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Instrumental Music from the Golden Age of the Lutheran Heritage

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INSTRUMENTAL MUSIC FROM THE GOLDEN AGE OF THE LUTHERAN HERITAGE

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by

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CHAPTER I

INTRODUCTION

Due to various Sturm und Drang periods, instrumental music has declined within the Church. The squelching action of the Reformed Church, the frequent negative attitude of Protestant churchmen, and the ignorance of the many have caused this decline. An investigation of the Word of God will show this existing condition to be contrary to His will. It also hampers the church's expression of worship.

It shall be the objective of this thesis to explore the use of literature and instrumental music within the church up to 1750. This will for the most part not include a discussion of the development and use of the organ literature in the church.[1] Only when the structure of organ works influences directly the style and character of compositions for wind and stringed instruments shall these be discussed.

Such a study will necessitate the proper understanding of worship. All things which are to be considered must have direct relationship to the worship of the Triune God.

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[1]This area is worthy of special consideration in itself because of importance and extent. Cf. Philipp Spitta, Johann Sebastian Bach, translated by Clara Bell and J. A. Fuller-Maitland (III; London: Novello & Co., Ltd., 1951)

If there is to be a proper use of instrumental music within the church it must always be to the glory of Christ. Can this praising of Christ be accomplished through music *per se* without a text? Or must music always be of a vocal or choral nature to be properly understood as being worshipful in character and content? An investigation of both the Old and New Testament Scriptures will be made in an attempt to answer these questions.

Furthermore, it is evident that an historical survey be made up to the era of consideration, 1550 - 1750. These years are commonly understood as *The Golden Age of the Lutheran Heritage of Church Music*. If any age has produced instrumental music reflective of the spirit of the Reformation, it should be this period. But proper reflection and judgment can be made only after one understands the history and range of instrumental music prior to this period as well as after equipping one's self with the criteria necessary to judge the products of the age. What C. S. Phillips says about an analysis of hymnody seems to be applicable in this area as well:

> For the present it is sufficient to point out that it (the problem) can only be dealt with properly against a background of knowledge - knowledge, first, of the history and range of Christian hymnody and, secondly, of the criteria that should be applied in judging individual hymns.[2]

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[2]C. S. Phillips, *Hymnody Past and Present* (New York: The Macmillan Co., 1937), p. 7.

Therefore, in this thesis an historical survey will be made to attempt to show the worth of compositions, theologically and musically, which have come down to us from The Golden Age of the Lutheran Heritage of Church Music. It is the writer's desire to bring evidences which can be understood only in the direction of being helpful and constructive in the church's worship of Christ, not in abstracto. As in all undertakings so this one also is dedicated soli Deo gloria.

CHAPTER II

DIVINE WORSHIP

By the very expression "divine worship" it is evident that God is to be the recipient of all acts performed in worship. The foremost of all God's creation, man, is to step forward in due reverence and perform acts which extol God to be man's Creator. Through the fall of Adam man lost his ability to find God and perform acts of worship before Him. Yet, through Christ, through whom God reveals Himself, man has been redeemed into a position in which he again can worship God. Thus, man worships God not solely because God has created him, but also because God has redeemed man through the blood sacrifice of His "Only Begotten." So man seeks to find God constantly through faith in the atoning Christ by the working of the Holy Spirit of God. The whole act of worship is made possible by God. God has made man; He has procured redemption; He promises His Spirit; He has granted faith; He has permitted the means of worship through mind and heart. The Christian feels the urge to worship. This act of worship is summed up well by Paul Zeller Strodach:

> Worship is seeking and apprehending the Presence of God. It is a divinely given opportunity. It is life, newborn of the day. It is the individual conscious of, consecrated to, the actual purposeful approach to God. It is personal and

> intimate, as real as one's self. It is the expression of one's self as one seeks to show God and knows one's life in God. It is not forced. It is the spontaneous outpouring of the redeemed heart. It is the bond of meeting: It is the meeting![1]

Worship is both individual and corporate. "The latter is born of the former," says Strodach.[2] The individual, in his desire to seek God and offer his life of service and consecration to Him discovers that the congregational setting of worship is well suited for his purpose. His search for Christ in Holy Scripture will tell him that worship among the body of saints is well attested. "But as for me I will come into Thy house in the multitude of Thy mercy; and in Thy fear will I worship toward Thy holy temple" (Ps. 5:7). "I will declare Thy name unto my brethren; in the midst of the congregation will I praise Thee" (Ps. 22: 22). "Give unto the Lord the glory due unto His name; worship the Lord in the beauty of holiness" (Ps. 29:2). "I will give Thee thanks in the great congregation; I will praise Thee among much people" (Ps. 35:18). "The Lord is in His holy temple; let all the earth keep silence before Him" (Hab. 2:20). "Keep thy foot when thou goest to the house of God, and be more ready to hear, than to give the sacrifice of fools: for they consider not that they do

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[1]Paul Zeller Strodach, A Manual on Worship (Philadelphia: Muhlenberg Press, 1946), p. xix.

[2]Ibid.

evil" (Eccl. 5:1). "Again I say unto you, that if two of you shall agree on earth as touching anything that they shall ask, it shall be done for them of My Father which is in heaven. For where two or three are gathered together in My name, there am I in the midst of them" (Matt. 18:19). "Not forsaking the assembling of ourselves together, as the manner of some is; but exhorting one another; and so much the more, as ye see the day approaching" (Heb. 10:25).

Worship embraces the whole man. It does not singly involve the intellect or the mouth. Corporate worship does not solely necessitate the action that man's feet bring him into a church edifice and simply because he is now in a pew he is going to worship. Corporate worship, like individual worship, involves the heart of man to respond to the wonderments of God, both creative and redemptive. According to J. Alan Kay this kind of worship has four basic elements: adoration, sacrifice, sermon, and prayer.[3] These four elements do not function separately but conjunctively. And they are a basic response to what God has done in Christ. We adore God, we behold Him, we revere Him, we extol and

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[3]J. Alan Kay, The Nature of Christian Worship (New York: The Philosophical Library, Inc., 1954). In chapter one, J. Alan Kay develops the whole response of the heart unto God. On the basis of the Roman Mass, the Eastern Orthodox Mass, the Protestant Service, and the Prayer Meeting he concludes that corporate worship should include: sacrifice of the individual; adoration from the heart; the preaching of the Word of God; prayer.

praise Him. This action is not prompted by our own excitement or desire but rather by God. Kay's definition of adoration is:

> Adoration is not so much something that we do as something that is done to us; we look at God indeed, but it is because of what He is that we adore that which we see.[4]

Self-sacrifice unto God has the same acceptance over-tone, Kay says:

> The sacrifice of ourselves is an offering which it is only possible for us to make because of the sacrifice which He Himself first made, and it is therefore primarily an acceptance of something already done.[5]

The sermon has a similar responsive and receptive character:

> To receive His word is to receive not only the Lord's commands but the Lord Himself. That is why preaching is not adequately described as instruction. It is a sacrament; and to preach is, in John Wesley's phrase, 'to offer Christ'.[6]

The same is said of prayer:

> And our making of petitions is only the stretching out of our hands in order that we may receive. But above all, in worship we receive God Himself, and such a happening outweighs all things besides.[7]

This whole concept of worship revolves around the idea of service unto God whether viewed in the individual or corporate sense. The Hebrew עָבַד to serve, is often

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[4] Ibid., p. 42.

[5] Ibid.

[6] Ibid., p. 41.

[7] Ibid., p. 42.

used in the Old Testament to describe the act of worship unto God.[8] Worship is work; it is a labour; it stems from activity of the mind and heart; it is not passive. In an impregnated sense worship of God stems from an inward labour likened to a woman in travail. The Hebrew חוה to worship, from the root חיל to cleave the womb and break forth, is used in this sense of worship and service of God.[9]

To worship then means to serve God--the offering of one's self, his meditation, his thanksgiving, his hearing the Word, his obedience to the Word, his frequenting the distribution of the sacrament, and the offering of temporal gifts. These actions always involve a Christ-centered motivation.

This kind of offering of service in the corporate worship needs expression. The liturgy offers an orderly fashion of such expression. It will contain the Ordinaries and

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[8]William Gesenius, Hebrew and Chaldee Lexicon, translated by Samuel Prideaux Tregelles (London: Samuel Bagster and Sons, MDCCCLIII), p. DXCVIII. עבד is used in the sense of service unto Jehovah, Job. 36:11: ". . . if they obey and serve Jehovah." Is. 19:21: "And the Egyptians shall serve Jehovah." It is also used to ascribe service unto God by means of blood sacrifice, Ex. 10:26. It is used to connote service by means of sacrifice and bloodless oblation unto God, i.e., Is. 19:21. In these connections service is equated with worship of God in translation (A. V.).

[9]Ibid., p. DCLXXV. i.e., Is. 7:19: "The vessels that have been given you for the service of the house of your God, you shall deliver before the God of Jerusalem."

the major and minor Propers, the relevant hymns, the sermon, prayers, and the Holy Sacrament. These all go together to offer the gathered body of saints opportunity to respond in self-sacrifice unto the sacrifice of God. A healthy attitude toward the liturgical service is hereby quoted from Massey Shepherd's The Living Liturgy:

> The liturgy crystallizes the experience of the whole Church. It is the common vocabulary of the 'communion of saints' both in time and space. We are made aware of needs, of truths, of aspirations beyond the capacity of any single individual to imagine, however gifted or spiritually minded. So it united us to faithful men of other ages and climes, and thereby it judges our own small selves, our own little congregations in the perspective of the widest possible fellowship. For if the congregation of saints is the temple of the Holy Spirit, as we verily believe, then the liturgy, which is its speech, is a means of His life-giving utterance.[10]

It is within the liturgical service that music plays a great part. It can never be understood that music is a means to an end in itself, but it can assist greatly as a support to the worshipful attitudes and as a substructure to the thoughts of the church's hymnody. Music is instrumental in offering expression of service to God during the worship hour--it is not essential. Carl Halter aptly states the case of music for the church in this way:

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[10]Massey Hamilton Shepherd, Jr., The Living Liturgy (New York: Oxford University Press, 1946), p. 10. Shepherd does not view the liturgy per se as a means of grace. The means of grace is contained in the proclamation of the liturgy--its viva vox evangelii makes men wise unto salvation.

