies of works for their own use, as well as maintained libraries of manuscripts and printed editions. An entry in the records of the Leipzig city treasury in 1600, for example, notes a payment of 3 *Gulden* 17 *Groschen* to a copyist for "copying 80 pieces into the *Stadtpfeifer* books." An entry three months later indicates the placement of an order for 6-part pieces from Venice.[38] Inventories cataloguing the music and instruments belonging to the Nürnberg *Stadtpfeiferei* dating from 1575, 1598 and 1609 reveal a sizeable library of manuscripts and printed editions consisting of mostly sacred vocal anthologies by predominantly German and Italian composers. Represented are works by Christian Erbach, Melchior Frank, Hans Leo Hassler, Orlando di Lasso, Pierre Phalèse, Michael Praetorius, Cipriano de Rore, Tilman Susato, Horatio Vecchi, Tomás Luis de Victoria, Adrian Willaert and others.[39] One interesting manuscript collection dating from the late sixteenth century and thought to be that of a *Stadtpfeiferei* is preserved in the *Proske-Bibliothek* in Regensburg (Hs. A.R. 775 & 777).[40] It is an eclectic collection, consisting of some 120 untexted motets, madrigals, and chansons by Abran, Corteccia, Andrea Gabrieli, Gosswin, Lange, Lasso, Monte, Striggio, Utendal, and Wert, with instrumental scorings for cornetts, trombones and shawms.[41] The diversity represented by this collection and the Nürnberg inventories illustrates the popularity and ready accessibility of a broad range of foreign editions throughout Europe during the late sixteenth and seventeenth century. The widespread distribution of such *welschen Stücken* (pieces by foreigners) was greatly facilitated by German reprint editions and seasonal *Märkte* or *Messen* (trade fairs) such as those which took place tri-annually in Leipzig.

While most municipal authorities maintained libraries of editions and manuscripts for their *Stadtpfeifer* to use, some town musicians are themselves known to have owned sizeable personal music collections. In 1748, Leipzig *Stadtpfeifer*, Johann Gentzmer, recommended that the city council purchase the personal music collection and instruments of the former senior *Stadtpfeifer*, Gottfried Reiche (+1734), because they (some five chorale books, 122 *Abblasen*, and several instruments) were "still very usable."[42]

In addition to being the leading professional musicians of their day,[43] many *Stadtpfeifer* were also composers of some competence,[44] though the number of extant editions by them is relatively modest. Perhaps the earliest edition by a *Stadtpfeifer* to include music ostensibly suitable for use as tower music is Stettin (and later Frankfurt) town musician Paul Lütkeman's *Newe latienische und deutsche Gesenge* (Stettin, 1597).[45] This collection consists of five- to seven-part sacred vocal settings with German and Latin texts, and five- and six-part instrumental fantasies, paduans and galliards, six of which are chorale based.[46] Even more rare are collections explicitly designated for use as tower music. The only extant examples are two late seventeenth-century anthologies by Leipzig *Stadtpfeifer*:

Johann Pezel (1639-1694; Leipzig, Bautzen)[47]
*Hora decima musicorum Lipsiensium, oder musicalische Arbeit zum Abblasen, um 10. Uhr Vormittage in Leipzig, bestehend in 40. Sonaten mit 5. Stimmen als 2. Cornetten und 3. Trombonen, inventirt, componirt und Auff Anhalten vieler guten Freunde.* (Leipzig, 1670).[48]

Gottfried Reiche (1667-1734; Leipzig)[49]
*Vier und zwantzig neue Quatricinia mit einem Cornett und drey Trombonen vornehmlich auff das sogenannte Abblasen auf den Ratthäusern oder Thürmen mit Fleiß gestellet; Dem Höchsten Gott zu Ehren und denen Musicis zu Nutz und Vergnügen an das Licht von Gottfried Reichen.* (Leipzig, 1696).[50]

Save for a single sonatina on the chorale melody "Allein Gott in der Höh sei Ehr" in Reiche's *Quatracinia*, these two editions consist entirely of secular instrumental pieces (intradas, sonatas, fugues, *Aufzüge*, bicinia, "arias", balletti and dance movements) for four- and five-part ensembles of cornetts and trombones. A third collection, amusingly subtitled "Newly-baked Table Scraps"

(Frankfurt, 1685),[51] by the Stuttgart town musician Daniel Speer (1636-1707) also includes pieces for trumpets, cornetts, trombones and dulcians designated as especially appropriate for use by town musicians, and by correlation therefore, also suitable for tower music.[52] These editions attest to the fact that by the end of the seventeenth century, tower music performances had come to include a variety of purely secular instrumental genres in addition to the mandated spiritual repertoire.

Throughout Protestant urban Germany during the period from the early sixteenth to early eighteenth century, tower "concerts" by *Stadtpfeifer* were an integral and important part of daily life. But they did much more than signal various times of the working day and provide music for public entertainment. They were a "sign of joy and peace"[53] that spoke to the very faith of the community, providing an important element of peaceful repose and spiritual reassurance. The direct impact this had on the average citizen in the street was recognized by both municipal authorities and the *Stadtpfeifer* themselves, who spoke with eloquence and conviction of the fundamentally spiritual purpose underlying the performances. Johann Pezel, in the dedication to his *Hora decima musicorum Lipsiensium* (1670), asserted that town musicians performing *Abblasen* from the town hall at ten o'clock with trombones and cornetts "is indeed a truly Christian act, and one which, above all, may kindle Christian hearts to God's praise and honor." After all, he continues,

> why shouldn't a Christian-minded heart let itself be inflamed to God's honor and glory by the sound of cornetts and trombones? I remember in this regard the customs of the Persians and the Turks [who, in ancient times, shouted praises to God from high towers[54]]. How much more is it incumbent upon us Christians to think every day, yea, every hour of God's glory? Surely the [sounding of] *Abblasen*, which is done at certain hours by the watchmen of this city [Leipzig] and by the town musicians from the town hall at ten o'clock, plays no small part in it.[55]

The music of the *Stadtpfeifer* did indeed play no small part in the public affirmation of faith in the everyday world. Such sentiments, together with the associated social benefits of a morally conscientious population, were the fundamental reasons that many towns instituted tower music concerts. *Stadtpfeifer* appointment contracts consistently emphasize this point when outlining tower music duties. In 1726 Hamburg's town musicians were instructed to perform psalms at appointed times "to the honor of Almighty God, to inspire Christian prayer and to sustain the goodwill of the citizens and the entire community."[56] So valued was the message that the *Stadtpfeifer* performances imparted to the community at large that, when in 1738 a proposal was introduced in Mühlhausen to reduce the tower music to a single trumpet, it was summarily rejected on the grounds that "the playing of one trumpet will arouse poor devotion; such a performance cannot replace the harmonious music of trombones. A great and divine force lives in the harmony [of multiple instruments]. God transplanted his image into it."[57]

The significance of tower music was not limited to merely its spiritual intent. The very instruments that the *Stadtpfeifer* played figured prominently in the psalms and scriptures, and were themselves symbols of God and Christian faith. Leipzig *Thomaskantor*, Johann Kuhnau, once wrote "when our town musicians at festival time play a spiritual song on resounding trombones from the tower, every measure stirs in us the image of angels singing. The eternal and heavenly instrumental music is that of wind instruments. No other instruments but wind instruments are played in heaven by the angels!" This "opening of heaven" at the sound of wind instruments led Kuhnau to conclude that "wind instruments are the oldest, most eternal, most beautiful, most pleasing, most penetrating, and most valuable of all musical instruments."[58] Of the principal instruments town musicians used for tower performances-trumpet,[59] slide trumpet, cornett (*Zink*), trombone and shawm-the trumpet undoubtedly had the most readily recognizable biblical associations. Among the many references to trumpets in the Bible, perhaps the most memorable is that found in Numbers 10 which tells of the *hatzotzerot*, the silver trumpets that God commanded Moses to make and sound in order to gather the congregation to the temple.[60] Furthermore, the trumpet of the period, the valveless eight-foot natural trumpet, possessed a certain divine perfection in itself, inherent in the limited notes it could produce: those of the natural harmonic series, symbolizing the godly perfection of creation and the divine harmony of nature. Additionally, representation of the Holy Trinity was found in the natural harmonic series' principal tonic triad.[61] Interestingly however, the trumpet or horn most often referred to in Luther's German translation of the Bible was a *Posaune*, a trombone,[62] the instrument through which we hear God himself speaking to his people. At the receiving of the commandments at mount Sinai (Exodus 19: 16-19) "there was a thunder and lightning, and a thick cloud

was over the mountain and there was the sound of a very strong *Posaune* . . . and Moses led the people out of the camp to God. . . and the *Posaunen* became louder and louder."[63] The cornett or *Zink*, which was the primary soprano instrument of tower performances during the seventeenth century, was descended from simple instruments made from animal horns and was both visually and aurally evocative of the *qeren* or shofar, the ram's horn instrument used by the Hebrews at temple celebrations. The shawm and other woodwind instruments or *Pfeifen* (i.e., crumhorns, *Schreyerpfeifen*, *Rauschpfeifen*, dulcians, recorders, flutes, etc.) also variously used by the *Stadtpfeifer* symbolized shepherds' instruments and other pastoral motifs.

The spiritual power of tower music was manifold and lay principally in two aspects of its performance: its public venue, which brought the music and message of the church out into the everyday world, and its ability to convey a spiritual message and promote Christian ideals without an explicitly articulated text. Luther believed in the ability of music to affect the human heart and mind and in its capacity for promoting virtue. In his preface to Georg Rhau's *Symphoniae iucundae* (1538) he wrote:

> Experience testifies that, after the Word of God, music alone deserves to be celebrated as mistress and queen of the emotions and of the human heart. . . And by these emotions men are controlled and often swept away as by their Lords. A greater praise of music than this we cannot conceive. For if you want to revive the sad, startle the jovial, encourage the despairing, humble the conceited, pacify the raving [and] mollify the hate-filled. . . what can you find that is more efficacious than music? The Holy Spirit himself honors it as an instrument of His specific office when He testifies in His Holy Scriptures that his gifts came upon the prophets through its use, that [music] is the impulse toward all virtues . . . its use drives out Satan. . . . Not in vain, therefore, do the [church] fathers and the prophets want nothing more intimately linked to the Word of God than music. From this arise so many hymns and psalms, in which the message and the voice [*Sermo et vox*][64] act upon the heart, while in other animated and living bodies music alone, without message, causes reactions.[65]

Luther's distinction between music's so-called "message" (*sermo*) and "voice" (*vox*) reveals that he recognized music's capability for expression even without the articulation of a text. The music itself, by virtue of the substance of its extra-musical associations, its "message" (which, incidently, also serves to define its genus), inherently expresses meaning. Luther also acknowledged that even purely abstract music, without extra-musical associations, that is "without message" (i.e., instrumental music), was capable evoking a response, albeit on a more primal level.