> It is possible, of course, to worship without music. Any spoken or unspoken prayer or thought of God done in love of God is worship. But it is nonetheless a significant fact that the experience of the Church in all ages has been that when the heart is filled and warm toward God, music is heard. This was true of David as well as of the lonely Negro slave, and is true of every mother singing a prayer for her child. It is natural for the human spirit to resort to music when worshiping because worship enlists the deepest and strongest emotions - those emotions which go beyond words and demand greater expression.[11]

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[11]Carl Halter, The Practice of Sacred Music (St. Louis, Missouri: Concordia Publishing House, 1955)

CHAPTER III

THE SCRIPTURAL ATTITUDE TOWARD MUSICAL INSTRUMENTS

The Old Testament

The Old Testament Scriptures abound in references to musical instruments from the time of the direct descendents of Cain to inter-testamental times. The Bible is not a mere record of God's Word concerning history, but a written Word in which God reveals Himself as the God of salvation. The Old Testament Scriptures not only list and describe no fewer than fourteen such musical instruments, but they also exhort to what use these instruments are to be put. Our present chapter will, then, devote itself to a discussion of these instruments according to kind and description, and then consider the use of these instruments, concluding with a condensed reference to passages involving the use of them.

Perhaps the greatest promoter of song and instruments in the Old Testament was King David. Not only was he author of many Psalms, but he was a likely musician as well.[1] At David's appointment music was assigned a prominent roll in Israel.[2] David, however, is not to be regarded as the

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[1] 1 Sam. 16:16, 18, 23.

[2] 1 Chr. 15:16.

father and originator of the science of sound. As early as the sixth generation after Cain came the invention of the kinnor and ughabh, i.e., the harp and the organ.[3] The invention of these two instruments belongs to Jubal, the son of Lamech. Jubal's blood brother was Jabal, the tentdweller and originator of farming.[4] Jubal's stepbrother was Tubal-cain who was an inventive genius also. He is rightly acclaimed the "Tubal smith" because he was the "instructor of all artificers of brass and iron."[5] Jubal may mean "sound," according to Leupold, but what is important is that he is described as being אבי כל , the father, the originator of sweet sounds upon instruments.[6] It is evident from the Hebrew that the kinnor was a stringed instrument because the strings of the instrument were "caught" or "plucked," תפש from the root תפש , to take hold.[7] It seems obvious that the ughabh, עוגב, the organ, was an instrument of manifold pipes which were blown into with a breath. Many manuscripts and printed editions have the reading עוגב,

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[3]Gen. 4:21.

[4]Ibid., v. 20.

[5]Ibid., v. 22.

[6]H. C. Leupold, Exposition of Genesis (Columbus, Ohio: The Wartburg Press, 1942), p. 220.

[7]William Gesenius, Hebrew and Chaldee Lexicon, translated by Samuel Prideaux Tregelles (London: Samuel Bagster and Sons, MDCCCLIII), p. DCCCLXXII.

which readily shows the root נָפַח, meaning to breathe or blow.[8] Leupold is therefore justified in claiming that Jubal was the inventor of both stringed and wind instruments.[9]

Although these instruments were invented in the far away land of Nod (Gen. 4:16), it is a known fact that they gained use among the descendents of Seth. In Gen. 31:27, we read, "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret, and with harp." Here Laban is speaking to Jacob, pleading his cause of friendship in the land of Canaan. For our purpose it is important that we see the popularity and use these instruments gained among God's chosen people.

In this mention of instruments we include the tabret or the timbrel, תֹּף[10] from the root תָּפַף, meaning to strike, especially to strike a timbrel.[11] Gesenius says that a timbrel, or drum, "is made with a wooden circle, covered with membrane and furnished with brass bells."[12]

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[8]Ibid., p. DCX.

[9]Leupold, op. cit., p. 221.

[10]Gesenius, op. cit., p. DCCCLXXI.

[11]Ibid., p. DCCCLXXII.

[12]Ibid., p. DCCCLXXI. Cf. Ex. 15:20, Jud. 11:34, and Jer. 31:14.

This tof, which belongs to percussion instruments struck by the hand, was used in earliest times. Idelsohn describes the instrument as follows:

> Of the many names mentioned in the Bible, we know with certainty that Tof was the little drum, but we are not sure of its exact form. It was the most primitive and popular instrument among the Semitic tribes from ancient times as a rhythm-indicator, and it was used for dances and joyous occasions. In earlier times the Tof was used for religious celebrations likewise. King David still employed it at the installation of the ark into Jerusalem (2 Sam. 6:5). Nevertheless, despite its being mentioned in the Psalms three times (11:3, 149:3; 150:4), the drum is not listed among the musical instruments either of the First or Second Temple.[13]

The timbrel must have been an instrument found in almost every tent of the Children of Israel. We know from the following account that its familiarity and use lingered with the Twelve Tribes throughout their sojourn in Egypt. The Pentateuch (Ex. 15:1) records that, after Moses had led the Children of Israel through the Red Sea and after the waters had swallowed up the army of Pharaoh, the whole company sang this song unto the Lord:

> I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath he thrown into the sea. v. 20: And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, "Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea."

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[13] A. Z. Idelsohn, Jewish Music (New York: Tudor Publishing Company, 1944), p. 14.

Even though this instrument was not included in the Temple Service, yet is it evident that with the drum and dance the Israelites did not consider it vulgar or profane to use such accompaniment in their praise of God who had delivered them.

The Pentateuch gives record of another instrument which is commonly mentioned in the Old Testament. This is the trumpet, חֲצֹצְרָה, which is not to be confused with the שׁוֹפָר. Num. 10:10 refers to this trumpet made of silver at the command of Moses.[14] Gesenius says that this Chatzotzera was a straight trumpet, different from the Shofar, which is always curved and crooked like the horn of an animal.[15] The etymology of Chatzotzera is uncertain, but Gesenius and other authorities feel confident that the noun comes from the verb חָצַר, to be present, or in the Arabic conjugation X, to call together.[16] This makes good sense because the instrument was used to call the tribes together.

Moses command (Num. 10:1-10) indicates that this Chatzotzera was used for signaling certain desired movements in the everyday life of the Jew. It was also used to mark the beginning of a new month, the beginning of battle,

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[14]Cf. Num. 31:6; Hos. 5:8; 2 Kings 12:14.

[15]Gesenius, op. cit., p. CCXCIX.

[16]Ibid.

the signal for the offering of burnt offerings within the Temple Service. The Shofar was used in similar instances. The word Shofar is derived from the Assyrian Shapparu--a wild mountain goat.[17] It was from the horn of this goat that the Shofar was made. It was not possible for many different sounds to be produced from these instruments.[18] Idelsohn describes these instruments and their usage briefly:

> Chatzotzera and Shofar are, as a rule, quoted together, and for both the terms tekia (blow-long sustained tones) and terua (short stoccato tones) are applied. From this we may deduce that their natures were alike. Both were handled by priests and not by Levites - the professional musicians of the Temple - a fact which proves that both served the same function of signaling. Josephus describes the Chatzotzera as being of approximately a cubit's length, its cylinder being somewhat larger than that of the Halil (pipe), its mouthpiece wide and its body expanding into a bell-like ending. The form of the Chatzotzera is still preserved on the Jewish coins of the latter part of the period of the Second Temple, and on the Titus arch in Rome.[19]

Psalm 150, "the final Hallelujah of the Psalter,"[20] records the longest list of musical instruments found

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[17]Idelsohn, op. cit., p. 9.

[18]Ibid., pp. 9 ff. A few tones which approximate c - g - c, or perhaps our modern notation of 1-5-1 could be realized on the instruments.

[19]Ibid., p. 11.

[20]Franz Delitzsch, Biblical Commentary on the Psalms, translated from the German by the Rev. Francis Bolton (Grand Rapids, Michigan: Wm. B. Erdmans Publishing Company, 1949), III, 414.

anywhere in Scripture. Eight instruments, stringed, wind and percussion, are listed in the few verses of the Psalm, namely, the trumpet, psaltery, harp, timbrel, stringed instruments, organs, loud cymbals, and high sounding cymbals. Of the percussive instruments two yet remain which deserve attention. These are the Tziltzal, the cymbal, and the Paamonim, the little bells attached to the skirts of the robe of the High Priest. The Psalm under discussion includes two kinds of cymbals, the loud and the high sounding ones.

The Hebrew text reads צִלְצְלֵי־שָׁמַע, and the צִלְצְלֵי תְרוּעָה. Literally these are the "cymbals of hearing" and the "cymbals of shouting." צִלְצְלִים, cymbals (die Becken) is derived from the root צָלַל, to tingle, the German schallen.[21] Kirkpatrick offers the following in explanation of the two different readings of the text:

> Two kinds of cymbals are obviously meant: the first, lit. cymbals of hearing, may have been a smaller kind, producing a sharp, clear sound, possibly castanets; the second may have been a larger kind, producing a clanging, booming sound.[22]

This percussion instrument was made of copper or brass and had a very strong sound. Upon occasion its tones penetrated

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[21] Gesenius, op. cit., p. DCCXI.

[22] A. F. Kirkpatrick, The Book of Psalms (London: The Cambridge University Press, 1951), p. 833.

as far as from Jerusalem to Jericho.[23]

In the time of David and Solomon much stress is said to have been laid upon the use of cymbals and percussive instruments. The chief musician of David's court was Asaf, a cymbal player (1 Chr. 16:5). After Ezra's return from the Captivity, he restored one hundred twenty-eight cymbal players of the Asaf family to their traditional function (Ezra 2:41; 3:10). Later on the temple service included only one cymbal which was used to mark pauses in the singing and playing during the service.[24]

The last of the percussive instruments to be discussed is the Paamonim, פַּעֲמֹנִים, a bell derived from the root פָּעַם, to strike, to beat.[25] There are only two Biblical accounts (Ex. 28:33; 39:25-26) which describe these little bells. A golden bell was to be hung between the pomegranates which were hung at the hem of the priest's robe according to the command of the Lord unto Moses. This apparel was to be a sign unto the high priest that when he went into the Holy of Holies before the face of the Lord he would come out and not die. These little bells, made of gold, says Idelsohn, remind us of the Egyptian Sistrum which, according to Plutarch, had a double aim: to call the

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[23]Idelsohn, op. cit., p. 15.

[24]Ibid.

[25]Gesenius, op. cit., p. DCLXXXV.

attention of the worshippers to the sacred function in the sanctuary and to drive away the evil Typhon.[26]

In this brief discussion of the percussion instruments the dance may be included, not to be understood as an instrument, but rather as a performance by an individual which was closely connected with the playing of the percussive instruments. There are only two records of the sacred or religious dance in the Psalms (149:3; 150:4).[27] The mention of profane dancing is made in other passages (Ps. 30: 11). The Hebrew מָחוֹל, the dance, is derived from the verb חוּל to twist, to turn, to turn around.[28] The verb is often used in connection with dancing done within a circle (Jud. 3:25). Here the verb is always used in the Pilel form.[29] The dance, machol, mentioned in Psalms 149 and 150, is a festival dance,[30] which Kirkpatrick describes as follows:

> Dancing was a natural expression of joy among the Jews as among other nations of antiquity, in all periods of their history, on occasions of religious as well as secular festivity. Even the leading men of the city and famous teachers joined in it, and it was a current proverb that

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[26]Idelsohn, op. cit., p. 15.

[27]Ibid., p. 16.

[28]Gesenius, op. cit., p. CCLXIV.

[29]Ibid.

[30]Delitzsch, op. cit., p. 415.

> he who had not seen this joy had not seen any joy in life.[31]

Psalm 150 mentions also the psaltery, the harp which in Hebrew is the נֵבֶל nevel. The first meaning of נֵבֶל is a skin bottle.[32] The shape of the instrument is triangular like the shape of a pyramid or cone in miniature size. The skin bottle had the same triangular shape and it is suggested by Gesenius that this is the reason why the instrument got its name.[33] Gesenius refers to Josephus' description of the nevel:

> Josephus describes (Antiqu., vii. 12, p. 3) this instrument as a species of lyre, or harp, having twelve strings, and played on with the fingers (not with a plectrum), but the Hebrew words נֵבֶל עָשׂוֹר Ps. 33:2; 144:9, appear to indicate a ten stringed nevel.[34]

Idelsohn agrees that the nevel was played with the fingers, whereas the kinnor was performed with the use of a plectrum.[35] Idelsohn says, "According to Josephus, the nevel had twelve strings and the kinnor ten." The truth of the matter is no one really knows the exact number of strings

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[31]Kirkpatrick, op. cit., p. 830. For a full description of the dance cf. Delitzsch in the Expositor, 1886 (2), pp. 81 ff. Biblical references: Ex. 15:20; Judg. 9:34; 2 Sam. 6:14; Jer. 31:4.

[32]Gesenius, op. cit., p. DXXIX.

[33]Ibid.

[34]Ibid.

[35]Idelsohn, op. cit., p. 8.

which these instruments actually had. What is known is that Egyptian and Assyrian harps and lyres had strings in number from three to twenty-two.[36]

The Gittith (Psalms 8:81,84) the sackbut (Dan. 3:5,7, 10,15), the flute, and dulcimer remain for our consideration of the instruments in the Old Testament. The Gittith is the instrument mentioned in the caption of three Psalms, (8, 81, and 84). The Gittith, Hebrew גִּתִּית gets its name either from the people of Gath (2 Sam. 6:10,11,15,18), a Gittite גִּתִּי , or from the noun גַּת, a wine press. In connection with the possible derivation, Gesenius says:

> A Gittith is a kind of musical instrument, either used by the people of Gath, or as used in the vintage with the songs of the winedressers and press-treaders.[37]

Delitzsch understands the gittith to be a flute-like instrument.[38] He makes his claim upon the reading of the Psalm in the Targum, which translates this inscription, "super cithara, quam David de Gath attulit." He gives this description according to Athenaeus and Pollux:

> According to which it is a Philistine cithern, just as there was a peculiar Phoenician and Carian flute played at the festivals of Adonis, called γίγγρας, and also an Egyptian flute and Doric lyre. All the Psalms bearing the inscription

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[36]Ibid.

[37]Gesenius, op. cit., p. CLXXXIII.

[38]Delitzsch, op. cit., p. 146.

עלי הגתית are of a laudatory character. The gittith was, therefore, an instrument giving forth a joyous sound, or a joyous melody, perhaps a march of the Gittite guard (2 Sam. 15:18).[39]

The sackbut mentioned in the Daniel passage is apparently a stringed instrument borrowed from the Orient. The Hebrew סַבְּכָא or שַׁבְּכָא, according to Strabo, is a barbarous Greek word, oriental in origin, from σαμβύκη which is a Greek instrument similar to the nevel.[40] The root סָבַךְ, to interweave, to entwine, to plait, indicates the interweaving of strings upon the instrument.[41] This instrument is mentioned only in Daniel and it is unlikely that it was used in the Temple Service.

Other wind instruments are the flute and the dulcimer, mentioned in the third chapter of Daniel. These all seem to be of the same family of instruments. The flute or pipe is a single tubular instrument. The dulcimer is a multi-piped instrument blown into with breath to produce sound. The flute or pipe, מַשְׁרוֹקִיתָא, is derived from the root שָׁרַק, to hiss, to whistle.[42] Gesenius makes clear that this is not a whistle from the mouth, but the sound which is produced from an instrument

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[39] Ibid.

[40] Gesenius, op. cit., p. DLXXVII. (Strabo X, p. 471)

[41] Ibid.

[42] Ibid., p. DCCCL. (Dan. 3:5,10,15,18)

מַשְׁרוֹקִיתָא שְׁרוֹקִית).[43] This same idea is reproduced in the German, zischen or pfeifen. (Figuratively, שָׁרַק is used to indicate mockery and spite, what the German calls auszischen or auspfeifen [I Kings 9:8]). These wind instruments are made of hollow reed and seemed to be the favorite instrument of country folk, providing music for weddings or for funerals or perhaps for the passing of time for the lonely shepherds (Matt. 9:23; Rev. 18: 22; Is. 5:12).[44]

The last of all instruments in the Old Testament is the dulcimer, the Hebrew סוּמְפֹּנְיָה . This was an instrument of hollow reed construction like the single piped flute. The dulcimer, however, is a double or manifold reed instrument with a bag through which the air is blown. It is similar to what the German calls Sackpfeife, or the Italian Zambogna.[45] Gesenius says that this word and most likely the instrument are borrowed into the Chaldee from the Greek word συμφωνία.[46]

What is more important than the description of these instruments is the fact that they were used in both the First and the Second Temple Service. It does not appear

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[43]Ibid.

[44]Arthur W. Klinck, Home Life in Bible Times (St. Louis, Missouri: Concordia Publishing House, 1947), p. 106.

[45]Gesenius, op. cit., p. DLXXXI.

[46]Ibid.

that voices and instruments were used only for self amusement and pastime, but they were used in praise of God at God's command. Carl Halter, in his recent publication, makes this conclusion, "God has not forbidden the use of instruments in public worship, but rather has in the Psalms and in the inspired pattern of Jewish worship encouraged their use."[47] May it be said here that the statements in the Psalms, the Pentateuch, and Prophets are not encouragements, but exhortations and commands to use instruments in worship. This shall be developed fully in the coming paragraphs. Mr. Halter continues the statement above with warnings that the use of instruments leads to the "temptation to entertain and/or to exhibit special technical achievements."[48] This warning is well taken and understood. But it is far more advisable to exploit what can be done in obedience to God's will than to see what to leave out in order to avoid dangers.

Psalm 150 has served as the basis of much of the discussion thus far. We again refer to this Psalm and learn from it the mandatory circumstance under which man is to praise God with instruments. Its tenor points to liturgical values. The Psalm is full of strength and exhortation,

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[47]Carl Halter, The Practice of Sacred Music (St. Louis, Missouri: Concordia Publishing House, 1955), p. 21.

[48]Ibid., p. 22.

and as the doxology of the Psalter it stands conclusive in content. For evidence of this structure, Kirkpatrick is here quoted:

> The Book of Praises fitly ends with this full-toned call to universal praise with every accompaniment of jubilant rejoicing. It may have been composed as a closing doxology for the whole Psalter, corresponding to the doxologies at the end of the first four books; but it would seem rather to have been intended primarily, like the other Psalms of this group, for liturgical use, and to have been placed at the end of the Psalter on account of its inherent fitness.[49]

The twelve-fold הַלְלוּ predicates the object of its praise; it gives the means and the extent as well.

The Hebrew הַלְלוּ is from the root הָלַל,[50] to shine, to glory, to praise and celebrate. The form is Piel; imperative; plural; masculine. It occurs twelve times within a few breaths, leaving little doubt as to the urgency and necessity of the giving of praise. The praise is to be directed unto El, "the God of sovereign Power."[51] This is the God of Jacob, the God of salvation. The Children of Israel are exhorted to praise Him!

This praise is to be voiced also with instruments, i.e., with the trumpet, the psaltery, the harp, the timbrel and dance, the stringed instruments and organs, and with the

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[49]Kirkpatrick, op. cit., p. 831.

[50]B. Davidson, The Analytical Hebrew and Chaldee Lexicon (London: Samuel Bagster and Sons, Ltd., 1946), p. CXC.

[51]Kirkpatrick, op. cit., p. 832.

loud cymbals and the high sounding cymbals. There is no restriction placed upon the use of these instruments in praise of God. The text does not read that the trumpet must be used to accompany a Psalm before it can be utilized in praise of God. The use of the trumpet, the stringed instruments, the organs and the cymbals, per se should produce sound which is acceptable praise unto God.

The extent of this glorification of God is to resound from everything that hath breath. Herein is echoed the purpose of God's salvation so often attested to in the Psalms and also in the Apocalypse:

> Every created thing which is in the heaven, and on the earth, and under the earth, and on the sea, and all things that are in them heard I saying, "Unto Him that sitteth on the throne, and unto the Lamb, be the blessing, and the honour, and the glory, and the dominion, for ever and ever" (Rev. 5:13).

For this very reason God has created all things to sing praise unto His glorious name: Thou art worthy, O Lord, to receive glory and honour and power: for Thou hast created all things, and for thy pleasure they are and were created (Rev. 4:11).

With this intention the Psalmist exhorts, "Let every thing that hath breath praise the Lord. Praise ye the Lord" (Psalm 150:6). Nashamah, that which breathes, denotes all breathing things in creation. The animals, the birds of the air, the choruses of heaven are exhorted to sing their song of Hallelujah unto the God of might. Kirkpatrick gives the

sentence real Schwung:

> Nashamah most commonly denotes the breath of man; but it may include all animals. Not priests and Levites only but all Israel, not Israel only but all mankind, not all mankind only but every living thing, must join in the chorus of praise. The universe is Jehovah's Temple, and all its inhabitants should be His worshippers.[52]

In short, Christ became the man of sorrows so that we might become the children of joy and song! Hallelujah! If Miriam and all the women of Israel danced and beat their timbrels unto God who had delivered them, nothing should prevent man from blowing the trumpet and flute, from bowing the strings, and from pounding the tympany unto Christ who has saved us from the clutches of hell.