The efficacy of instrumental music in worship became one of the central issues in the polemics that arose between conservative and liberal Protestant camps during the late sixteenth and seventeenth centuries.[66] Though the tower music of the *Stadtpfeifer* appears to have remained peripheral to, if not entirely immune from the fray, the prolific minutiae that grew out of the heated debate echoed the substance of Luther's views and offered apt explanations as to how tower music expressed spirituality and promoted devotion. According to a group of Wittenberg theologians who responded to a call for the purification of church ceremonies in 1597, "instrumental music is in itself such a gift of God as to move the hearts of men with power even when no human voice sings along."[67] The scriptural requirement that worship be understandable (1 Corinthians 14) was unnecessary, they felt, because the mere perception of instrumentalists playing spiritual music, whereby the music itself communicates its genus, was sufficient for the power of the music to be felt and its effect achieved. Such is the example of the call to battle, which is readily understood without words. The Bible also provides numerous examples of instruments being used by the ancient Hebrews at festivals to rouse worshipers. On a more practical note, the Wittenbergers found it unrealistic to believe that worshippers at temple celebrations were always able to discern the text being sung amid the clamor of all the wind and stringed instruments being played.[68] Later defenders of instrumental music during the seventeenth century argued along similar lines, concluding that "even as pure sound without words music is capable of conveying a certain knowledge of God," thereby moving human hearts and exciting "devout minds greatly to earnest prayers and works of grace."[69] Additionally, secular instrumental music, particularly that which did not evoke or promote frivolity or wantonness, was accepted, albeit reluctantly, as capable of promoting piety and virtue by "awakening the soul," especially so when performed and heard with "fervent devotion."[70]

But text was not necessarily out of the picture with regard to tower music. Many of the psalms, hymns and "spiritual pieces" performed instrumentally by the *Stadtpfeifer* would have been well known to most, if not all, and would have mnemonically evoked equally familiar and cherished texts. Congregational hymns in the vernacular had been an integral, almost liturgical, part of the

Protestant worship service since the Reformation, and together with the psalms, were the chief vehicle by which the congregation, Luther's "priesthood of believers," participated in the worship service. In addition to liturgical musical settings associated with the ordinary of the mass, hymns provided worshipers with not only an elementary interpretation of scripture and Christian teaching that was readily understandable by all, but an aesthetic means of direct and overt praise and thanksgiving that was accessible by all. The sixteenth and seventeenth centuries witnessed a proliferation of printed editions of Protestant hymn books and hymn poetry,[71] which in itself stands as a testament to the widespread approbation of congregational hymnody as a corporate act of worship and expression of the immediate and personal joy of faith. In those familiar and well-loved melodies and texts, devout Protestants found a certain personal spiritual expression and affirmation that was in many ways analogous to prayer.[72] It was this very familiarity, esteem, and joy of personal faith that the *Stadtpfeifer* tapped into when playing spiritual pieces from the tower or balcony of the town hall.

*Stadtpfeifer* were an important element of Protestant German society during the post-Reformation Era. The "friendly and peaceful sound of their music," as Johann Pezel referred to it, was as much a part of daily life, and indeed functioned in very much the same way, as the clock in the church tower which guided the people throughout the days and seasons, and the peal of whose bells marked their joys and sorrows. The performance of spiritual music and hourly psalms from the tower by town musicians was, by design, intended to foster devotion and Christian ideals among the people. As such, it was a public ministry embraced by the greater theology of music as an aesthetic means of communicating the Word of God and Christian teaching, and an expression of doxological praise and joy of personal faith tantamount to prayer. The importance of such "musical prayer," as well as its effects, were all the more powerful when extended beyond the sheltered sanctuary of the church environs to the outside world of everyday life, where, for the devout people in the street, temptations, superstitions, evil influences, mortal dangers, and the myriad uncertainties that tried one's faith were very real. The public performances of the *Stadtpfeifer* offered a potent source of spiritual reassurance, encouragement, and hope. In a difficult and uncertain world, they were an aural reminder of the boundless power of faith and the eternal reward that awaits the faithful. As Johann Matthaeus Meyfart commented in 1627, amid the backdrop of escalating hostilities of the Thirty Years War, "one who in devotion looks toward the glory of eternity easily endures the misery of temporality."[73]

*. . . The old woman turns down a quiet side street, the door to her house in sight. In the distance the final verse of a lively hymn can be faintly heard:*

*If he is ours,*
*we fear no powers,*
*not of earth or sin or death.*
*He sees and blesses*
*in worst distresses;*
*He can change them with a breath.*
*Wherefore the story*
*tell of his glory*
*with heart and voices;*
*All heaven rejoices*
*in him forever: Alleluia!*
*We shout for gladness,*
*triumph o'er sadness,*
*love him and praise him*
*And still shall raise him*
*glad hymns forever. Alleluia!*

*Though the music fades away, yielding to the conversations of passersby, and the sounds of street sweepers and barking dogs, she continues to hum and sing snippets of the well-known tune-In dir ist Freude in allem Leide. . .- savoring the last notes almost as a benediction: "Al-le-lu-ia." With the click of her key in the door latch, the bell in the distant church tower, almost as if on cue, tolls the bottom of the hour.*[74]

## Endnotes

1

Zur Ehren des Glaubens meiner Mutter und meines Vaters. Heb. 11: 1; 2 Cor. 5: 7; Col. 2: 2.

2

For examples of such *Marktrufen* or *Straßenrufen* see Hans Joachin Moser, *Tönende Volksaltertümer* (Berlin, 1935), 49-61.

3

Johann Haselberg describing the Nürnberg market in 1531:

When through the Lindgasse you've been led,
You'll see the market place ahead,
Where wool is sold and textiles rare,
Velvet and silk, and camel's hair.
Dealers in herbs and apothecaries
Here have their shops; and peas and cherries
And cheese and cabbage are for sale,
And pubs dispense fine white wine and ale.

Given in Alexander Cowan, *Urban Europe: 1500-1700* (London: Arnold, 1998), 3.

4

Christoph Wolff, "Germany, I, 1-5," *The New Grove Dictionary of Music and Musicians*, ed Stanley Sadie (London: Macmillan, 1980), 7: 268. For a synopsis of Luther's theology of music and the polemics of Lutheran church music during the Baroque see Carl F. Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia Publishing House, 1988), and Joyce L. Irwin, *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the*

*Age of the Baroque* (New York: Peter Lang, 1993).

5

Geoffrey Webber, *North German Church Music in the Age of Buxtehude* (Oxford: Clarendon Press, 1996), 9.

6

Timothy F. Lull ed., *Martin Luther's Basic Theological Writings* (Minneapolis: Fortress Press, 1989), 561.

7

See Wilhelm Pauck, "Luther and Melanchthon," and Harold J. Grimm, "The Relations of Luther and Melanchthon with the Townsmen," in *Luther and Melanchthon in the History and Theology of the Reformation*, ed. Vilmos Vajta (Philadelphia: Muhlenberg Press 1961), 13-31; 32-48.

8

Hermann Zenk, *Sixtus Dietrich* (Leipzig, 1928, repr. Hildesheim: Georg Olms, 1967), 44.

9

Georg Rhau, *Officia de Nativitate* (Wittenberg, 1545), fol. AIIr-v: "Hoc exercitium salutare extinguunt aliqui nimis agrestes, qui nolunt adsuesieri populum ad dulces cantilenas, continentes doctrinam de Christo. Deinde metuendum est, ne citius in illis gentibus memoria doctrinae deleatur, ubi nec populus in Templis, nec pueri in Scholis, nec puellae in domesticis operis, aut hortis, nec agricolae et messoris in agris, nec equites in campis canunt Prophetarum & Apostolorum dicta." Facsimile given in Franz Krautwurst ed., *Officia de Nativitate (Wittenberg 1545)*, vol. 12, *Georg Rhau Musikdrucke aus den Jahre 1538-1545* (Kassel: Bärenreiter, 1999), xvii-xviii See also Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton, 1941), 211-12.

10

Irwin, 4; Schalk, 30.

11

Referring to Henry III's decree of 1253 which established the civic watch in England: "for a full remedy of the enormities in the night... in the yeere of Christ 1253 Henrie the third commanded Watches in Cities, and Borough Towns to be kept, for the better observing of peace and quietnesse amongst his people..." from John Stow, *A Survey of London Written in the Year 1598*, ed. William J. Thomas (London: Chatto & Windus, 1876), 158.

12

For a comprehensive history of civic musicians in Germany from the Reformation to the end of the Baroque see Timothy A. Collins, "The Stadtpfeifer of Germany: Their History, Professional Status, Instruments and Music" (DMA document, Case Western Reserve University, 2001).

13

In places such as the free imperial cities of Augsburg, Danzig, Lübeck, Leipzig, Frankfurt am Main, and Nürnberg, *Stadtpfeifer* participated in church music relatively early. Leipzig's *Stadtpfeifer* regularly participated in church services as early as the 1520s and were even present at the beginning of the Protestant Reformation. In 1519, when Martin Luther debated the theologian Johann Eck in the Leipzig Pleissenburg, *Thomaskantor* (and later printer) Georg Rhau attended with the Leipzig *Kantorei* and *Stadtpfeiferei* to "preface the debates with a *Veni Sancte Spiritus* and to conclude them with a *Te Deum*." Collins, *Stadtpfeifer*, 11.

14

Ibid., 6-27; Arno Werner, *Vier Jahrhunderte im Dienst der Kirchenmusik: Geschichte des Amtes und Standes der evangelischen Kantoren, Organisten und Stadtpfeifer seit der Reformation*. (Leipzig: Merseberger, 1932), 218-23.

15

For a more comprehensive listing see Collins, *Stadtpfeifer*, 13. Those smaller towns who did not possess their own *Stadtpfeiferei* would often import civic bands from other towns to enhance church music on special occasions. Ibid., 12; Werner, 219.

16

Though the term *Abblasen* is most often encountered in period sources as a verb, literally meaning "to blow forth" or "to sound", it is also used as a noun referring to tower music.

17

Even at its height during last quarter of the seventeenth century, the *Stadtpfeiferei* had not appreciably changed in instrumentation or repertoire from what it had been nearly a century before. It is not surprising, therefore, that amid the tacit conspiracy of rapidly changing tastes in musical styles, repertoire, and instrumentation, and the prolific rise of virtuosi and amateur music-making organizations during the first half of the eighteenth century, the *Stadtpfeifer* succumbed to obsolescence. Remarkably however, in at least one instance tower performances lasted well into the nineteenth century. The French composer and musicologist Jean Georges Kastner, in his *Danses des morts* (1852, p. 213), recalled: "In 1840, while I was in Stuttgardt [sic], I heard every day a concert of religious music performed by four musicians who, according to the practice, climbed the balcony of the tower to play a chorale, of which the first voice was played on the 'zinke,' and the others by alto tenor and bass trombones." Collins, *Stadtpfeifer*, 19-22, 83.

18

A reference to Hyperion, the Greek god of the sun.

19

A reference to Apollo, son of Leto.

20

The poem continues by describing of the town watchman's duties of patrolling the streets and calling out the hours throughout the night.

21

A reference in Roman mythology to the Greek goddess Eos, goddess of the dawn and mother of the west wind and morning.

22

> Wann Titans hoher Lauff den Mittag shier will machen /
> Die Uhre Zehn schlägt ab / da geht mit seinen Sachen
> Der Musicanten Chor / bestimmet sich zu hauff /
> Und blaset uns zu Tisch eins mit Posaunen auf.
> Die Mittags Music ist vom Rats-Thurn anzuhören /
> Fast hoch in freyer Lufft; sie schallet Got zu Ehren /
> Dem Menschen zum Bericht: Dann so weiss jedermann
> Ihm täglich um die Zeit / die Glock sey Zehn heran.
> Wann nun Latous mit den niemals-Müden Pferden
> Von Uns gereist ab; wann wir von ihm auf Erden
> Kein Licht noch Strahlen sehn / so zeiht man eine Klock' /
> Auf dass ihr süsser Schall zum Abend-Seegen lock' /
> Ein Cornetist nimmt dann die beste von den Zinken /
> Erwehlt ihm einen Psalm ' der ihm schier recht will düncken /
> Und pfeiffet nach der Kunst;
> ..........................
> So bald Aurora blincket in gold-gefärbter Röthe /
> Ergreifft / der ausgewacht / den Wecker / die Trompete /
> Macht durch ein Morgenlied die Stadt allard und wach /
> Legt drauf sich selbst zur Ruh / und holt den Schlaff ihm nach.

Given in Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721*, 2nd ed. (Carbondale: Southern Illinois University Press, 1988), 121-22, n. 38. Translation corrected by present author.

23

This rubric usually included both church and seasonal holidays, for some of which *Stadtpfeifer* were given an additional stipend, often simply referred to as "Weihnachtsgeld", "Neujahrsgeld", etc. In Delitzch *Neujahrsgeld* had a somewhat different connotation. Throughout northern Germany during the late sixteenth century it was a tradition that the local civic band perform *Neujahrsblasen*, whereby the *Stadtpfeifer*, together with their apprentices and other *Expectanten* and *Beiständer*, went around the town on New Years day playing in front of citizens' houses for donations. The townspeople of Delitzch apparently did not appreciate this public service, because in 1599 the city council passed a resolution authorizing a special stipend of one *Taler* if the band would *not* continue this tradition. Similarly, Leipzig's *Stadtpfeifer* had been altogether forbidden from practicing this tradition. Werner, 231.