As further evidence of God's command to use instruments, the first verses of the tenth chapter of Numbers stand as good example:

> And the Lord spake unto Moses saying, "Make thee two trumpets of silver . . . And in the day of your gladness, and in your solemn days, and in the beginnings of your months, ye shall blow with the trumpets over your burnt offerings, and over the sacrifices of your peace offerings; that they may be to you for a memorial before your God: I am the Lord your God."

In verse two חֲצֹצְרֹת stands as an imperative, masculine, singular, from the root חָצַר .[53] No less than eleven imperatives can be found in the Old Testament giving command

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[52] Ibid., p. 833.

[53] Davidson, op. cit., p. DCXVI.

that instruments should be made and played unto the glory of the God of might.[54] Job, Ezra, Chronicles, Kings, Isaiah, Daniel, the Psalms, and the Pentateuch list many appointments of men to musical ranks by Kings David and Solomon.

The evidence is heavy and pointed. The object of all praise is the God of glory, the God of deliverance unto the Jew. Praise was rendered by song and instrument in chorus and individually. With this evidence we proceed to examine briefly the New Testament.

The New Testament

The New Testament Scriptures are rather silent regarding the use of musical instruments. From a few passages we do know that the Jews were familiar with the instruments used in the Old Testament Scriptures.[55] The Apocalypse brings the most evidence. John seemed to recognize the shape and sound of the instruments used in his heavenly vision (Rev. 14:2; 18:22).

Our Lord and Savior sang a hymn with His disciples on the night in which He was betrayed (Mark 14:26), and the Apostle Paul exhorts the use of hymns and spiritual songs

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[54]Ps. 150:106; Ps. 68:4; Ps. 81:1; Ps. 92:1; Ps. 95:1; Ps. 98:1; Ps. 104:33; Ps. 135:1; Ps. 149:1; Num. 10:1-10.

[55]Matt. 9:23; 11:17; Rev. 14:2; 18:22.

in his letters to the churches at Colossae and Ephesus:

> Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord (Col. 3:16).
>
> Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord (Eph. 5:19).

A number of incidents in Jesus' own ministry indicate the presence of instruments and the use of them (Matt. 9:23; 11:17). These descriptions add no further information to that contained in the Old Testament Scriptures. Suffice it to say that the New Testament Scriptures are acquainted with the use of instruments.

A record from the Mishna lists those instruments which were used in the Second Temple Service, which brings one into the Apostolic age:

> Nevel, minimum two, maximum six.
> Kinnor, minimum nine, maximum limitless.
> Cymbal, only one.
> Halil, minimum two, maximum twelve.[56]

From this it can be concluded that the instruments were used in the Temple Service until its destruction in 70 A.D. Furthermore, the Jewish liturgy and hymnody influenced the form and style of the Byzantine music to a very high degree. The chanting of the Psalms in the Byzantine Liturgy was to the accompaniment of a lyre or harp which in turn received its authority from the practice of the

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[56] Idelsohn, op. cit., pp. 16 ff.

synogogue.[57]

The very fact that the Scriptures conjoin song and instrument in praise of God who has redeemed man, it seems fitting that we should incorporate the use of instrumental music *per se* as a medium of expression in worship of God. It is true that the Old Testament Levitical laws which command certain usage of this and that instrument in the Temple service are not binding upon the Christian Worship Service today.[58] The Christian has freedom from such laws in worship. Yet, we can feel the strength of God's exhortation. It is God-pleasing that man brings the products of the art of music and lays them before His feet in humble adoration and praise for all He has given unto us. All that we do is to be done solely to the Glory of God.

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[57]Egon Wellesz, *A History of Byzantine Music and Hymnography* (London: Oxford University Press, 1949), pp. 10 ff.

[58]*Concordia Triglotta, Die symbolischen Bücher der evangelische-lutherischen Kirche*(St. Louis: Concordia Publishing House, 1921), p. 90. "Scriptura obrogavit sabbatum, quae docet omnes ceremonia Mosaicas post revelatum evangelium omitti posse. Et tamen quia opus erat constituere certum diem, ut sciret populus, quando convenire deberet, apparet ecclesiam ei rei destinasse diem dominicum, qui ob hanc quoque causam videtur magis placuisse, ut haberent homines exemplum Christiannae libertatis, et scirent nec sabbati nec alterius diei observationem necessariam esse.

CHAPTER IV

A BRIEF SKETCH FROM APOSTOLIC TIMES UP TO THE REFORMATION

Few manuscripts and descriptions are extant from the early centuries regarding music and its development. Poetry, linguistics and music were practiced by musician-poets. A study of the writings of Aristoxenus, Aristides Quintilianus' De Musica, Dionysus of Halicarnassus' De Compositione Verborum, and Plutarch's De Musica will convince us that prosody and metrics belonged to the realm of musical science.[1] We do know that music played an important roll in connection with drama as well. It is learned that in the theater the aulos, the ancient Hebrew pipe or dulcimer, was used:

> Music played an important role in the drama, but we must admit that this role is not very clear. We know that the chorus had vocal functions; it prefaced scenes and accompanied them. In the tragedy its original number, twelve, was later increased to fifteen, while in the comedy its number rose to twenty-four. We also know that the individual actors broke into song and that the aulos played during the action, thereby lending to the play a melodramatic touch (in the ancient, not the modern, sense). The aulos was the only exclusive instrument of the theater; it was never

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[1] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 9.

employed except singly, and it was never exchanged for the lyre.[2]

Up to the year 1000 A.D., the instruments of Greece, Rome and Etruria had little influence upon those developed on the continent during the Medieval age. Most of the influence was generated from Asia, southeast Byzantium, and North Africa.[3] This, indeed, links European development of instruments closely to those found in Israel. The instruments of Greece and of the Roman Empire were not at all original. Most of these show an oriental background. Greece, it is said, can lay claim to no national instrument of her own, but every single one she used was borrowed.[4] In passing, the instruments of Greece, Rome and Etruria before 1000 A.D. are: lyre, harp, lute, zither, pipes, bagpipes, cross flute, pan-pipes, organ, trumpets, and idiophones. All of these instruments are borrowed from Asia Minor, North Africa, Islam, and the Orient. Those found in the Germanic countries during the same era show the same influencing features of the southern Mediterranean lands, namely, the harp, lyre, monochord, lutes, fiddle, chimes, horns and trumpets, bagpipe, portative organ, flutes, reed

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[2] Ibid.

[3] Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), pp. 128 ff.

[4] Ibid.

pipes, drums, and the trumscheit. Evidences for these instruments depend largely upon philological and pictorial sources and interpretation of the same. Most evidence comes from the 8th to 10th centuries A.D., with some notes going as far back as the 1st century B.C.[5]

The Renaissance, 1400 to 1600, is the most fruitful period in the development of instruments and instrumental music. Before 1400, players usually accompanied singers, but from this date on instruments became independent of the human voice.[6] At first instrumental style was vocal, but it, too, began to develop its own demands and forms. New tablaturas replaced the old common notations.[7] New methods of scoring for many parts had to be invented. The new sonority of instruments led to much experimentation and the composers discovered that the grouping of certain instruments gave rich timbre to musical sound.

This discovery and freedom of the musical instruments led to the invention of many new instruments, most of which disappeared soon after invention, usually because the impractical creation could not be performed. For example, today we know of two families of double-reeded instruments,

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[5]Ibid., pp. 261 ff. The fiddle of this era is not as yet a bowed instrument. It is plucked. The bowing of stringed instruments occurs about the middle of the 13th century.

[6]Ibid., p. 297.

[7]Ibid.

the oboes and the bassoons. During this era there were ten different double-reeded families essentially differentiated by the diameters and forms of their bore.[8]

Through the desire to invent, the following instruments were established which, in turn, gave rise to composition and the modern orchestra: Organ, regals, recorder, one-handed flute, transverse flute, bassoon, rankets, rauschpfeifen, cornet (open ranked), trumpet, kettledrums, clavichord, spinets and harpsichords, lira da gamba, and dulce melos. It takes no mind of genius to see the impending value of the invention of these instruments. They, together with some innovations of the Baroque Era, formulate the backbone of the Bach Orchestra.[9] It should be remembered that J. S. Bach wrote much of his music for the organ, harpsichord, and clavichord. These instruments were either invented during this era, or were to a large extent perfected during Bach's time. The stringed instruments were bowed now, and the technique of violin making was highly skilled, leading up to the fine achievements of two great violin makers of the 17th century, Guarnerius and Stradivarius, to mention only two.

It should be mentioned that the use of musical

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[8] Ibid., p. 298.

[9] Philipp Spitta, Johann Sebastian Bach, translated by Clara Bell and J. A. Fuller-Maitland (II; London: Novello & Co., Ltd., 1951), p. 303.

instruments within the church, beginning about the 3rd century, was negligible. The Fathers declared the use of the psalter, lute, lyre, and zither, etc., illigitimate within the church because of the immoral character of the performers and the theatrical association of the instruments themselves. St. Chrysostom was very emphatic on this point and forbade the lay-people to attend any of the degrading things which the theater produced, calling them the products of "effeminate singers, imitating lecherous women to the accompaniment of flutes."[10] It is in the same tenor that Clement of Alexandria writes in his Paedogogus:

> If people occupy their time with flutes and psalteries, and choirs and dances, and Egyptian clappers and such amusements, they become disorderly fools and unseemly and altogether barbarous. They beat cymbals and drums and make a loud noise on the instruments of deceit. Certainly, such a banquet, it seems to me, is a theatre of drunkenness . . . . Let the pipe be given back to the shepherds, and the flute to the superstitious who are engrossed in idolatry. For in truth, such instruments are to be banished from a temperate banquet, being more suitable to beasts than to men, and to the more irrational portion of mankind. For we have heard of stages being charmed by the pope, and when they are pursued by the huntsman, being lured into the toils.[11]

Basil of Caesarea, Theodoret of Cyrus, and others tried to prove that musical instruments were learned from the Egyptians, and that God only permitted the use of them in the

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[10] Egon Wellesz, A History of Byzantine Music and Hymnography (London: Oxford University Press, 1949), p. 80.

[11] Ibid., p. 82.

service to put an end to the madness of idolatry.[12] One thing seems certain and that is the Fathers were agreed on one point: Music was treated by them not as an aesthetic but as an ethical problem. Their concept of music was closely associated with the ideas of the Greek philosophers who dealt with music: Pythagoreans, Empedocleans, Plato and his followers, Neo-Pythagoreans, and Neoplatonists.[13]

The same philosophy was incorporated into the thinking of the church-fathers of the Western Church. Liturgical music was strictly vocal. For a little more than a thousand years, instruments remained quite silent within the church. At times the aulos was employed in dramatic productions of the church, and this was late in the 13th century.

The Reformation spirit liberated ecclesiastical policy so as to incorporate the strings, brass, wood-winds, and percussion instruments into church practice. The next chapter shall deal with the Renaissance. We shall see that the long period of silence due to the supression of the clergy breaks forth in full clamor together with the new expression of Dr. Martin Luther. If Christ is to be praised

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[12] Ibid., p. 83.

[13] Ibid., pp. 1-66. Here the author developes the ethical philosophy of music in the Greek culture. He shows the mathematic structure and concept. The Christians linked this philosophy closely to the pagan traditions of this philosophy.

with every thing that hath breath, the inclusion of the blended sound of instruments adds to the expression of strength and vigor in the music of the Lutheran Reformation.

CHAPTER V

INSTRUMENTAL MUSIC FROM THE GOLDEN AGE

It is with regret that the foregoing areas had to be treated so briefly. It is not, however, the purpose of this thesis to prove the existence of this or that instrument on the basis of philological and pictorial sources. Again, it is not to prove the kind, size and shape of instruments of the Gothic, Renaissance, Baroque, or Classical periods. This subject has been successfully handled by those well acquainted with that field. We purpose, rather, to show that the Reformation period down to Bach's own time produced a wealth of fine instrumental music for church usage today. It is this fine writing, which is highly reflective of the Reformation spirit and strength, that has been overlooked by Protestantism and Lutheranism. If these compositions are used in performance at all, it is generally given over to the concert stage. Yet, cantatas, motets, instrumental interludes, and chorales with instrumental obbligato were written uniquely for use in the church.

This chapter shall deal specifically with instrumental music as it supports the vocal literature and presentation of the Chorale. We shall also devote attention to instrumental music <u>per se</u> which is altogether God-pleasing in its construction and content.

The Burgundian and Franco-Flemish Schools of writing had influenced the German art of composition in many respects at the time of Luther. Contemporaries of Luther were Isaac, Finck, Stoltzer and Hofhaimer, all stalwarts from their own day to the present. The schools of France and the Netherlands were the leaders in vocal technique and organ composition. All of the above mentioned composers wrote with such skill and strength that attention was quickly turned from these schools to the German technicians. Concerning this important development Lang says:

> In the following decade (1520) the Netherlanders shared the honors with an ever-growing number of German composers, until the printing establishment of George Rhau (or Rhaw) poured out an imposing number of German compositions, leaving the Netherlanders in the minority. But Rhau's patronage of German musicians had reasons intimately connected with the historical tendencies of his time (we are entering the period of the Lutheran movement), as the sequence of Rhau's publications and Luther's plans for the execution of his musical reforms show a correspondence which cannot be accidental. A thoroughly trained musician, Rhau became a lecturer in the University of Leipzig and cantor at St. Thomas.[1]

Martin Luther stood in the center of this new musical movement. Not only did he promote the great theological Reformation but he showed great interest and impetus in the German musical renaissance as well. Luther was that one man upon whom the "ultimate fate of German Protestant music

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[1]Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 206.

depended."[2] His own writings, his own ability as a tenor and performer of instruments, the places he frequented, including Erfurt, Torgau, Leipzig, and his never ending admiration for the writings of Josquin des Pres enable us to say that Luther was well equipped in the field to do some pioneering.[3]

For Luther music was a medium of expression and education. Lang stresses this didactic purpose of music in Luther's thinking:

> As with all the arts and sciences, he (Luther) considered music not for its intrinsic value only, but, like languages, as a means of education to make youth more receptive to God's Gospel.[4]

Luther was unlike Calvin and Zwingli in the area of arts. While Calvin ordered a beautiful organ to be destroyed and the famous organist Hans Kotter deposed, Luther was busy admiring and using the qualities of music to enhance divine worship. This violent opposition by some has lasted to the present, but thanks to Luther many followed in his constructive footsteps.

> The more open-minded followers of Luther realized that the destruction of music would not promote the new faith and turned their energy toward its

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[2] Ibid., p. 207.

[3] Ibid.

[4] Ibid., p. 208.

reorganization rather than its extinction.[5] While Luther wrote thirty-six chorale texts and two settings of the Liturgy, we know of no instrumental music which he has penned. This was left up to his faithful followers.

About one hundred years after the Reformation the prolific use of instruments came into its own in the church. The Middle and Late Baroque periods (ca. 1630 - 1750) were highly productive in combining instrumental accompaniment with the vocal style. The chorale itself received instrumental obbligato without development. For example, Johann Crüger has left many two part obbligatos to be played by any treble Streich or Blasinstrumente (wind or stringed instruments). Twelve of the more popular settings are:

Aus meines Herzens Grunde
Wach auf mein Herz, und singe
Wie soll ich Dich empfangen
Nun jachzet all, ihr frommen
Komm, Heiliger Geist, Herre Gott
Vom Himmel hoch da komm ich her
Gelobet seist du, Jesu Christ
Nun komm, der Heiden Heiland
Christ lag in Todesbanden
Allein Gott in der Höh sei Ehr
Nun lob, mein Sell, den Herren
Was mein Gott will, das gescheh allzeit[6]

Johann Crüger, a famed Lutheran hymn-tune writer, was

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[5] Ibid., p. 209. The reason for quoting extensively from Lang is that, although Roman Catholic, he is extremely fond of Luther and takes great pride in using exalting superlatives concerning him.

[6] These publications are from Bärenreiter-Verlag, Kassel und Basel.

born in 1598 in Gross-Breese, near Guben. He displays a fine background and training in which he plumbed the depth of the hymn and put it to fine musical expression. He attained a rather enviable position as cantor in Berlin in 1624. His skill becomes apparent not only from his hymn-tunes, but likewise in his employment of the thorough-bass construction.[7] Before his day there was a scarcity of hymn tunes. Many of the chorales were sung to the same tune, but he amplified the number of tunes. Dr. Buszin calls Crüger a "most outstanding writer of Chorale tunes."[8] Aside from his writing ability, he is known as a remarkable musician of his own day.

Before one can lay Crüger aside, he deserves more mention on the basis of analysis of one of his obbligato treatments. He makes no mention in his preface of what instruments should be used in the playing of these parts. It simply stands as an obbligato "für zwei Stimmen." Such is the case in his treatment of Allein Gott in der Höh sei Ehr.[9] At first glance the setting looks extremely simple and hardly

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[7]Philipp Spitta, Johann Sebastian Bach, translated by Clara Bell and J. A. Fuller-Maitland (London: Novello & Co., Ltd., 1951), III, pp. 123 ff.

[8]Walter E. Buszin, Hymnology - The Rise and Development of the Chorale (St. Louis: Concordia Mimeo Co., 1949), p. 10.

[9]"Allein Gott in der Höh sei Ehr", Kleine Bärenreiter-Ausgabe, #163 (Kassel und Basel: Barenreiter-Verlag, 1955).

worth special consideration. In this fact alone Crüger excels because of simplicity. His obbligato is not the rendering of some aimless wandering of a super-melody based upon the harmonic accompaniment. In both voices of his obbligato Crüger takes the opening phrase of the melody to Allein Gott in der Höh sei Ehr, and by inversion of that melody begins his contrapuntal treatment. Using suspension and duple-rhythms he adds some strength to the four voice setting of the Chorale. He treats the text with a theological consciousness. The text reads:

> Allein Gott in der Höh sei Ehr
> und Dank für seine Gnade,
> darum dasz nun und nimmermehr
> uns rühren kann kein Schade.

As the text reaches its climax in praising God for His grace, both obbligato parts ascend diatonically to the half cadence of the first and second strophe. The text continues:

> Ein Wohl gefalln Gott an uns hat;
> nun ist grosz Fried ohn Unterlasz,
> all Fehd hat nun ein Ende.

As the text incorporates the feeling of joy without ceasing, Crüger inserts a new eighth-note pattern on the syllables "ist" and "Fried" to bolster musically that joy which has come to the Christian through Christ.

Similar remarks can be made about all of Crüger's obbligato settings. In his two part offering of Nun komm, der Heiden Heiland he incorporates a dotted eighth followed by a sixteenth note pattern to express the delight and

happiness which comes into life with the good news of God's grace.

The amazing feature is that these settings are extremely simple when played on the violins, flutes and oboes. Due to the height of range the playing of these obbligato parts, as written, would be somewhat difficult for unskilled trumpet players. But the suggestion could be made that for congregational use, especially when it is desirable to use trumpets, these parts can easily be put into a more comfortable range for the trumpet by lowering the parts one octave. They lose essentially nothing. Nor do the many settings of Crüger lose any vital inherent worth when used with English texts.

Crüger should, therefore, be remembered not only for his unforgettable hymn-tunes, Jesu meine Freude, and Nun danket alle Gott, but also for his many two-part obbligato settings for treble instruments to be used on festive occasions.

A contemporary of Crüger offered many similar two-part obbligato settings for congregational usage as well as for choir renditions. Three of Johann Georg Ebeling's obbligato settings made available by the Bärenreiter-Verlag are: Christliches Freudenlied - Warum sollt ich mich denn grämen?

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[10] Kleine Bärenreiter-Ausgabe, #3103 (Kassel und Basel: Bärenreiter-Verlag, 1955).

Abend-Segen - Der Tag mit seinem Lichte fleucht hin,[11] and Auf, auf, mein Herz, mit Freuden.[12] Ebeling was a well-known organist, choir director, and hymn-tune writer. For many of his obbligati he took tunes of other composers, such as Crüger's Auf, auf, mein Herz, mit Freuden, and offered his own figured bass. This he did when he was the Berlinischer Hauptkirchen Musikdirector, Berlin, 1666-67.[13]

Michael Praetorius, whose original name was Schulz or Schulze (1571-1621), is a famed composer among the Germans as well as a noted Lutheran musician. He was born at Kreuzberg, Thuringia, Feb. 15, 1571, and died at Wolfenbüttel on the same date as his birth, Feb. 15, 1521. He wrote one of the most important sources of information from the 17th century, namely, his Syntagma Musicum.[14] In this musical treatise Praetorius writes in a rather humorous way concerning the much discussed mode of using and playing on keyed instruments. He states that he despised all who even spoke of methods of playing in real earnest. All that mattered to Praetorius is that the notes were produced clearly and agreeably to the ear. "It was a matter of indifference

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[11] Ibid., #773.