24

"Alle Sonn und Feyertage, wie auch an denen Mittwochs und Sonnabends gewöhnlichen Marckttagen jedesmahl, wenn er nicht in oder auswertig Auffwarttung hat Mittags umb 10 uhr aufn Rathause abzublasen, auch zu dem Ende." Martin Wolschke, *Von der Stadtpfeiferei zu Lehrlingskapelle und Sinfonieorchester* (Regensburg: Gustav Bosse Verlag, 1981), 245-46.

25

Arnold Schering, "Die Leipziger Ratsmusik von 1650 bis 1775." *Archiv für Musikwissenschaft* 3 (1921): 21. Regarding variant times and logistics for other cities see Werner, 217.

26

Though this responsibility was usually that of *Türmer* or tower watchmen/musicians, it was in some places also required of *Stadtpfeifer*. The difference between these two positions is subtle and quite often confusing. During the seventeenth century, the terms *Stadtpfeifer* and *Türmer* were often synonymous, though they were in many cases (especially in larger towns and cities) distinctly separate positions. A *Türmer* was a tower-watchman who may or may not have been a musician. A *Stadtpfeifer* was a musician who may or may not have been expected to serve in the tower as a watchman. By the middle of the seventeenth century service, in the tower (*Türmdienst*) had become a particularly degrading duty for a town musician; that duty was the responsibility of the watchman (*Türmer*). Thus the term *Türmer* had pejorative connotations for *Stadtpfeifer*. In 1658, an applicant to a town musician's post in Delitzsch declined the position when the council wanted to assign an additional duty as caretaker in the tower. In Oldenburg (1669) the "town watchmen and musicmen [sic] as they have been known from times past," were admonished that their duty in the tower was "a verifiable fact which none among the musicians can deny." Collins, "Stadtpfeifer," 20.

27

See Moser, *Volksaltertümer*, 15-49.

28

Two *Stundenblasen* from Eger (Hungary) and Wismar are given in Detlef Altenburg, "Zum Repertoire der Türmer, Stadtpfeifer und Ratsmusiker im 17. und 18. Jahrhundert," *Alta Musica* 4 (1979): 13, 18, 20. See also Ludwig Plass, "Blick in die Sammlung musikalischer Wahrzeichen deutscher Städte," *Zeitschrift für Schulmusic* 6, no. 3 (1933): 33-37. Another example of such a fanfare, though not necessarily an *Abblasen*, is heard on Sunday mornings as the opening theme to the television program CBS *Sunday Morning*. The trumpet flourish is one depicted in the famous E. G. Haussmann (1727) portrait of Leipzig *Stadtpfeifer* and Bach trumpeter Gottfried Reiche. Long thought to have been written by Reiche himself, recent stylistic analysis of this fanfare has revealed similarities with Bach's *Well-Tempered* Clavier, the trumpet part to cantata 137. In addition, certain numerological characteristics, strongly suggesting that J. S. Bach may actually be the composer. See Eric Altschuler, "Trumpet Major? Did Bach Write the Fanfare in Gottfried Reiche's Portrait?" *The Musical Times* 142, no. 1876 (fall 2001): 29-31. A transcription of this fanfare may be found in Collins, "Gottfried Reiche: A More Complete Biography," *International Trumpet Guild Journal* 15 (1991): 10.

29

Examples of night watch calls from the nineteenth century are given in Moser, *Volksaltertümer*, 38-49.

30

"... sollen alle stunden mit dem Zimbel den uhren nachschlagen, auch alle tag des morgens, wenn der tag bald beginnet heranzubrechren, und ungefährlich um drei oder vier uhren, in ihre pfeifen, krumhörner, zincken oder schalmeien blasen, zu mittag um eilf uhren gleichergestalt und dann des abends... ungefährlich um neun oder zehn uhren abermalen." H. Moser, "Zur Mittelalterlichen Musikgeschichte der Stadt Köln," *Archive für Musikwissenschaft* 1 (1918): 136, cited in David Whitwell, *The Renaissance Wind Band and Wind Ensemble* (Northridge, Ca.: Winds, 1982), 204.

31

"... mit den Posaunen eine christliche Lieder und andere gute Stücke abblasen..." The same was also true of the town of Stendal. Werner, *Vier Jahrhunderte*, 217.

32

There may have been more to this than merely an antiphonal effect. Leipzig *Stadtpfeifer* Johann Pezel, in the dedication to his *Hora decima musicorum Lipsiensium* (1670), referenced the precedent of the ancient Persians and Turks: "The former, in ancient times, when they meant to make an offering to Jupiter in the best way, went to a tower or other high place and called and exclaimed to him [in] a circle about the heavens, thereby acknowledging his infinity... The latter, even today, will call each other from high towers: *La alla elle alla* ... or *Allach hechber*, that is, the only true God." A transcription of this dedication is given in Arnold Schering, ed. *Johann Pezel, Turmmusiken und Suiten*, vol 63, *Denkmäler Deutscher Tonkunst* (Wiesbaden: Breitkopf & Härtel, 1959), 7.

33

Werner, *Vier Jahrhunderte*, 31, 34-35.

34

Altenburg, "Zum Repertoire," 15,17. This practice may be heard even to this day in Kraków, Poland, where fire-brigade trumpeters perform an ancient fanfare called the "Hejnal" (pronounced "hay-now") to the four points of the compass every hour of each day, from the north tower of the thirteenth-century church of St. Mary the Virgin. The *Hejnal* has been performed almost continually since the thirteenth century, and since at least the nineteenth century, the trumpeters have abruptly broken off the *Hejnal* in tribute to their medieval predecessor who, on Palm Sunday in 1241, was supposedly shot through the neck amid sounding the alarm warning the city of approaching Tartar invaders. This anecdote is related in Smithers, *Baroque*

*Trumpet*, 130-131. A picture of this modern day *Türmer* performing the *Hejnal* from the tower of St. Mary's Church may be found in *National Geographic* 191, no. 2 (February, 1997): 11. This story was also the inspiration for the noted children's book *The Trumpeter of Krakow* (New York: Macmillan, 1966), by Eric Kelly.

35
Two *Taufenblasen* (baptismal fanfares) are given in Altenburg, "Zum Repertoire," 20.

36
Moser, *Volksaltertümer*, 17. As part of their church music duties *Stadtpfeifer* also took part in funeral processions and graveside performances, often together with the *Kantorei* or *Kapella* . It is interesting to note that the only extant work by J. S. Bach scored specifically for a *Stadtpfeifer* wind band is the funeral motet BWV 118, which dates from ca.1736/7. This motet is a setting of the 1608 hymn text "O [Herr] Jesu Christ, meins Lebens Licht," attributed to Martin Behm, set to the chorale melody *Ach Gott, wie manches Herzleid*, and scored for SATB voices, 2 "litui" (horns), cornett (col. S), and 3 trombones (col. ATB). Bach later (ca.1746/7) re-scored the motet for SATB voices, 2 "litui", 2 violins, viola, continuo and "3 Oboe e Bassono se piace", an instrumentation similar to that of the first Brandenburg Concerto (BWV 1046) and its related cantata variants. (cf. BWV 52, 207, 207a).

37
"... und daselbst einen geistlichen gesang der sich etwa auf das Evangelium order den gepredigten text schicket mit Zinken und Posaunen coniunctim figuriren dergestalt, ..." Altenburg, "Zum Repertoire," 30.

38
Ibid., 28.

39
Heinz Zirnbauer, *Der Notenbestand der reichsstädtisch nürnbergerischen Ratsmusic: Eine bibliographische Rekonstruction* (Nürnberg, 1959), 3-42.

40
See Michael Collver and Bruce Dickey, *A Catalogue of Music for the Cornett* (Bloomington: Indiana University Press, 1996), 6, 40.

41
This collection is not unique. Several other manuscript collections contain similar contents. One such collection, the "Fitzwilliam Wind Manuscript," has been identified as having an association with the English Royal Wind Band. See Ross Duffin, "'Cornets & Sagbuts,' Some Thoughts on the Early Seventeenth-Century English Repertory for Brass," in *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst MA, 1995*, ed. Stewart Carter (Stuyvesant, New York: Pendragon Press, 1997), 47-70. See also: David Whitwell, *A Catalogue of Multi-Part Instrumental Music for Wind Instruments or for Undesignated Instrumentation Before 1600* (Northridge, Ca.: Winds, 1983), 59-80; and David Whitwell, *A Catalogue of Multi-Part Instrumental Music for Wind Instruments or for Undesignated Instrumentation* (Northridge, Ca.: Winds, 1983), 153-191.

42
Collins, "Gottfried Reiche," 10, 20.

43
The professional status of town musicians is discussed at great length in Collins, "Stadtpfeifer," 28-71.

44
This is perhaps unusual give the high rate of illiteracy among civic musicians. Wolfgang Printz remarked, though probably with exaggeration, in his *Musicus vexatus* (1690, formerly attributed to Johann Kuhnau) that "out of a hundred Stadtpfeifer there was scarcely one who could write ten words of paper, even if his life depended on it." The most noted exceptions were the Leipzig *Stadtpfeifer* Johann Pezel and Stuttgart town musician Daniel Speer. Pezel's numerous literary allusions and references to classical fables in his prefatory essays reveal him to have been considerably better educated than the average town musician. He apparently could also understand Italian and authored several literary commentaries, which have not survived. Speer was also a successful author in his own day, best known for his picaresque novels. See Henry Howey, "The Lives of *Hoftrompeter* and *Stadtpfeifer* as Portrayed in Three Novels of Daniel Speer," *Historical Brass Society Journal* 3 (1991): 65-78. For a full listing of and discussion of tower music editions see Collins, "Stadtpfeifer," 96-98.

45
The full title reads: *Newe lateinische und deutsche Gesenge auf die vornembsten Feste und etliche Sontage im jahr nebst nachfolgenden schönen Fantasien, Paduanen und Galliarden lustig zu singen und gar lieblich auf allerly Instrumenten zu gebrauchen* (Stettin, 1597). See Howard Mayer Brown, *Instrumental Music Printed before 1600* (Cambridge: Harvard University Press, 1967), 15977. A facsimile of the page and preface may be found in Erdman Werner Böhme ed., *Paul Luetkeman, Fantasien über Kirchenmelodien der pommerschen Reformationzeit (1597)*, vol 2, *Denkmäler derMusik in Pommern* (Kassel: Bärenreiter, 1931).

46
The contents are given in Brown, *Instrumental Music*, 416-17.

47
A second collection by Pezel, titled *Fünff-stimmigte blasende Music, bestehend in Intraden, Allemanden, Balleten, Courenten, Sarabanden, und Chiquen, als zweyen Cornetten und dreyen Trombonen* (Frankfurt, 1685), is also thought to have been intended for use as tower music. Though not specified in its title, such a use may be considered implicit. Wienandt explains: "The appearance of a set of wind suites this late in Pezel's career may simply be a manifestation of his continuing need to produce the kind of music for the performance of which he was employed. Functional music had no need of special presentation; it had merely to be made available. The title page of [*Fünff-stimmigte blasende Music*] bears this out, for it is utilitarian in the extreme, lacking any evidence of artistic preparation. Its information is given forth in large block letters without decoration, unattractive and practical." See Elwyn A. Wienandt, *Johann Pezel (1639-1694): A Thematic Catalogue of His Instrumental Works* (New York: Pendragon Press, 1983), xvi. Interestingly enough, Pezel's *Hora decima* has a most ornate title page. A facsimile is given in Hans Jürgen Lange and Fritz Langhans eds., *Johann Pezelius, Hora Decima: Viertzig Leipziger Turmsonaten* (Berlin: Merseberger, 1968).

48
This edition was republished as string music in Dresden in 1674 under the title of *Supellex Sonatarum Selectarum*. See Wienandt, xxii-xxv.

49
In his preface to this collection, Reiche also references a previous collection of forty (40) five-part pieces that he had had to set aside "because of the difficulties their appearance present[ed] to

the technique of printing." See Collins, "Gottfried Reiche," 8-9,18-19.

50

This edition, formerly in the Preussische Staatsbibliothek, Berlin, was long believed to have been destroyed during the Second World War. It was rediscovered in the Jagiellonska-Bibliotek, Cracow. See Holger Eichorn, "Gottfried Reiche: Twenty-four Quatricinia Rediscovered," *Historic Brass Society Newsletter* 5 (1993): 4-10. Appended to this edition is a manuscript set of six four-part sonatas for one cornett and three trombones by Johann Georg Christian Störl (1675-1719).