[12] von dem Chorgesangbuch, Gesitlich Gesaenge fuer 1 bis 5 Stimmen, #680 (Kassel und Basel: Bärenreiter-Verlag, 1955), p. 240.

[13] Ibid., p. 240.

[14] Lang, op. cit., p. 394.

how this was done, even if it had to be played with the nose."[15]

The number of compositions left by Praetorius is fantastic. His collection, Musae Sioniae, contains 1,244 settings of chorales for ensembles, ranging from bicinia (two-part settings) to quadruple choirs. In his writings, especially in his Syntagma Musicum, Praetorius leaves a most lucid and graphic description of musical instruments and compositions used in his day.[16]

From the prolific pen of Praetorius come eight Chorale settings which Fritz Dietrich has arranged for brass choir.[17] These eight Chorales are:

Von Gott will ich nicht lassen
Aus meines Herzens Grunde
Was mein Gott will
In dich hab ich gehoffet
Der Herr ist mein getreuer Hirt
Heut singt die liebe Christenheit
Wenn wir in hoechsten Noeten sein
Ein feste Burg ist unser Gott

If one should hear any or all of these Chorale settings and read through the scores, there is little doubt that any opinion can exist which is contrary to one that is worship-

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[15] Spitta, op. cit., II, 34.

[16] Lang, op. cit., p. 394.

[17] "Acht Choraele, in Saetzen von Michael Praetorius engerichtet von Fritz Dietrich--Ausgabe für kleines Blasorchester", Bärenreiter Blasmusik, Ba 1395 (Kassel und Basel: Bärenreiter-Verlag, 1955).

ful. These settings as published by Bärenreiter call for the following instrumentation:

Clarinet 1/11 in B
French Horn 1/11 in B
Trumpet 1/11 in B

(or)

Blockflöten 1/11
Violin 1/11
Cello 1/11

The harmonies imposed are rich and full. They contain the strength and vigor of the melodies. They echo every spirit of praise and exaltation of the Creator and Redeemer from Reformation times. The rhythm is free and employs strong movement, being very fair to the original of Praetorius. From the "Vorwort" we read:

> Diese vierstimmigen schlichten Sätze sind zum Spielen ebenso brauchbar wie zum Singen, vor allem aber fur Blasinstrumente sehr geeignet. Mit Rücksicht auf die Stimmungsverhältnisse der Militärbläser von heute, wurden die Choräle Nr. 2 bis 8 einen Ganzton tiefer gesetzt als das Original.[18]

These settings make wonderful preludes or postludes for church services or academic exercises. They are more festive in character than are they devotional. They could also be used in accompaniment of congregational singing together with the organ accompaniment.

One of the most important evidences in support of the use of musical instruments during this age comes from the pen

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[18] Ibid.

of Michael Praetorius. It is his elaborate setting of Wie schon leuchtet der Morgenstern. This beloved chorale of Philipp Nicolai (1556-1608), who wrote both the text and the tune, received a very colossal setting by Praetorius. The composer indicated in his own self-explanatory title that one to twenty-one and more voices could sing this setting designed for practical performance. In case of the absence of this or that voice an instrument could play the missing voice. Or, again, the work could be performed by a single solo voice singing the tenor (cantus firmus) accompanied by instruments. Praetorius' own remarks are as follows:

> POLYHYMNIA CADUCEATRIX ET PANEGYRICA
> Darinnen Friedt. und Frewden - Concert: Inmassen dieselbe / respective, bey Hayser: Koenig: Chur: und Fuerstlichen zusammenkunfften
> Auch sonsten in Fuerstl. und andern fouhrnehmen Capellen und Kirchen angeordnet: Und mit 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 . . . 21 un mehr Stimmen Auff
> Chor gerichtet.
> Mit Allerdant Musicale in Instrumenten und Menschen Stimmen auch Trommeten und Heer Paucken Musiziert und geuebt worden. In welchem etliche unterschiedenen newe Arten und Manieren der Concertat - Music, so bey jeglicher Caution in diesem Bass Generali und Continuo (Pro Directore Musices et Organico, auff Orgeln, Rehahlen, Clavizymbel, Lauten und Theorben accomodiert) verzeichnet / auch mit Sinfonien und Ritornellen gezieret / zu observieren und in acht zu nehmen seyn. Durch
> M. P. C. (Michael Praetorius Creuzburgensis)
> Gedruckt zu Wolkenbuettel . . . 1619.[19]

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[19] Praetorius Geistliches Konzert, "Wie schön leuchtet der Morgenstern" a 5 vocibus et 5 instrumentis, edited and released by Hans F. Redlich (London, W.1: Ernst Eulenburg, Ltd.).

In his preface Redlich mentions the many combinations possible in this composition of 1619 by Praetorius. Although it seems that the publication was intended originally for school use, yet it can also be used in a church service. Redlich gives the following helpful instructions which are in keeping with Praetorius' own wish:

> The arrangement offered here should be used in the spirit of Praetorius' own liberality: as a basis for exploratory combinations, adapted to the number and character of the forces at the conductor's disposal. Wind instruments should be doubled and even trebled for each part according to the size of the chorus and the size and acoustics of the concert hall.[20]

The point to be noted is that during this period instruments and voices are treated interchangeably. There was no theological conflict in the mind of Praetorius as to whether or not musical instruments could be used in the worship service in praise of God. This was taken for granted. In all fairness to the situation, the text and cantus firmus should be sung at least intermittently, according to Praetorius.

In fact, for many years musicologists assumed that instruments played a greater part in the performance of polyphonic construction than did the voices of German choral music as early as Luther's own time. A large question has been raised concerning the settings of Johann Walter,

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[20] Ibid.

contemporary and friend of Luther, as they appeared in earliest editions of the Wittenberg Gesangbüchlein. Due to a highly complicated polyphonic and contrapuntal construction of Walter, many claim that these editions were not for congregational use. This is most probably true, for Luther himself suggested that such material be used in the schools strictly for pedagogical reasons.[21] It does not hold, however, that choirs found these settings impossible to perform as is claimed by some. In recent times false claims have been made that:

1. outer voices of German polyphonic music of the Reformation era are decidedly instrumental in character.
2. everything but the cantus firmus was performed by musical instruments, including the organ. The cantus firmus was no doubt reinforced by an instrument as well.
3. a purely vocal method of performance of these works is the exception.[22]

Such claims are false and it remains true that the choir did sing these settings of Johann Walter. Instruments were used at times, but not exclusively. In his "Vorwort", Otto Schröder clarifies this claim for us:

> Over against all these claims, one is impelled to ask: What raison d'etre, what right for its existence would the polyphonic choir have through such

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[21] "Geistliches Gesangbuchlein", Johann Walter Sämtliche Werke, edited by Otto Schröder (Kassel und Basel: Bärenreiter-Verlag), U.S. agent: St. Louis: Concordia Publishing House, transl. MSS by Paul Bunjes, I, XIV.

[22] Ibid.

> modes of performance? Why did the princes, at great expense, obligate themselves to engage (foreign) professional singers for their court - chapels? In which cases was it necessary or permissible to sing a polyphonic part setting? In all his expressions related to music, Luther mentions the organ but rarely. In addition must we point out specifically that Luther, in his preface to Walter's Gesangbüchlein, clearly indicates that the various editions of this collection were designated primarily for the schools and not for the church and its congregations.[23]

In addition, these early editions contained all voice-parts written out to the text of the 1st stanza. It is thought that the other stanzas were committed to memory and applied to the same musical settings.

Otto Schröder concludes with the thought that these settings by Walter and his contemporaries should definitely be sung by the choir. However, without any compunctions of conscience, instrumental accompaniment may be used or, "for the sake of variety, let an occasional stanza be sung, as it were, by the organ."[24]

Hans Leo Hassler (1564-1612), born in Nuremberg, and educated in Venice, became the mediator between German and Italian composition. Italy, with its sunshine and freshness had taken the lead in choral and instrumental music. But with Hassler assimilating the greatness of Italy's joviality from his famed teacher, Andrea Gabrieli (1557-1612),

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[23] Ibid.

[24] Ibid.

he injected German somberness, youthfulness, and vivacity. Hugo Leichtentritt summarizes these points:

> Hassler had insight, flexibility, and skill enough to choose exactly the qualities that could be successfully adapted to each other. Only Mozart equals Hans Leo Hassler in his phenomenal power of assimilating foreign traits, in his faculty of giving the mixture of German and Italian music a sparkling freshness and buoyancy, a fascinating new charm of its own. To these qualities Hassler owes his lasting fame and his popularity, even at the present time, in Germany.[25]

In Hassler, the Protestant movement of the Reformation found powerful impulse to music; new vistas and possibilities found their way into Lutheran writing which was only perfected two centuries later in Johann Sebastian Bach.[26]

This freshness, ruggedness, and youthfulness can be found in Hassler's instrumental music as well as in his vocal style. If for nothing else, Hassler is remembered in America for his fine harmonization of Ein Feste Burg. But from his pen echo many fine double chorus settings, five-part motets, and scores of chorale settings. What is not well known are his fine four to six part settings for either brass, reed, or stringed instruments. Many of these collections are given a secular title by the composer, but in his day the style of writing for the court and church life

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[25]Hugo Leichtentritt, Music, History, and Ideas (Cambridge, Mass.: Harvard University Press, 1950), p. 111.

[26]Ibid., pp. 110-112.

varied little or none. It is noted that these works can be used in church worship life with wonderful over-tones as being devotional and conducive to worship.