51

Its full title reads: *Recens Fabricatus Labor, oder Neu-gebachene Taffel-Schnitz von mancherly lustigen Rencken und Schwenken . . . mit 1. 2. 3. Sing-Stimmen und 2. Violinen . . . Item . . . Stücklein mit unterschiedlichen Instrumenten insonderheit vor die Kunst-Pfeiffer zum Auffwarten bequem, mit Trompeten, Cornetten, Trombonen, und Fagotten, samt einer Party mit 5. Violen.* (Frankfurt, 1685).

52

Though similar correlations can logically be made to include earlier instrumental collections and other editions by *Stadtpfeifer*, particularly those scored for ensembles of cornetts and trombones, the principal loud band of seventeenth-century town musicians (see Collins, "Stadtpfeifer," 96-99), it must be remembered that official mandates pertaining to tower music duties reference almost exclusively "spiritual works". It is only with the Pezel and Reiche collections that secular instrumental genres are *unequivocally* associated with tower music performances.

53

From the preface to *Vier und zwantzig neue Quatricinia* (1696). Collins, "Stadtpfeifer," 18-19.

54

See note 33.

55

"Traun ein recht Christliches Werk / und welches vor andern die Christlichen Hertzen zu Gottes Preiss und Ehre zu entzünden vermag! . . . warum solte nicht ein Christlich-gesintes Gemüth durch Zincken- und Posaunen-klang zu Gottes Ruhm und Ehre sich anfeyren lassen? Ich erinnere mich aber hierbey der Perser und Türken Gewonheit. . . Wiefielmehr will uns Christen zustehen / alle Tage ja alle Stunden auff Gottes Ehre zu denken? Und hat gewißlich das Abblasen / welches von den Thürmern in dieser Stadt zu gewissen stunden, und von dem Raths-*Musicis* umb 10. Uhr von dem Rathhause geschieht / nicht eine geringe Verwandnüß / und ebenmässiges Absehen." Schering, *Pezel, Turmmusiken*, 7.

56

From the appointment contract of Christoph Schumann. Wilhelm Ehmann ed., *Tibilustrium: Das geistliche Blasen, Formen und Reformen* (Kassel: Bärenreiter, 1950), 32.

57

Ibid., 55.

58

Ibid., 55-56.

59

Though the trumpet had been a principal instrument civic watchmen/ musicians for literally centuries, their use of it was a source of considerable trouble during the seventeenth and eighteenth centuries. Numerous imperially endorsed Privileges, Confirmations, edicts and mandates issued during the seventeenth and eighteenth centuries established and guaranteed a monopoly on trumpet playing specifically to *Kameradschaft* or guild trumpeters. See Timothy A. Collins, "'Of the Differences between Trumpeters and City Tower Musicians,' The relationship of *Stadtpfeifer* and *Kameradschaft* Trumpeters," *Galpin Society Journal* 53 (April 2000): 51-59.

60

For details on the ancient Hebrews' use of trumpets see Rabbi Schlomo Yosef Zevin, "Hazozerah [Trumpet]," trans. by Avi Penkower, *Historic Brass Society Journal* 4 (1992): 57-70. This article is a translation of the entry s.v. "Hazozerah" ("Trumpet") from the *Talmudic Encyclopedia*, vol 16 (Jerusalem, 1980).

61

Ehmann, 55.

62

Luther's use of this term is not literal, referring to a trombone, but figurative, representing the ancient trumpet (*buisine*) of God and the angels.

63

". . . da erhob sich ein Ton einer sehr starken Posaune . . . und Mose führte das Volk aus dem Lager Gott entgegen . . . und der Posaun Ton ward immer Stärker." *Special English-German Edition of the Holy Bible.* (Grand Rapids: n.d.), 148, 149.

64

The translation given in Schalk (p. 37), from Ulrich S. Leupold ed., *Liturgy and Hymns*, vol. 53 *Luther's Works* ed. Helmut T. Lehmann (Philadelphia: Fortress Press, 1965), 323, incorrectly translates "vox" as music.

65

Ewald M. Plass, *What Luther Says, an Anthology* (St. Louis, Mo.: Concordia Publishing House, ca. 1959), 2: 983-84, no. 3105. This of course was nothing new. Since the time of Pythagoras philosophers and scholars have expounded at great length as to how and why music was able to physically affect man's body and sway his heart and mind. See Emily Kalmbach Collins, "Soothing the Savage Breast: Music and Medicine in Pre-Modern Western Culture" (M. A. thesis, Case Western Reserve University, 2002).

66

See Irwin, 11-13, 16; Webber, 9-21.

67

Irwin, 38.

68

Ibid., 16.

69

Ibid., 16, 20, 28.

70

Ibid., 31, 40, 111, 137.

71

One estimate puts the number of hymn texts in circulation at the beginning of the eighteenth century at some ten thousand. Lang, 472.

72

Ironically, the Bergdorf pastor Christoph Frick illustrated the moral that "God lets himself be moved by Christian psalms of prayer to protect his own with the host of heavenly angels" in his *Musica Christiana* (1615, pp. 78-9), with an apocryphal anecdote about three tower trumpeters from Brandenburg who

> ". . . get up at three in the morning and signal the day from the tower with the glorious song of prayer:
>
> Wenn wir in höchsten Nothen seyn/
> Und wissen nicht wo aus noch ein/
> Und finden weder hülf noch Rath/
> [ob wir gleich sorgen früh und spät.] etc.

[When in the hour of utmost need
We know not where to look for aid;
When days and nights of anxious thought
No help or counsel yet have brought. c.f., LBW 330]

After they have thus fervently called upon God the Lord to stand by them in deepest need, they lie down again to rest. At 4 o'clock the tower falls down, the players fall down with it, none of them breaks a bone, and they don't know how they got down." Given in Irwin, 32.

73
Ibid., 47.

74
Wenn wir dich haben,
kann uns nichts schaden,
nicht die Sünde noch der Tod.
Du hasts in Händen,
kannst Alles wenden,
wie nur heißen mag die Not.
Drum wir dich ehren,
dein Lob vermehren
mit hellem Schalle,
freuen uns alle
in dieser Stunde. Hallelujah!
Dir jubilieren
und triumphieren,
lieben und loben
dein Macht dort oben
mit Herz und Munde. Hallelujah

Johann Lindemann (1549-ca. 1622), "In dir ist Freude;" adapted to the balletto melody of "L'innomorate" by Giovanni Giacomo Gastoldi (1550s-ca. 1622); *viz*. LBW 552.

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# Pachelbel's *Deutliche Anweissung*: A Master Teacher's Instruction Manual

Kathryn Welter

***Introduction***

In many ways, the late-seventeenth-century musician, Johann Pachelbel (1653-1706), had the perfect career. After diligent study in his younger years in his native city of Nuremberg, including special recognition for his talents that took him to a prestigious Latin school in Regensburg, private study with a renowned teacher (Caspar Prentz), and an extended trip/apprenticeship in a bustling center of musical activity (Vienna) in the South, he began his career in the Thuringian town of Eisenach, working alongside the eminent Johann Christoph Bach (1642-1703) at the court. As a very young man, he accepted a position in the most important Protestant church in Erfurt and began over a decade there as organist, teacher, composer, and family man. A short sojourn of three years followed, with experiences working in the courts of Stuttgart and Gotha, after which he once again earned a most coveted organist position, this time in his native city of Nuremberg, at St. Sebald Church.

The significance of Johann Pachelbel's reputation and renown in his own day is reflected by this near-perfect career trajectory. By 1695, Pachelbel was well known in Germany and had filled both civil and church positions in the cities of Vienna, Eisenach, Erfurt, Stuttgart, Gotha, and was just beginning a position in Nuremberg. He had already established his wider reputation as a composer with the publication of three collections of his keyboard music, and with the publication of his fourth collection, the *Hexachordum Apollinis* in 1699, the 46-year-old composer had reached the apex of his career. He dedicateed this work to two master musicians of "universal renown": Dietrich Buxtehude of Lübeck and Ferdinand Tobias Richter of Vienna, representing for Pachelbel the best musicians of the north and the south in Germanic lands, thus placing himself squarely in their company as a master representative of middle German keyboard artists.

*The significance of Johann Pachelbel's reputation and renown in his own day is reflected by this near-perfect career trajectory.*

Johann Pachelbel has long been known among Lutheran church musicians and scholars as an organist and composer. However, Pachelbel was recognized by his contemporaries and among his early biographers, including Johann Mattheson, as a renowned teacher as well. Even though modern scholars have not focused on his activities as a teacher, this aspect of Pachelbel's musical activity is important to the understanding of his legacy. Pachelbel's early modern biographer, Max Seiffert, whose compilation with Adolf Sandberger and Hugo Bostiber of Pachelbel's keyboard works continues to serve as a primary source even today, has provided us with compiled lists of musicians who studied with Pachelbel.[1] The most notable among these students were his own sons, Wilhelm Hieronymus and Karl Theodor Pachelbel, as well as Johann Christoph Bach, the elder brother of Johann Sebastian, and Johann Heinrich Buttstett of Erfurt. More recently, Hans-Joachim Schulze and Christoph Wolff have shed light on the lives of Pachelbel students in their works on Johann Christoph Bach and Johann Valentin Eckelt.[2] Despite these recent efforts, there is very little extant evidence regarding the subject matter exchanged between teacher and students. One exception is Buttstett's mention of the importance Pachelbel placed on composing in a *cantabile* style:

"... that one should compose in a cantabile style—this is a rule that I have known for almost 40 years from my master teacher, the famous Pachelbel."[3]

Indeed, it is one of Pachelbel's own little-known writings that can provide evidence for some of his teaching practices. Johann Pachelbel's organ instruction manual, the *Deutliche Anweissung* (Clear Instruction Manual) was written in Nuremberg at the end of the seventeenth century and most probably was intended for his own use and for the use of his students. This manual reveals in detail how one should perform on the organ during various types of worship services in the city's foremost Lutheran church, St. Sebald. An examination of this autograph manuscript reveals its significance in relation not only to Pachelbel's teaching career but also to our understanding of liturgical practices at St. Sebald and the connection of instrumental genre types to these liturgical practices.

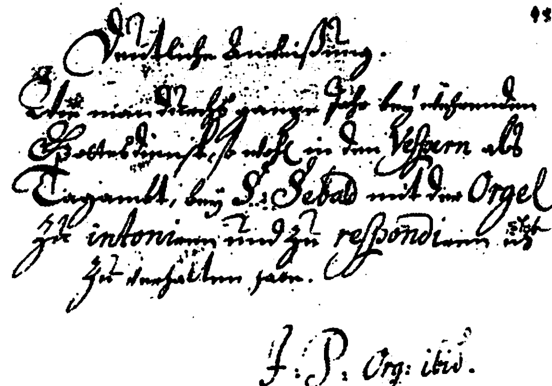
The existence of the *Deutliche Anweissung* was first revealed by Hans Heinrich Eggebrecht in his article on Johann Pachelbel for the German encyclopedia, *Die Musik in Geschichte und Gegenwart*.[4] Eggebrecht reproduced a facsimile of the manuscript's first two folios, with a caption giving its full title and the assessment, "*vielleicht Pachelbels eigene Handschrift*" [perhaps Pachelbel's own handwriting.] This is the only description of this work, the existence of which has failed to ignite any further interest until now.

My own work—establishing criteria for Pachelbel's autograph hand for both text and music documents—has enabled me to verify Eggebrecht's tentative assertion as to handwriting.[5] The *Deutliche Anweissung* is indeed a Pachelbel autograph, and because of its inclusion of both text and music notation, it increases our understanding of and ability to recognize Pachelbel's hand.