Hassler's instrumental music is one of the earliest evidences of this kind of writing in Germany. It is popular in its construction; it shows extremely careful and skillful technique, and certainly lends itself for practical church usage along the more festive character. One such collection is his Intraden aus dem "Lustgarten." Concerning this collection and others which Hassler penned, Hilmar Hoeckner writes:

> In seiner Sammlung "Lustgarten newer teutscher Gesäng, Balletti, Galliarden und Intraden" veröffentlichte Hans Leo Hassler 1601 neben 39 vokalen auch 11 instrumentale Sätze (10 Intraden und 1 Galliarde). Diese sind eins der ältesten Zeugnisse deutscher Instrumentalmusik und haben also solche und wegen ihrer musikalischen Schönheit in jüngerer Zeit schon wiederholt Beachtung gefunden . . . Es wurden auch bereits von anderer Seite einzelne dieser Instrumental sätze in Neudrucken für den praktischen Gebrauch bereitgestellt.[27]

As Hoeckner points out, this edition from the Bärenreiter-Verlag is very loyal to the original manuscripts of Hassler. The only additions are repeat marks throughout the scores. Hassler describes in his own works that these may be played either by brass-choir alone, or by a group which includes

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[27] Hilmar Hoeckner, Vorrede--Intraden aus dem "Lustgarten", Für sechs Stimmen - Streich oder Blasinstrumente, Hortus Musicus 73 (Kassel und Basel: Bärenreiter-Verlag).

reed and stringed instruments. The Vorrede of Hoeckner lists the possible combinations. Typical of them all is the first Intrade of the collection. It is straightforward music employing little counterpoint; by and large, it is homophonic. These Intraden are not based upon any Gregorian or chorale tunes, but the melodies are original. In the second Intrade, Hassler becomes a bit more involved through the use of suspension and canonic devices. It smacks of a florid vocal style, so evident in all of his works. Upon festival observances within the church these works could well be performed as voluntaries, preludes or musical interludes. They would be excellent for an outdoor service played by brass choir. Hassler always employs sobriety, void of flash and showiness, so that these works are conducive to worship patterns.

A master of combining vocal and instrumental technique is Dietrich Buxtehude (1637-1707). Many scores of small and large dimension are extant in numerous editions today. From solo cantatas to fully orchestrated chorus cantatas, Buxtehude excels in propounding the doctrinal truths of the Reformation. More often than not he employs in his accompaniments the use of various instruments. Inherent in most of his works is the truly "colossal baroque" quality of North Germany.[28] Of Buxtehude, Lang writes:

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[28]Lang, op. cit., p. 400.

> Those who think that they are bestowing the highest praise upon this great musician by calling him a direct forerunner of Bach err as gravely as the critics who can see in Haydn only a forerunner of Beethoven. Buxtehude's monumental fugues, passacaglias tinged with tender melancholy, fantastic preludes, and virtuoso toccatas are the works of an independent genius; they are endowed with an imagination and inventiveness that are his own and can never be regarded as mere preparation for something to come. His works, compared with the works of Bach, are as finished masterpieces as are the symphonies of Haydn compared with those of Beethoven.[29]

From his vast works, the following is chosen because of its simplicity in order to demonstrate Buxtehude's skill in writing instrumental accompaniments in smallest form. Dr. Walter E. Buszin recently prepared this English edition for the C. F. Peters Corporation, Aperite Mihi Portas Justitiae (Open to Me Gates of Justice). Based on Psalm 118 (Vulgate ed., Ps. 117:19; 20:24-26), this Cantata expresses again the freedom of Christian belief and conviction only made possible through the Reformation. It is strong and full of vitality throughout in a very simple way. In his Foreword, Buszin writes:

> Though not as elaborate as various other choral works by Buxtehude, Aperite Mihi Portas Justitiae points clearly to the genius of this master and to the intrinsic character of his musical expression, spirit, and style. The opus is rugged, staunch, impressive, and sincere from beginning to end. Clearly and joyfully it sets forth the undaunted and profound religious spirit of the late North German Baroque.[30]

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[29] Ibid.

[30] Dietrich Buxtehude, Aperite Mihi Portas Justitiae,

The two accompanying violin parts are delightfully rugged and impressive in their movement. When the color and contrapuntal structure of these two accompanying parts are subtracted, the opus loses something of its vitality and timbre. The opening symphonia sets the worshipful attitude and sincerity of the entire work. It is not bombastic, but clear, plain and simple, gently announcing that something important is going to follow. Thematic materials for the entire work can be found in snatches of the opening sinfonia without development.

Typical of this Baroque Age, Buxtehude employs much delightful imitation between instruments and chorus during the work. The instruments are never used in a dominating fashion as a medium to an end in themselves. On the contrary, they are always treated as a substructure to point up the movement of the choral lines which are the conveyors of the text, which culminates in the exciting, "Benedictus, qui venit in nomine domini." Such a Psalm setting, such a Benedictus, full of pure simple harmony, unadorned melody, full of self-expression, can be termed as nothing less than worshipful. In general one is considered cautious even when he says that these remarks are generally true of Buxtehude's many solo, two, three and four part cantatas.

Cantata for Alto, Tenor, and Bass, two violins and basso continuo, edited by Walter E. Buszin, No. 6050 (New York; London; Frankfurt: C. F. Peters Corporation).

Here is one humble Lutheran composer of the spirit of the Reformation.

No doubt the most famous writer of brass choir music from the early 17th century is Giovanni Gabrieli of Italy. St. Mark's in Venice still boasts to this day that it is the cathedral of fame due to the brass choir days of Gabrieli.[31] Gabrieli and Claudio Merulo developed a contrapuntal style in the ricercar (the forerunner of the Baroque fugue) and toccata distinctively instrumental in character.[32] These compositions were written for multi-brass ensembles which played independently and antiphonally against each other or against the organ. Andrea Gabrieli (1510-1586), the uncle of Giovanni, eminent organist, composer, and teacher in Venice, has left many fine brass choir settings also. These were written for church usage and are extraordinarily fine in their fugal structure. For example: Andrea Gabrieli's De Profundis Clamavi and his Agnus Dei are rich in sonority and profound in construction.[33] They reach a deep devotional attitude and display a musical

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[31] Lang, op. cit., p. 324.

[32] Ibid.

Andrea Gabrieli, Agnus Dei and De Profundis Clamavi, Davis Shuman, arranger (New York: Southern Music Publishing Company, Inc.) Period Records has recorded these works on a twelve inch LP record, No. 526, under the title of Canzoni, Ricercari and Chori performed by a brass choir with Davis Shuman.

expression of adoration and reliance upon God which cannot be stated in words.

From Giovanni Gabrieli we have scores of brass choir settings in modern editions. His double choir settings present the Baroque echo chorus at its best.[33] It seems that the Gabrielies were intent upon liturgical settings even with brass choir in mind. Giovanni Gabrieli set Psalm tones into his antiphonal scores. An example is the Tonus Perigrinus. He treats this tone-nine in a very strict fugal method with rich and sweeping contrapuntal gestures. He calls this a Canzon Noni Toni, scored for four trumpets, two horns, and two trombones.[34] One might think that such settings are difficult and highly impractical for church usage today. But when one is interested enough to enrich and enhance the beauty of the worship service, means and instrumentalists can be acquired in an effort to bring "everything that hath breath" in praise before the risen Christ.

One cannot overlook the Biblische Historien of Johann Kuhnau in this discussion of religious literature for musical instruments. Johann Kuhnau was born in 1667 at Geysing in the Erzgebrige. From 1684 he was organist of the Thomaskirche at Leipzig; from 1701 he was cantor in the

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[33]Lang, op. cit., p. 325.

[34]Giovanni Gabrieli, Canzon Noni Toni, Brass Choir Music No. 53 (North Easton, Mass.: Robert King Music Co.).

Thomasschule. He died in Leipzig, 1722, at which time J. S. Bach succeeded him as cantor and organist. It was Kuhnau who wrote six biblical sonatas for the clavier entitled Biblischen Historien. In a very illustrative way, without the aid of any text, he tells Bible stories with the clavier, which are extremely useful for teaching the story as well as for developing the skill and technique of a student. Kuhnau lays aside all jokes as he seriously attempts to relate these biblical scenes. Spitta says, "At the most might he permit himself a cheerful and whimsical humour in the sonata on Jacob's marriage."[35]

In the sonatas, Kuhnau remains very serious and always appears to be very set in his concern for relating the Bible history. This is the case in the piece, der von David vermittelst der Musik curirte Saul (Saul cured by David, by the means of music). This little sonata has three sections:

1. Saul's melancholy and madness. This begins in the mournful key of g minor, revelling in ingeniously combined and melancholy harmonies. Saul's madness is depicted by a descending passage in quick rhythmic pattern in the right hand while the left hand holds long sustained 6/5--chords.
2. David's refreshing harp-playing. David then plays a serene melody with variation, showing skill and beauty in the sonority of the instrument.
3. Saul's restoration to sanity. Quick staccato quavers are employed together with complicated rhythmic pattern indicating that all sanity is regained.

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[35]Spitta, op. cit., I, 238.

The program of the Sixth Sonata is very similar, according to Spitta:[36]

1. The agitation of the sons of Israel by the deathbed of their beloved father.
2. Their grief at his death, their reflections, and what followed thereon.
3. The journey from Egypt to the land of Canaan.
4. The burial of Israel and the bitter lamentation thereat.
5. The comforted hearts of the survivors.

These descriptions are contained within the framework of the compositions themselves. It is obvious that this writing is of extreme value for pedagogical purposes. And because it reflects skills and techniques on the part of both the composer and the performer, there is little doubt that this again can be accomplished only to the glory of God, when the heart intends such action.

The use of the keyboard instrument in connection with church music is reflected in many organ works by Johann Sebastian Bach (1685-1750). His organ works include scores of chorale-preludes. Little dispute can arise over the sanctity of these works. Yet, it should be pointed up that Bach set chorales into an exquisite collection for the clavier. This work is based upon six chorales for two manuals and pedals by Johann Georg Schübler, called the "Clavier-Übung." Spitta points to this collection as being the completion of Bach's treatment of the chorale.[37] What is

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[36] Ibid.

[37] Ibid., III, 219.

remarkable is that Bach did not consider it amiss to take chorales from cantata settings and transcribe them for keyboard use without the presence of the text. This seems to point up the same attitude of liberality displayed by Walter, Praetorius, and Hassler.

In effect, Bach says there is nothing to forbid the translation of a chorale tune to musical instruments when he does this very thing in cantatas. In his Gottes Zeit ist die Allerbeste Zeit he gives the cantus firmus of My Cause is God's, and I am Still over to the flute which is to set forth the conviction of all believers. This occurs while the chorus is singing Come, yea, come, Lord Jesu, come. The effect is strengthening and through it runs the sincerity of Christian proclamation based in Christ even as the instruments announce in a way foreign to the human voice that all hope rests in Christ's merit. Thus Bach oftentimes employs the use of instruments to bring home in a creative way some theological concept. This he does also in his Cantata, Ein' feste Burg ist unser Gott, where he gives the cantus firmus to the trumpets to "make it stand up like some impregnable giant fortress."[38] In the second chorus the choir sings the cantus firmus in unison while the orchestra leaps to and fro in wild figures. The chorus, representing the church, makes its way undistracted and is

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[38] Ibid., II, 470.

never misled, while the orchestra depicts the worldly distractions and frets of this life. These concepts of a genius illustrate the necessity and possibility of using instruments in a theological way in praise of God's own strength put into us through His Spirit.