***Description***

The *Deutliche Anweissung* is currently held in the Staatsibliothek in Bamberg, Germany. It consists of four leaves, sewn together in the middle and folded in half to create eight folios, which appear to have been numbered at some later date as folios 98-105. The contents of the manual describe individual liturgical days within the church year, and the particular services pertaining to those days. The complete title of the work can be translated as "How one should use the organ to intone and to respond during the church service throughout the entire church year, in the Vespers as well as in the Tagamt [office service]" (Example 1). A facsimile of the title page signed with the initials "J. P." and the designation "Organist ibidem" indicates that Pachelbel wrote this manual sometime during his tenure at St. Sebald, which lasted from 1695 to his death in 1706 (Illustration 1).[6]

**Illustration 1: Title page of Pachelbel's *Deutliche Anweissung***



**Example 1: Table of contents**

*Deutliche Anweißung. Wie man durchs ganze Jahr bey wehrenden Gottesdienst, so wohl in den Vespern als Tagambt, bey S: Sebald mit der Orgel zu intoniren und zu respondiren sich zu verhalten habe*
(Bamberg, Staatsbibliothek, Ms. J.H. Misc. hist. 140, fol. 98-105)

| Folio | Liturgical Day | Service |
|---|---|---|
| 98r | Title page | |
| 98v | — | |
| 99r | Sundays of Advent | Saturday after the sermon |
| | | Sunday, Office Service |
| 99v | Sundays of Advent, cont. | Sunday Vespers |
| | First Sunday of Advent | Saturday after the sermon |
| | | Sunday, Office Service |
| 100r | First Sunday of Advent cont. | Sunday Vespers |
| | Second Sunday of Advent | Saturday after the sermon |
| | | Sunday, Office Service |
| 100v | Second Sunday of Advent, cont. | Sunday Vespers |
| | Third Sunday of Advent | Saturday after the sermon |
| | | Sunday, Office Service |
| 101r | Third Sunday of Advent, cont. | Sunday Vespers |
| | Fourth Sunday of Advent | Saturday after the sermon |
| | | Sunday, Office Service |
| 101v | Fourth Sunday of Advent, cont. | Sunday Vespers |
| | Christmas | Office Service |
| | After Christmas | Vespers |
| 102r | Sunday[s] after the New Year | Saturday Vespers, after the sermon |
| | Sundays [after the New Year] | Office Service |
| | | Sunday Vespers |
| 102v | Sundays [after the New Year], cont. | Sunday Vespers |
| | Easter | Office Service |
| 103r | Easter, cont. | Office Service |
| | Second day of Easter | Office Service |
| | First Sunday of Easter | [Office Service] |
| 103v | Second Sunday of Easter | [Office Service] |
| | Third Sunday of Easter | [Office Service] |
| | Fourth Sunday of Easter | [Office Service] |
| 104r | Fifth Sunday of Easter | [Office Service] |
| | Exaudi Sunday | Office Service |
| | | Sunday Vespers |
| 104v-<br>105v | — | |

The series of weekly services at St. Sebald Church was similar to those in many other Protestant churches during this time period, and in particular all of the churches in Nuremberg. On Sunday mornings, the Early Communion Service began the day, followed by the Holy Communion Service with sermon (known at the time as the Early Sermon Mass), and ending with the Office Service, or *Tagamt*. On Sunday afternoons the Sunday Vespers was celebrated. On Saturdays, there was a Saturday Communion Service (including a sermon), followed by a Saturday Choir Service. The Saturday Vespers was held in the late afternoon. The only difference in these seven services, aside from the inclusion of Holy Communion or a sermon, was in the number of deacons assigned to each service, and the types of music provided by the deacons, the choir, and the organist. It is clear that a distinction, based on the number of personnel involved, was made at St. Sebald between primary and secondary services. The primary services were the Saturday Communion Service, the Saturday Vespers, the Early Communion Service on Sunday, and the Holy Communion Service with sermon. Each of these services required at least four clergy and a host of deacons as well as the choir. The secondary services—Saturday Choir Service, Sunday Office Service, and Sunday Vespers—required only a priest and two deacons, and student singers could replace the choir.

The construction of the *Deutliche Anweissung* seems particularly suited to the use of students who might have been acting as apprentices and learning how to perform the duties of a church organist. Note in the Table of Contents (Example 1) that for each liturgical designation, such as the First Sunday of Advent, Pachelbel includes instructions for playing during three types of services: Saturday after the sermon Mass (the Saturday Choir Service), Sunday during the *Tagamt*, and the Sunday Vespers. The *Tagamt* is translated as the Office Service, because it is the third service of the day, without Communion, coming after the Early Communion Service and the Holy Communion Service with sermon.

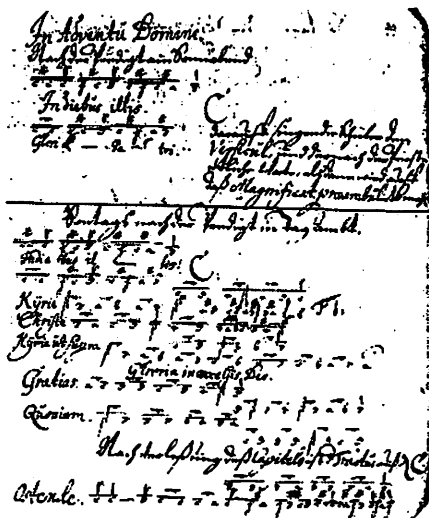
The aforementioned examples from the manual are for secondary services held during important seasons of the church year, and thus would be good occasions for allowing students to play, while acquainting them with the craft of the professional organist. The corresponding primary services would be the Saturday Holy Communion Service, the Saturday Vespers, and the Holy Communion Service with sermon on Sunday. Not only did these latter primary services require more clergy and deacons, they allowed for instrumentally-accompanied music by the choir. In contrast, the services referred to in the *Deutliche Anweissung* are secondary services that require the presence of a priest and only two deacons. The primary musical content in these secondary services was provided by the organist, and several students or deacons would chant the liturgy. It is entirely appropriate and very likely that Pachelbel himself would have played for all primary services, and that he would have allowed his students to play for at least some of the secondary services, for which the *Anweissung* would have been their guide.

At first glance, a cursory examination of the contents would seem to indicate that the manual is incomplete. Although the title refers to the "entire church year," Pachelbel details only the festival part of the year. He begins with Advent, continues to Christmas, makes general statements about the Sundays after the New Year (which could be inferred to mean Epiphany), and continues with Easter and the six Sundays following it, ending with the Sunday before Pentecost, Exaudi. One might wonder if he had failed to include Lent, Pentecost and Trinity Sundays and the entire season following. However, if we examine the published service orders of the time, in particular the *Officium sacrum* of 1664, written for St. Sebald Church, we find specific designations that the Sunday service (*Tagamt*), was to be performed in a certain way from the first of Advent until Epiphany, and again from Easter until Exaudi Sunday, with no further explanation. Pachelbel's detailed instructions for the organist indicate that he was fully aware of the specific liturgical days mentioned in the service orders, and his *Anweissung* becomes the perfect accompanying volume to the *Officium sacrum*.[7]

Within this structure of three-services-per-week, Pachelbel includes notes on versicle texts, tablature notation of chants, key indications for intonation, and notes on the order of service. For the first few services, his notes are very complete, but as the manual continues and many items are a matter of repetition, these notes become increasingly cursory. Illustration 2 reproduces the first folios of the manuscript, and Example 2 provides a translation of sample texts for the early portion of the manual. The instructions are of the type that gives the most concise information needed. Quite understandably, only those portions of the service that affect the organist are included. Pachelbel gives specific text incipits for the Versicles and notes their accompanying chants in tablature notation. These incipits correspond very closely to the published service orders of the time. Example 3 illustrates the close relationship between the *Anweissung* and the

actual practice prescribed in the *Officium sacrum* of 1664. Liturgical scholar, Max Herold, has compiled and translated the contents of the *Officium sacrum* and its companion manuscript, *Agenda Diaconorum Ecclesia Sebaldinae* of 1697, both of which would have been known to Pachelbel.[8] The only point of divergence between Pachelbel's manual and the *Officium sacrum* is Pachelbel's appropriation of the Introit text for the Versicle during the Easter season. Only on the Sunday of Exaudi does he indicate a completely different Versicle text not related to that of the published *Officium sacrum*.

**Illustration 2: Folio 99 recto of *Deutliche Anweissung***



**Example 2: Translation of sample text**

[Folio 99r] On the Day of Advent[9]
*After the sermon on Saturday*[10]
tablature notation
[Versicle] In diebus illis
tablature
Gloria patri
C: [major—organist would intone in that key]
thereafter the students sing the versicle, and then the priest says several words, after which will be played a prelude to the *Magnificat*[11]

*Sundays after the sermon of the Daily Service*
*[all chants notated in tablature]*
[Versicle] In diebus illis C [major]
Kyrie
Christe
Kyrie ut supra
Glora in excelsis Deo
Gratias
Quoniam
After the reading of the Lesson, the Tract shall be sung in C major six times
Ostende

*[Folio 99v] Sundays in the Vespers it shall be thus:*[12]
First, the students sing the *Domine ad adjuvandum*, and the Psalmody; after the *Sicut erat* a short prelude is played on the organ. After the Lesson and the students have sung the *Deo Gratias* preceding it, it shall proceed in the same manner as on a Saturday.[13]

*[Folio100v]* The Second Sunday after Advent
*Sunday in the Vespers*
After the *Sicut erat* a short toccata is played and after the *Deo Gratias* it shall proceed in the same manner as on the previous Saturday.[14]

**Example 3: Versicle Texts for the Church Year, St. Sebald Church, Nuremberg**

Excerpted from *Officium sacrum, quod in aede D. Sebaldi Norimbergensium pimaria singulis anni diebus exhiberi solet: cum Introitibus, Tractibus, Responsoriis et Antiphonis*..., ed. Michael Endter (1664)

| Liturgical Day | *Officium sacrum* | *Deutliche Anweissung* |
|---|---|---|
| I Advent, Saturday | In diebus illis | In diebus illis |
| I Advent, Sunday | Vias tuas Domine | Vias tuas Domine |
| II Advent, Sunday | Qui Regis Israel | Qui Regis Israel |
| III Advent, Sunday | Benedixisti Domine | Benedixisti Domine |
| IV Advent, Sunday | Rorate coeli (Introit) | Rorate coeli |
| Christmas | Cantate Domino | Cantate Domino |
| Christmas Vesper | In principio | In principio |
| Easter | Domine, probasti me | Domine, probasti me |
| Easter I | Exultate Deo | Exultate Deo |
| Easter II | Misericordia Domini (Introit) | Misericordia (Vers.) |
| Easter III | Jubilate Deo (Introit) | Jubilate (Vers.) |
| Easter IV | Cantate Domino (Introit) | Cantate Domino (Vers.) |
| Easter V | Vocum jucunditatis (Introit) | Vocum jucunditatis (Vers.) |
| Exaudi | Exaudi Domine (Introit) | Dominus Illuminatio |

Two final types of information add significantly to our understanding of the music used for these secondary services. The range of key intonations that Pachelbel indicates includes g and d in the minor mode and C, D, F, and G in the major mode. In keeping with the Nuremberg practice of using free organ pieces in the Vespers service, Pachelbel indicates in the *Anweissung* that in many cases, a prelude or toccata should be played preceding the Magnificat of the Sunday Vespers. In fact, for the Second Sunday of Advent, he indicates that "After the *Sicut erat* a short toccata is played and after the *Deo Gratias* it shall proceed in the same manner as on the previous Saturday"[15] (see last lines of Example 2).

This mention of specific types of organ pieces is

significant for two reasons: First, it confirms a practice that indicates the use of toccatas and prelude genres for liturgical intonation, and second, it confirms and strengthens the connections of these genre types to pieces used for teaching. It is indeed rare in the service orders of the later seventeenth century to find mention of anything more than "organista modulatur" as an indication that the organist should play something to intone the mode or introduce an antiphon, psalmody, or the Magnificat. Here, for the first time, we have an actual designation of genre types to be used in worship services.

While Pachelbel uses the specific terms *praeambulum* and *toccata* throughout the *Anweissung*, it is clear that he is indicating pieces of an introductory nature. He often uses the verb forms "praeambuliren" and "toccatiren," and in one instance, he simply says "geschlagen," indicating only that the organ should be played. This interchange of terms reflects the inexactness of genre designations of the time. For example, the toccata has come to be understood as a virtuosic composition featuring sections of brilliant passage work, with or without imitative or fugal interludes, and very free in form. However, in seventeenth-century practice, a large number of pieces, including fugues, fantasias, ciacconas, preludes, and toccatas can fit this description.

A complete explication of the toccata genre is beyond the scope of this article, thus we focus on what may have been Pachelbel's understanding of that genre. The use of the toccata in a liturgical setting was first codified in the early Baroque by Girolamo Frescobaldi, whose second book of toccatas from 1627 includes two lengthy examples of toccatas for the Elevation of the Host during the mass, and his *Fiori musicali* of 1635 extends the toccata to introduce other parts of the mass. Frescobaldi's longer toccatas frequently juxtapose many segments that contrast in figuration, meter, tempo, and texture, as well as fugal variety. This style was transmitted to Austria and Germany by Froberger, whose toccatas are even more sectional than Frescobaldi's and contain some fugato. Both Frescobaldi and Froberger write toccatas intended for use as introductions to the various portions of the Mass, such as the Kyrie or the Elevation. Erich Valentin takes the stand that the sheer joy of playing the organ while giving the intonation for the priest or choir provided the foundation for the toccata in the seventeenth and eighteenth centuries.[16]

Ewald Nolte's study of the instrumental works of Johann Pachelbel devotes a chapter to the development of the toccata genre and its relationship to Pachelbel's works.[17] He notes that Pachelbel's toccatas include examples that span the various stages of development in the genre from the time of Andrea Gabrieli's modest intonations to the multi-sectional virtuosity of Frescobaldi. Nolte also discusses several of Pachelbel's short preludes and fantasias in the context of the short toccata, claiming that the nature of all of these pieces is really that of the toccata. Without debating the difficulty of genre designations, it is safe to say that for the most part, Pachelbel's short toccatas and preludes are single-section pieces that explore a series of figural elements, modulating sequences, dissonances, and suspensions. The tonality is often established by the use of a pedal tone or sustained chords in one hand contrasted with rhythmic figuration in the opposite hand. Pachelbel's *Anweissung* seems to indicate that any of these types of pieces would have been appropriate for liturgical use.

***Significance for Teaching***

Pachelbel's choice of the praeambulum and toccata to introduce the Magnificat not only sheds light on the specific practices at St. Sebald Church, but also provided him with excellent pieces for teaching purposes, particularly if his students were, in the tradition of the apprentice, learning composition as well as performance. It is in this way that the *Deutliche Anweissung* helps to confirm and strengthen the connection of these genre types to pieces that Pachelbel must have been using for teaching.

Among Pachelbel's compositions, we find several examples of preludes and toccatas that would surely have been used in the context of the *Anweissung*. The most important source for these works is a tablature collection belonging to the Thuringian organist, Johann Valentin Eckelt. Eckelt's collection of 1692 has been recognized as one of the most important middle German manuscript collections for organ music of the late seventeenth century. Formerly held in the Prussian State Library in Berlin, it was lost during World War II. It is through the efforts of Christoph Wolff that it came to light again in 1981 in the Universytet Jagiellonska in Krakow, Poland.[18]

This collection is particularly important for Pachelbel scholars because Eckelt was one of Pachelbel's last students in Erfurt. Eckelt studied with Pachelbel for a short period, from Easter to St. John's Day (April to June) of 1690, which he documents in a footnote in his collection. Christoph Wolff has made an inventory of the contents of the manuscript's first 11 folios (Example 4). These folios are particularly important because they are in

Pachelbel's handwriting, and they include several of his own pieces as well as examples by Froberger. In addition, the manuscript is interesting because Eckelt documents in a further note that he bought the right to copy several more of Pachelbel's works, giving us a glimpse of ways in which compositions were disseminated from teacher to student in the absence of publication.

**Example 4: Initial contents of Johann Valentin Eckelt's Tablature book**[19]

All notes in brackets indicate editorial information by Christoph Wolff. Bracketed indications of composer, marked with "*" are later additions in Eckelt's hand.

| Nr. | Folio | Contents | Notes |
|---|---|---|---|
| | 1r | [ad N. 16/Johan Valentin Eckold/ 1692./Wernigerode am Harz./ Fantasien/Fugen und/Capricciosen] | |
| | 1v | empty | |
| 1 | 2r | [incomplete, composition in C] | Close of a chorale elaboration? |
| 2 | 2v | Praeludium [g]/[*Joh.Bach:] | DTB IV/1, Teil 1: Nr. 4 |
| 3 | | Fuga. [G] | DTB IV/1, Teil 1: Nr. 42 |
| 4 | 4r | Toccata [d] [*Joh. Bach:] | DTB IV/1, Teil 1: Nr. 8 |
| 5 | 4v | Ricercar [d]/ del Sig: J: J: /Froberger | DT X/2: pp. 82-83 |
| 6 | 6v | Fuga [C]/[*Joh: Bach:] | DTB IV/1, Teil 1: Nr. 31 |
| 7 | 7v | Praeludium [e]/[*Joh: Bach:] | DTB IV/1, Teil 1: Nr. 25 |
| 8 | 9v | Canzon [a]/Sig: Froberg. | DT IV/1: pp. 159-161 |
| | 11r | "so weit bey Pachelbeln gelernet in/Erffurt Anno 1690 von ostern an/biß nach Johanni darnach ist er weg gezogen/nach stuckhart daselbst er ietzunt Hofforgan." | |

significance for St. Sebald's liturgical practices.

The first pieces of Eckelt's collection in Pachelbel's hand include *praeludia* in g and e, toccatas in d and g, and fugues in C, D, e and g. The toccata in d minor, folio 4r of Eckelt's collection is also contained in Johann Christoph Bach's collection. This toccata was published in the *Denkmäler der Tonkunst in Bayern* in Series IV, Part I. The key of d minor is established within the texture with long sustained fifths and octaves in the left hand alternating with the chords in the right hand. The repetition of a motive with a characteristic rhythmic figure in measures, 2, 9, 10, and 19 serves to unify the figuration.

The types of pieces included in this collection must certainly be considered examples of teaching pieces. The assumption that these were teaching pieces is strengthened by the fact that the same pieces appear in the collections of both Johann Christoph Bach of Gehren and Johann Valentin Eckelt. Eckelt himself developed his own teaching skills, evidenced by two treatises that he wrote in the 1720s, "Instruction on how to form a fugue" and "Instruction on what an organist should know."[20] It is extremely unfortunate that both of these works are now lost, because they probably could have shed much more light on the kinds of teaching Eckelt received from Pachelbel.

One might ask, "Which of the pieces from Eckelt's collection could be connected to the *Deutliche Anweissung*?" To answer this question, one notes that It contains 27 pieces by Pachelbel, most of which are preludes, fugues, toccatas, and fantasias. Any one of these pieces could well be connected to the liturgical context. In the remainder of this discussion, we note several of these works, and we make a connection to an additional manuscript, Ms. 31,221 of the British Library, that holds additional significance for St. Sebald's liturgical practices.

Another very important Pachelbel source that is crucial to the understanding of liturgical context at St. Sebald is Ms. 31,221, currently held in the British Library. It comprises organ Magnificats and pieces such as *praeambula* and toccatas, all of which are bound together in the same collection and were compiled in the first few years of the eighteenth century, most likely still within Pachelbel's lifetime.

Given the liturgical requirements at St. Sebald for the primary Vespers service on Saturday, which calls for organ pieces to introduce the Magnificat as well, it has long been thought that the organ Magnificats were indeed used for that purpose. To have evidence that the other pieces within the same collection are the type designated for liturgical use in the secondary Vespers services (evidence the *Anweissung*) allows us to extrapolate that these *praeambula* and toccatas were probably used in the primary services as well, thus giving added credence to claims of the *Anweissung's* importance. Manuscript 31,221 has at least nine different scribes, and it is not unlikely that at least some of these scribes might have been Pachelbel students, copying pieces from their teacher. It is quite possible that the

organ Magnificats were also used as teaching pieces, particularly for their inventive use of fugal subjects not connected to a cantus firmus.

### Conclusion

In seeking to illuminate Johann Pachelbel's role as a master teacher, it is in the examination of the *Deutliche Anweissung* that we are able to glimpse some of Pachelbel's teaching practices. These include instructions on the proper techniques of organ intonation and responses as well as directions for the use of free organ pieces to introduce the Magnificat. It is also clear that Pachelbel's own compositions were probably used to fulfill these liturgical functions and that these were the pieces that he chose to pass on to his students. Not only is the *Deutliche Anweissung* significant for its evidence of Pachelbel's teaching practices, it is also an important supplement to our understanding of liturgical practices at St. Sebald Church in Nuremberg. While the *Deutliche Anweissung* is only one piece of evidence, the subsequent careers of Pachelbel's many students reveal his impact on the musical fabric of early eighteenth-century middle Germany and beyond, cementing his reputation as a leader in the training of seventeenth- and eighteenth-century Lutheran church musicians.

### Editions *of Pachelbel works:*


**Organ:**

*The Complete Works*, ed. Michael Belotti. Colfax, North Carolina: Wayne Leupold Editions: 2001–present.

*The Fugues on the Magnificat for Organ or Keyboard.* Dover Publications. 1986.
Ninety-five short preludial fugues on the Magnificat. They do not require pedal and can be played on the piano or harpsichord as well as the organ.

*Organ Works*. Johann Pachelbel, with Max Seiffert (editor). Dover Publications. 1994.
Republication of selections from *Denkmäler der Tonkunst in Bayern*, Vol. iv/I, Pachelbel, J., *Orgelkompositionen*, published by Breitkopf & Härtel, Leipzig, 1903. Contains 72 chorale settings composed for the Lutheran ritual and 48 nonliturgical works, among them toccatas, fugues, preludes, ricercars and fantasias. Many of these works do not require pedal and can be played on any keyboard instrument.

**Vocal:**

*Jauchzet dem Herrn*. Psalm 100 for double chorus and basso continuo, ed. Hans Heinrich Eggebrecht. Kassel: Bärenreiter, 1954. Reissued, St. Louis: Concordia Publishing, English trans., Walter Buszin.

*Der Herr ist König*, motet for double chorus and basso continuo, ed. Hans Heinrich Eggebrecht. Kassel: Bärenreiter, 1954. Reissued, St. Louis: Concordia Publishing, English trans., Walter Buszin.

*Nun danket alle Gott*. Motet for double chorus and basso continuo, ed. Hans Heinrich Eggebrecht. Kassel: Bärenreiter, 1954. Reissued, St. Louis: Concordia Publishing, English trans., Walter Buszin.

*Magnificat*, ed. Carlton. King of Prussia, PA: Theodore Presser.

**For further reference:**

Eggebrecht, Hans Heinrich. "Johann Pachelbel als Vokalkomponist." *Archiv für Musikwissenschaft* 11 (1954): 120ff.

Nolte, Ewald. "The Magnificat Fugues of Johann Pachelbel: Alternation or Intonation?" *Journal of the American Musicological Society* 9 (1956): 19ff.

Woodward, Henry. "A Study of the Tenbury Manuscripts of Johann Pachelbel." Ph.D. diss., Harvard University, 1952.

**Noteworthy recent recordings of Pachelbel works include:**

*Music for Organ*, Werner Jacob (former Music Director at St. Sebald Church in Nuremberg), recorded November 2000. EMI Classics 59197.

*Hexachordum Apollinis*, John Butt, December 1998. Harmonia Mundi France 7907029.

*Organ Works* Vols. 1-11," Joseph Payne on various organs. Centaur label.

*Organ Works* Vols. 1-11," Antoine Bouchard on various organs. Dorian label.

*Organ Works* Vol. 1," Wolfgang Rübsam, April 2000. Naxos 554380.

*Music for Organ, Harpsichord & Chamber Ensemble*, Helmut Winter, organ; Martha Scheurich, harpsichord; The Paillard Chamber Orchestra, Jean-François Paillard, conductor. BMC 30.

## Endnotes

1

Max Seiffert, ed. *Orgelkompositionen von Johann Pachelbel*, Vol. 6, AV/I in *Denkmäler der Tonkunst in Bayern* (Leipzig: Breitkopf & Härtel, 1901): Introduction.

2

Hans-Joachim Schulze, "Johann Christoph Bach (1671-1721) 'Organist und Schul Collega in Ohrdruf', Johann Sebastian Bachs erster Lehrer" in *Bach Jahrbuch* 71 (1985): 70 and footnote 79. Christoph Wolff, "Johann Valentin Eckelts Tabulaturbuch von 1692," in *Festschrift Martin Ruhnke zum 65. Geburtstag* (Neuhausen-Stuttgart: Hänssler, 1986), 374-387.