And so the list of examples could be mentioned page upon page including such famed names as Orlando di Lasso, George Frederic Händel, Georg Philipp Telemann, Giovanni Gastoldi, Johann Vierdanck, Johann Friedrich Fasch, etc. There is no end to music written for stringed and wind instruments which could and should be used in worship settings in compliance with the exhortation of Old Testament Scriptures. To remain brief an appendix is added furnishing composer, title, description, publisher, and order number of only a few suggested works which the writer deems worthy of inclusion into worship settings.

The single impact of this chapter is to show that much instrumental music is available and ready for use by the church. If some feel that instrumental music is best used only when supporting the text in a vocal setting, many cantatas and simple choral settings are available from the pens of a dozen or more Lutheran composers of the Golden Age of our heritage. Those wishing to use instrumental music to vary ordinary organ preludes, voluntaries, and postludes can find literally hundreds of fine works from this era to perform. In short, there is no limit to what measure

God has blessed the Lutheran Church in providing genius composers to write materials suitable for worship not only in vocal literature but also in instrumental works written especially in the period following the Reformation.

CHAPTER VI

CONCLUSION

It seems that we as Lutherans employ a strict adherence principle to Holy Scriptures in all points of doctrine. If one is to consider the doctrine of Atonement, the Trinity, the three Solae or the concept of worship, the doctrine of Sola Scriptura reigns in all matters. So in this matter one cannot lay aside the testimony of Holy Scriptures and say, "Yes, but I feel this way."

The ??? of the Psalms (i.e., 150 and 149) is clear-cut exhortation to praise God. It is certain that God is to be praised from the heart because of His wonderful creation and His redemptive act in Christ. But the Old Testament also states that man is to praise God in the meditation of his heart, with words of his mouth, with songs and with instruments. It seems that there is little dispute concerning the means of praise in regard to the first three mentioned above--the soul, the mouth, and the song. But instruments have received rash and violent treatment. From the turbulent destruction during the Iconoclastic Controversy of early centuries, through the spirit of Calvin, and down to the present ignorance and bias of Protestants, instruments have been thrown out from worship of God, which action is contrary to His word and will. We Lutherans have

been satisfied to say that the use of instruments is not feasible because: Players are not available; music is not available; it just doesn't seem right. With these reasons many have resolved that instrumental music must be provided by someone else.

Quite often music is available for almost any combination of instrumentalists that are available. When enthusiasm is there and a certain amount of industry accompanies it at least upon festival occasions of the Church-year, brass, reeds, and strings can be employed in some way. Furthermore, planning and investigating are required to promote this wonderful means of expressing worship. When players are not available, the best one can do in such a situation is to encourage the study of these instruments and literature on the part of the youth. This encouragement comes best from the clergy. When a pastor is interested in liturgy, in church music, and in worship, there is no doubt that he will explore and promote every expression of that worship of Christ at his disposal.

Because of the vicarious atonement of Christ, He is to be praised. He is to be praised upon "everything that hath breath." In conclusion, read a paraphrase of Psalm 150 in light of the gifts God alone has given during the Golden Age of the Lutheran Heritage:

Praise ye the Lord
Praise God in His holiness
Praise Him in the expanse of His strength

Praise Him for His mighty act in Christ
Praise Him for His multitude of forgiving promises:
Praise Him with the sound of cornets and trumpets
Praise Him with the harp and piano
Praise Him with the tympani, snares, and cymbals
Praise Him with violins, celli, violas, stringed bass
and full registered organs
Praise Him with the whole brass
Praise Him with the whole strings
Praise ye Him with everything that breathes air
Praise ye the Lord.

APPENDIX

A LIST OF INSTRUMENTAL COMPOSITIONS

Hortus Musicus Series--Bärenreiter-Verlag

Johann Sebastian Bach. Unschuld, Kleinrod reiner Seelen. Arie für Sopran, Flöte, Oboe und Viola. Edited by Smend. Part m. St. DM 2.40.

Orlando di Lasso. Bicinien zum Singen und Spielen auf Streich und Blasinstrumenten. Edited by Pinthus. DM 2.80.

Georg Friedrich Handel. Sonate D-Dur für Flöte (Oboe Violine) und Basso Continuo. Edited by Hinnenthal. Part. m. St. DM 1.60.

Leichte Duette alter Meister des 16. Jahrhunderts für gleiche Blockflöten oder andere Instrumente. Edited by Pudelko. DM 1.60.

Leichte Duette alter Meister des 16. Jahrhunderts für Sopran und Alt-Blockflöte oder andere Instrumente. Edited by Pudelko. DM 1.60.

Georg Philipp Telemann. Vier Sonaten für Blockflöte und Basso continuo. Der getreue Musikmeister, Heft 1. Edited by Degen. Part. m. St. DM 4.80.

-----. Sonaten und Spielstücke für Violine (Flöte, Oboe) und Basso continuo. Der getreue Musikmeister, Heft 2. Edited by Degen. Part. m. St. DM 3.--.

-----. Spielstücke für Flöte oder andere Melodie-Instrumente und Basso continuo. Der getreue Musikmeister, Heft 3. Edited by Degen. Part. m. St. DM 2.60.

-----. Spielstücke für Klavier oder andere Tasteninstrumente, einige fur Laute. Der getreue Musikmeister, Heft. 4. Edited by Degen. DM 5.40.

-----. Triosonate C-Dur für zwei Blockflöten (Geigen, Querflöten) und Basso continuo. Der getreue Musikmeister, Heft 5. Edited by Degen. Part. m. St. DM 2.60.

-----. Vier Duette für Blockflöten oder andere Instrumente. Der getreue Musikmeister, Heft 6. Edited by Degen. DM 2.40.

-----. Lieder und Arien für Gesang und Klavier. Der getreue Musikmeister, Heft 7. Edited by Degen. Part. m. St. DM 3.--.

-----. Sonate für Violoncello und Basso continuo. Der getreue Musikmeister, Heft 8. Edited by Degen. Part. m. St. DM 1.80.

Englische Fantasien für drei Streich-oder Blasinstrumente aus dem 17. Jahrhundert. Edited by Meyer. Part. DM 3.--.

Georg Friedrich Händel. Triosonate B-Dur für Oboe, Violine (oder zwei Violinen) und Basso continuo. Edited by Hinnenthal. Part. m. St. DM 2.10.

Giovanni Bassano. Sieben Trios für Violine, Viola, Viola da gamba (oder andere Streich- oder Blasinstrumente). Edited by Kiwi. Part. DM 1.80.

Johann Fischer. Overtürensuite für vier Streichinstrumente. Edited by Engel. Part. m. St. DM 4.80.

Orlando di Lasso. Sechs Fantasien für zwei Violinen oder andere Streich- oder Blasinstrumente, besonders für Blockflöten. Edited by Pudelko. Part. DM 1.20.

-----. Sechs Fantasien für Violine und Viola oder andere Streich- oder Blasinstrumente, besonders für Blockflöten. Edited by Pudelko. Part. DM 1.80.

Georg Philipp Telemann. Konzert für vier Violinen ohne Basso continuo. Edited by Engel. Part. m. St. DM 1.80.

Johann Vierdanck. Capricci mit zwei oder drei Instrumenten. Edited by Engel. DM 2.40.

Georg Philipp Telemann. Konzert G-Dur für Viola und Streichorchester mit Basso continuo. Edited by Wolff. Part. m. St. DM 4.20.

Giovanni Giacomo Gastoldi. Spielstücke für zwei gleiche Instrumente. Edited by Kiwi. Part. DM 1.80.

-----. Spielstücke für zwei ungleiche Instrumente. Edited by Kiwi. Part. DM 1.80.

Georg Philipp Telemann. Triosonate e-moll für Altblockflöte (Querflöte, Violine) Oboe (Querflöte, Violine) und Basso continuo. Edited by Ruetz. Part. m. St. DM 2.40.

Johann Friedrich Fasch. Sonata B-Dur für Blockflöte, Oboe, Violine und Basso continuo. Edited by Woehl. Part. m. St. DM 3.--.

Brass Choir Music

Robert King Music Company--North Easton, Mass.

Johann Pezel. Sonata No. 2. Music for Brass No. 1.

Gottfried Reiche. Sonata No. 19. Music for Brass No. 2.

Giovanni Gabrieli. Sonata Octavi Toni from Sacrae Symphoniae. Music for Brass No. 10. (Double Choir).

Henry Purcell. Music for Queen Mary. Music for Brass and Mixed Voices, SATB, No. 11.

Orlande de Lassus. Providebam Dominum. Music for Brass No. 14. (Double Choir).

Johann Pezel. Sonata No. 1. Music for Brass No. 15.

Giovanni Gabrieli. Canzon Noni Toni. Music for Brass No. 53. (Double Choir).

Josquin des Pres. Motet for Brass Quartet. Music for Brass No. 57.

Giovanni Gabrieli. Canzona per sonare No. 1, La Spiritata. Music for Brass No. 59.

Reformation Chorales for Four-Part Brass Choir. Music for Brass No. 73. Edited by Robert King. (This is a fine collection of Chorales, keeping original harmonizations of Luther, Neander, Sohren, Crüger, Ahle, Herman, Pachelbel, Albert, Ebeling, Hassler, Neumark, Praetorius, etc.).

Southern Music Publishing Co.--New York

Music by Andrea and Giovanni Gabrieli.
Arranged by Davis Shuman.

Ricercare for trombone.

Ricercare Del 12 Tono for 3 B-flat Trumpets, B-flat clarinet, 2 trombones, and tuba.

Canzoni a 6 for B-flat clarinet, 2 b-flat cornets, 2 trombones and tuba.

De Profundis Clamavi for 2 b-flat trumpets, solo trombone, 2 trombones and tuba.

Agnus Dei for B-flat trumpet (solo), trombone (solo), 2 B-flat trumpets, 2 trombones and tuba.

Canzon Septimi Toni No. 1 for two choirs.

Bärenreiter-Verlag--Kassel und Basel

Acht Choräle in Sätzen von Michael Praetorius, eingerichtet von Fritz Dietrich. Ba 1395.

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