3

"...dass man cantabel setzen soll. Diese Regel habe ich nun bald für 40 Jahren von meinem Lehrmeister, dem Berühmten Pachelbeln ... empfangen." from Heinrich Buttstett, *Ut, re, mi,* (Erfurt: 1716).

4

Hans Heinrich Eggebrecht, "Johann Pachelbel," in *Die Musik in Geschichte und Gegenwart*. Friedrich Blume ed. (Kassel: Barenreiter, 1949-1986).

5

Kathryn Welter, "Johann Pachelbel: Organist, Teacher, Composer. A Critical Reexamination of His Life Works, and Historical Significance" (Ph.D. diss., Harvard University, 1998): 82-96.

6

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7

Michael Endter, ed. *Officium sacrum, quod in aede D. Sebaldi Norimbergensium primaria singulis anni diebus exhiberi solet: cum Introitibus, Tractibus, Responsoriis et Antiphonis* ... (Nuremberg: 1664).

8

From Max Herold, *Alt-Nürnberg in seinen Gottesdiensten* (Gütersloh: C. Bertelsmann, 1890). Herold includes translations in German of the *Officium sacrum* (see Note 3) and *Agenda Diaconorum Ecclesia Sebaldinae anno 1697*, preserved in manuscript form.

9

*In Adventu Domini*

10

*Nach der Predigt am Sonnabend*

11

*darauf singen die Schüler den Versicul, und darnach dem Priester etliche Worte, ab dann wird auff daß Magnificat præambulirt*

12

*Sontags in der Vesper wirds also gehalten.*

13

*Erstlich singen die Schüler da§ Domine ad adjuvandum, und Psalliren, nach den Sicut erat wird ein kurzes Præambulum geschlagen. Nach dem Capitel wird dann die Schüler zuvor gesungen haben, Deo Gratias, es wird so gehalten, als wie an einem Sonnabend.*

14

*Nach dem Sicut erat kurz toccatirt und nach dem Deo Gratias wirds gehalten wie am vorhergehenden Sonnabend.*

15

"*Nach dem Sicut erat kurz toccatirt und nach dem Deo Gratias wirds gehalten wie am vorhergehenden Sonnabend.*"

16

Erich Valentin, *Die Entwicklung der Tokkata im 17. Und 18. Jahrhundert* (Münster in Westfalia: Helios, 1930): 9ff.

17

Ewald Nolte, "The Instrumental Works of Johann Pachelbel (1653-1706): an essay to establish his stylistic position in the development of the baroque musical art," (Ph.D. diss., Northwestern University, 1954).

18

Christoph Wolff, "Johann Valentin Eckelts Tabulaturbuch von 1692," in *Festschrift Martin Ruhnke zum 65. Geburtstag* (Neuhausen-Stuttgart: Hänssler, 1986), 374-387.

19

A partial representation of the inventory by Christoph Wolff, ibid., 382. The abbreviation DTB refers to *Denkmäler der Tonkunst in Bayern*; DTÖ to *Denkmäler der Tonkunst in Österreich*.

20

Johann Valentin Eckelt, "Unterricht eine Fuge zu formiren" and "Unterricht, was ein Organist wissen soll." (1722, lost).

**Kathryn Welter** is the Executive Director of the Composers Conference and Chamber Music Center at Wellesley College. Her responsibilities include the coordination of an annual two-week intensive summer workshop for aspiring composers and amateur chamber musicians. She is also Music Director at Peace Lutheran Church in Wayland, Massachusetts. Ms. Welter completed her Ph.D. in musicology at Harvard University in June 1998. Her Ph.D. thesis is a re-examination of the life and works of Johann Pachelbel. Ms. Welter holds master's degrees in music from Harvard University and the Eastman School of Music, which she obtained in 1992 and 1989, respectively. She is a 1986 alumna of Augustana College in Sioux Falls, South Dakota.

# REVIEWS

## *Books*

***The New Oxford Easy Anthem Book*. New York: Oxford University Press, 2002. ISBN 0193533189, $14.95.**

This new volume deserves a place at the core of most church choral libraries. The well-worn *Oxford Easy Anthem Book* (1957) is showing its age. While still a useful book for many choirs, changing musical tastes have taken their toll, and an updated collection is due. Once again, a wide range of quality repertoire has been selected from well-known and lesser-known works of the past to the contemporary contributions of popular British composers. Some of the 63 selections will be familiar from other sources, but other works were commissioned for this particular volume.

Four pieces from the 1957 volume are repeated here: Mozart's "Ave verum corpus" (with a slightly altered English translation); "Come, Ye Faithful," Thatcher; "My Eyes for Beauty Pine," Howells; and Vaughan Williams' "O Taste and See." Classic choral pieces from the standard literature include John Stainer's "God so Loved the World," "If Ye Love Me," by Thomas Tallis, Orlando Gibbons' "Drop, Drop, Slow Tears." Other composers among the older masters represented include Elgar, Schubert, Arcadelt, and Purcell among others.

Contemporary British composers whose works appear here include John Rutter, a name familiar to most church musicians, whose contributions to the collection include "The Peace of God" and "Thy Perfect Love." Another contemporary work is "Wash Me thoroughly," by David Halls. Based on a portion of Psalm 51, it moves from unison to two parts with an accompaniment which fills out the texture and provides interesting harmonic color under the voices. Other works by Martin How, Malcom Archer, Andrew Carter and David Willcocks are new to this collection.

In addition to original anthems, there are several attractive arrangements of favorite hymns ("The Lord's My Shepherd" and "People, Look East" among others). Familiar texts receive fresh new settings, such as Alan Bullard's "Brightest and Best." Also in this category is "Be Thou My Vision" by Bob Chilcott. A gently rocking melody is presented first as a solo, then in SATB harmony. The third stanza introduces new melodic material in a more contrapuntal texture. The solo melody returns in the final stanza and leads into a descant over the choir parts. This is an appealing piece and would work very well to make use of the abilities of one singer with the ability to hit the high notes, but is not too demanding for the rest of the choir. The accompaniment translates well to the piano.

For anthems for which a non-English original text is provided, that text appears first, with the English translation italicized below. Accompaniments are more easily adapted to manuals only or keyboard. A *capella* selections are provided with keyboard reductions or are presented on a grand staff.

A liturgical index indicates works appropriate for specific seasons and events. The Christmas season is not represented, as the editors assumed that sufficient suitable material would be readily obtained from other sources. Some unison anthems are included, but most provide at least sections scored for SATB. Many of these could be readily adapted by the choral director for the situation at hand.

Old language persists in "thee" and "thou", and gender inclusive references to humanity are generally not employed, even where translations from the 1957 volume have been changed in the new edition.

"Easy" is a relative term, of course, and some of these anthems may be challenging for some choirs. Once learned, however, they will be the selections to which the choir can turn again and again. They are suitable for organizations with limited (or unlimited) resources but high standards.

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## Choral Music

**Salamone Rossi/ed. Joshua Jacobson. *Odekha (Thank You, Lord)*. Hebrew/English. SSATTB unaccompanied. ECS Publishing (No. 5743) $3.50.** A setting of four verses from Psalm 118 (21-24), *Odekha* is chanted in the synagogue as part of the joyous "Hallel" service on festive days. In the RCL, this text is appointed for Passion Sunday, Easter Day, and Easter 2 in year C. Rossi's (c. 1570-1630) psalm motet is well edited with pronunciation guide for the Hebrew text, a literal translation, and a keyboard reduction for rehearsal. In addition, performance suggestions include possible solo/tutti sections. According to Jacobson the present edition is based on a photocopy of the original publication complete with modern clefs. "There were neither barlines nor dynamic indications in the original publication. Horizontal brackets indicate phrasing which conflicts with the barlines." For those looking for a new Renaissance-style motet from a new source, this is worth a look. (3' 30")

**Luigi Cherubini/arr. Henry Kihlken. *With Joyful Heart and Voice*. English. Three equal voices, piano or organ. Theodore Presser (392-42380) $1.25.** This three-part canon with a newly composed text by the arranger would be appropriate for older children's choirs through the smaller adult choir. The tessitura is only a 9$^{th}$ (c' - d"). "With joyful heart and voice, bring song, and dance, and feasting and rejoicing, with harp, and drum, and cymbal, with flute, and string, and trumpet, before the Lord, who made us for everlasting life, for life in the kingdom of the just..." (1' 25")

**P. Makarov. *Angel vopiyashe (The Angel Cried Aloud)*. Slavonic/English. SSATB unaccompanied. ECS Publishing (No. 5749) $1.95.** Little more than the name P. Makarov is known about the composer of *Angel vopiyashe*. There is no historical record of his birth or death dates, no place of birth or residence. It is known that his works were performed under the direction of Alekei Fyodorovich Lvov, who served as Director of the Imperial Court Chapel in St. Petersburg from 1837-1861. Other works of his were published in the early twentieth century by various publishers. He is chiefly remembered for this work, which has earned a permanent place in Russian Orthodox choral repertoire for the Easter Season. Another excellent performance edition from ECS, this includes a pronunciation guide for the original Slavonic, an English translation, and a keyboard reduction for rehearsal. Different from the popular impression of Russian Orthodox choral music, this composition emphasized the women's voices with the men entering only for the closing phrases. (3' 00")

**Doug Denisen. *Cradle Medley*. English. SAB and organ. GIA (G-5388) $1.40.** *Joseph Dearest* and *Sleep, Little Jesus* make up the two carols in this short medley for Christmas. This is a relatively simple setting be appropriate for high school groups or adult choirs alike. One attractive element in the arrangement is the organ accompaniment, which, because of its diatonic and arpeggiated nature, would transfer very well to harp or piano.

**Michael Connolly. *Lo, How A Rose E'er Blooming*. English. SAB unaccompanied. GIA (G-5375) $1.10.** This attractive SAB setting of the hymn *Es ist ein' Ros' entsprungen* contains the two verses quoted in most carol books (Lo, how a rose... and Isaiah 'twas foretold it...). One use of this arrangement (in addition to a hymn-based anthem) might be as a choir verse sung *in alternatim* with the congregation. The text from Isaiah 11:1 is appointed for the second Sunday of Advent (A).

**Quirino Gasparini. *Adoramus te, Christe*. Latin only. SATB with organ/continuo. ECS Publishing (No. 5954) $1.35.** This short Holy Week motet was formerly attributed to Mozart and replaces an older item in the ECS catalogue (No. 1649). "We worship you, O Christ, we worship you and we bless you, for by your sacred cross, you have redeemed the world." The realized organ/continuo part included in the score is basically a doubling of the vocal parts, thereby making the motet accessible to any four part mixed choir.

**David Mooney. *Wexford Carol*. English. SATB unaccompanied with soprano solo. ECS Publishing (No.5936) $1.95.** Mooney has given us a new and rare setting of the traditional Irish Christmas melody and text. The setting varies from solo to full choir in its treatment of five stanzas of this carol. Somewhat lengthy, a stanza or two might be omitted if a shorter carol setting is desired. A beautiful arrangement, if somewhat difficult. Well worth the effort. (5' 16")

**Carlton Young. *Two Communion Anthems*. English. SATB unaccompanied. Abington Press (0687081122).** If your choir is in the practice of singing motets during or near the administration of Holy Communion, these two short and relatively simple anthems are worth knowing about. The two pieces (both included in the single octavo) are *O Sacred Feast*, the antiphon to the Gospel for the feast of Corpus Christi, and *Draw Near, Receive, Give Thanks*, an ancient Irish eucharistic hymn. (each about 2' 00")

**David Cherwien. *Beautiful Savior*. English. SATB, organ, flute, and optional congregation. Augsburg Fortress (0-8006-7508-8) $1.60.** This octavo is an arrangement of the Silesian folk tune. It includes a lengthy hymn introduction and settings of all four familiar stanzas. It's combination of 4/4 and 6/8 meters, use of duple versus triple rhythm, and the inclusion of flute give this piece a particularly pastorale quality. Possible uses include a hymn-based anthem or a hymn-concertato with the inclusion of the congregation on two or three of the four stanzas. Included in the score is a separate flute score and a reproducible page for the congregation's music.

**Alice Parker. *Shepherds and Angels: Three Early American Christmas Hymns*. English. SATB unaccompanied. ECS Publishing (No. 5737).** Included in this set of Christmas music from early America are: 1) *Behold! the Grace Appears* to the tune KIBWORTH and including three stanzas; 2) *While*

*Shepherds Watched Their Flocks by night* to the tune ALS HIRTEN SASSEN IN DER NACHT; and 3) *Joy to the World* to the tune LINGHAM and including three stanzas. Reminiscent of the music of William Billings, these settings provide fresh material for the Christmas season. (total time 6'00")

**David Halls. *On the Birthday of the Lord*. English. SATB and organ. Paraclete Press (PPM00218).** As organist and Assistant Director of Music at Salisbury Cathedral, David Halls is well versed in the English tradition of Christmas Carols. Showing similarities to David Willcock's *Birthday Carol*, this piece employs an equally rhythmic and spritely organ accompaniment. Halls' use of 5/4 meter, however gives his carol an updated and original feel. Its four stanzas provide opportunities for traditional and chromatic harmonies, unison singing and four-part a capella writing, and optional descants.

**Johann Philipp Krieger/arr. Dale Grotenhuis. *How Bright Appears the Morning Star*.** English and German. Two-part and keyboard. Morning Star (MSM-50-2400) $1.50. An arrangement from Krieger's Advent cantata *Wo wilt du hin, weils Abend ist* this duet's English text (not a translation of the original) is for Epiphany. Keeping the rhythmic Baroque vocal line, Grotenhuis has created a interesting composition for two-part children's choir or adults divided either women/men or high/low voices.

**Andrew Carter. *Great is the Lord*. English. SATB and orchestra or keyboard. Morning Star (MSM-70-004A) $5.00.** A large work incorporating five independent pieces which might be performed individually or in total. The five texts are: 1) *Great Is the Lord* for unison or SATB choir; 2) *For the Beauty of the Earth* for unison or SATB and published separately by Oxford; 3) *The Lord Is Gracious and Merciful* for SATB choir and solo baritone; 4) *I Am the Vine* for solo soprano, and 5) *Thou Art the Vine* for SATB choir and also available separately through Morning Star. Available performing options include: choir, organ, full orchestra and handbells; choir, organ, woodwinds, harp, and handbells; choir, organ, and handbells; or choir and organ. (total time: about 12' 00")

**Bob Burroughs. *Let not Your Heart Be Troubled*. English. SATB unaccompanied. Carl Fischer (CM8743) $1.00.** An easily accessible and homophonic setting of the familiar text. Appropriate as a meditative anthem or introit during the Easter season as well as other occasions. (about 3' 00")

**Valerie Shields. *Each Morning Brings Us Fresh Outpoured*. English. Two-part treble and piano. Mark Foster (YS0320) $1.50.** With its long flowing vocal lines, changing meter, and chromatic harmony, this two-part treble (S/A) setting is definitely for adults or advanced children/youth choirs. Having said that, however, the music is lyrical and very appealing. The text is likewise interesting. A nice addition to the treble literature. (about 3' 00")

**Joel Martinson. *Evening Service*. English. SATB and organ. Paraclete Press (PPM00228) $3.60.** Martinson has created a fresh and interesting setting of the *Magnificat* and *Nunc Dimittis* for use during a choral Evening Prayer service or as anthem material during Advent and Christmas. The through-composed setting of the *Magnificat* is basically homophonic and makes use of S/A and T/B duets within its multi-metered and mildly chromatic framework. The shorter *Nunc Dimittis* employs more vocal independence in its four-part writing. The organ accompaniment for both pieces is interested as well as supportive to the singers. Martinson has also given clear direction for organ registration.

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## Organ Music

**Joseph Jongen. *A Jongen Organ Album*. Edited by John Scott Whiteley. Oxford University Press 3754940, $16.95.** Belgian composer Joseph Jongen has received some well-deserved attention recently through the efforts of John Scott Whiteley, who wrote the definitive biography on the composer's life and work (Pendragon Press, 1997). This new collection presents eleven pieces, several of which were previously unpublished. One of Jongen's most popular pieces with organists, the *Petit Prélude*, is included here in a new format that includes other registration schemes suggested by the composer himself. The *Pièce pour grand orgue* would make a wonderful voluntary for a worship service, as would the *Prélude élégiaque* (try this during Holy Week). The most involved work in the volume is the *Prélude et fugue*, which is now presented in an urtext edition that has corrected the errors of an earlier publication of the work. This work is the most difficult one in the volume: The Prelude begins with toccata-like figuration over a sustained melody in the pedals. The Fugue, in compound meter, is almost dance-like in quality, and somewhat reminiscent of Dupré's well-known Prelude and Fugue in G Minor. This important collection fills a void in the published works of Jongen, and it gives organists a whole new repertoire to explore (many of these works are adaptable to small instruments, but a Swell division is called for in most of them). Easy to difficult. Highly recommended.

**Healey Willan. *Epithalamium for Organ*. Oxford University Press 3856808, $6.95** Many of us know Willan's anthem, *Rise up, my love, my fair one*, also published by Oxford in 1929. In 1948, Willan wrote this organ setting of the anthem at the request of friends who commissioned it for their daughter's wedding. It was never published and the manuscript was in the possession of the National Library of Canada in Ottawa. John McIntosh has edited the work for publication by providing registration, dynamics, phrasing, and tempo (all of which were not provided by the composer). It is a lovely setting of the anthem, full of thick chords, a chromatic harmonic language, and a wonderful development of the primary motives of the original choral work. If you're

tired of the same old stuff for wedding music, then you must investigate the piece. Be forewarned – the highly contrapuntal and chromatic style is not easy, and to play this piece in the required legato manner requires careful fingering. Moderately difficult. Highly recommended.

**Joel Martinson. *Toccata à la Gigue*. Oxford University Press 3862735, $8.95.** If you are in need of a challenge and looking for a new flashy postlude, then look no further than this new work from one of America's leading church music composers. Martinson takes the idea of a French toccata and gives it new life through his own unique harmonic language (using quartal and quintal harmony) in a repetitive pattern against a long, sustained melody in the pedal. A subdued middle section eventually leads to a large build up of sound before a final coda that presents a wonderful pedal solo that will be a challenge to most everyone. Written with a two-manual organ in mind, the piece does require a Swell division throughout (though the stop changes are minimal, making this adaptable to organs without combination action). This also makes for a wonderful teaching piece with moderately advanced organ students. Highly recommended.

**Edvard Grieg. A *Grieg Organ Album*. Oxford University Press 3221977, $11.95.** Oxford University Press has published a number of anthologies dedicated to the works of various composers. This volume, edited and arranged by Christopher Eva, presents a number of fine transcriptions of works by Edvard Grieg that work particularly well at the organ. Among Grieg's most popular works is the *Peer Gynt Suite No. 1*, and Eva has done a marvelous job of transcribing the three best-known movements from the suite (*Morning Mood, The Death of Aase*, and *In the hall of the Mountain King*). Equally interesting (and highly accessible to most organists) are the *Air* from *Holberg Suite* (try this at a wedding or funeral!), and Grieg's famous *Wedding Day at Troldhaugen*. Given the rise in popularity of transcriptions for the organ, this volume is a welcome addition from the repertoire of one of Europe's finest nationalist composers. Easy to moderate difficulty. Highly recommended.

**Dan Locklair. *Jubilo (A Prelude for Organ)*. Ricordi/Hal Leonard 1701706, $9.95.** Commissioned by the American Guild of Organists for the 2001 Regional Competitions for Young Organists, this work received a great deal of attention in the profession. If you are familiar with Locklair's *Rubrics*, you will recognize many of the same traits here: rhythmic vitality, manual changes, and a harmonic vocabulary that is on the conservative side but never dull. *Prelude* begins with an opening section that is "expansive and expressive" that shifts a melodic line between the two hands against a rising pedal line based on pitches that serve as the primary musical material for the entire work. The second section is "Quick and vibrant," with a dialogue between two manual divisions above interjections in the pedal. The first returns after a dramatic climax, before breaking into the final coda that recalls the rhythmic motives of the second section. The piece was composed for a two-manual instrument with few stop changes in the piece. This highly effective work would be appropriate as a voluntary for any joyous occasion. Moderately difficult. Highly recommend.

***From Humility to Hallelujah: Music for Holy Week*. Compiled and Arranged by Sue Mitchell-Wallace and John Head. Hope Publishing Co. 299, $12.95.** The combination of organ with brass instruments (solo or ensemble) is a union made in heaven! Sue Mitchell-Wallace and trumpeter John Head have already provided organists with two volumes of music for solo trumpet with organ for use in weddings, but few people know of this third volume of material for use during Holy Week. Some of the pieces are transcriptions of other works (such as Handel's "Hallelujah" and "I Know that My Redeemer Liveth" from *Messiah*, and "Let the Bright Seraphim" from *Samson*, and Bach's "Jesus Christ, God's Own Son" from *Christ lag in Todesbanden*). One interesting transcription in this collection is Brahms' setting of HERLICH TUT MICH VERLANGEN from his Opus 122, set for solo trumpet and organ. The hymn settings in this collection include EASTER HYMN, CRUCIFER, DIADEMATA, LASST UNS ERFREUEN, and WERE YOU THERE. There is a particularly attractive setting of NEW BRITAIN that is especially effective if played on the flugelhorn rather than the trumpet (as noted in the score). If you have a talented trumpet player to work with, this collection will be a nice addition to your repertoire. Easy to moderate in difficulty. Recommended.

**Robert J. Powell. A *Medieval Carol Celebration*. Wayne Leupold Editions/ECS Publishing WL600128, $14.00.** Subtitled "Seven Christmas Dances for Organ," this collection is a setting of seven Medieval carols. The tunes may not be familiar to everyone, but that should not stop you from investigating this volume further. The settings of "There is no rose," "Nova, nova," and "Make we joy" will be the most recognizable to the general public. The rhythmic, dance-like nature of these settings makes this an attractive addition to anyone's Christmas repertoire. All are adaptable to any organ situation, and the registration indications are straightforward. Easy to moderate in difficulty. Highly recommended.

**Robin Dinda. *Ev'ry Time I Feel the Spirit*. Wayne Leupold Editions/ECS Publishing, WL600159, $9.00.** The spiritual, "Ev'ry Time I Feel the Spirit" is enormously popular, and Robin Dinda has provided an interesting and useful set of variations on this melody. Commissioned by organist Marilyn Mason, the six variations explore a variety of moods and colors while remaining within the grasp of most church organists (the pedal part is simple, and doesn't get too involved until the final variation). Of particular note are Variation V (a lush, romantic setting using string celeste with solo reed and flute stops), and Variation VI (a rollicking setting of the melody in 7/8 meter. This is an enjoyable work that requires little preparation. Highly recommended.

**David A. Heller, D.M.A.**
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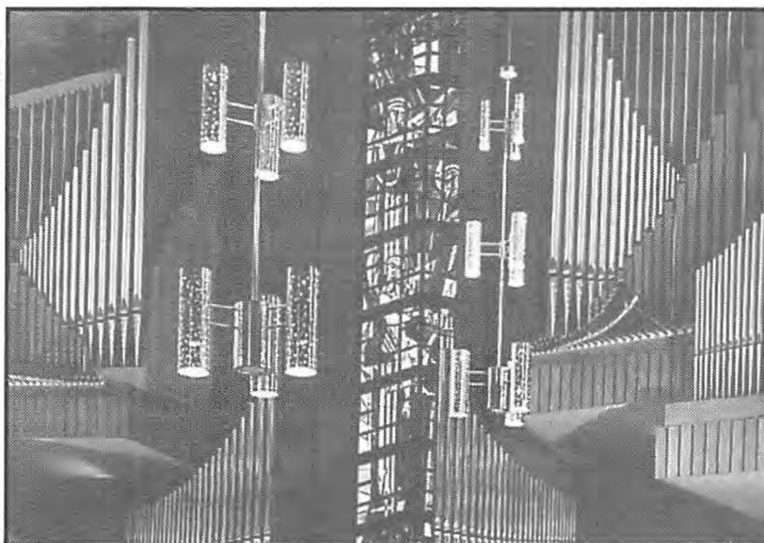

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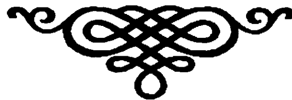

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