

MARILYN MASON *organist and commentator*

SUNDAY, DECEMBER 10, 1967, 4:00 P.M.

THE MARINER'S CHURCH

(CIVIC CENTER) 170 E. JEFFERSON

DETROIT, MICHIGAN

The Story of Two Lutheran Chorales

Commemorating the 450th Anniversary of the Protestant Reformation

Chorale Settings for Singing and Accompaniment

HANS LEO HASSLER (1564-1612)	Vom Himmel hoch (publ. 1608) Ein feste Burg
HEINCICH SCHÜTZ (1585-1672)	Ein feste Burg (publ. 1628)
SAMUEL SCHEIDT (1587-1654)	Vom Himmel hoch (publ. 1650) Ein feste Burg
JOHANN SEBASTIAN BACH (1685-1750)	Vom Himmel hoch (B.W.V. 738a) Ein feste Burg (B.W.V. 80)
J. S. BACH	Vom Himmel hoch (from <i>Orgel-Büchlein</i> , B.W.V. 606)

Chorale Preludes and Fantasies

DIETRICH BUXTEHUDE (c. 1637-1707)	Ein feste Burg, a 2 Claviers e Pedale
J. S. BACH	Ein feste Burg, a 3 Claviers e Pedale (B.W.V. 720)
JAN BENDER (b. 1909)	Ein feste Burg, Op. 26, No. 4
JOHANN CASPAR KERLL (1627-1693)	Verset (from <i>Modulatio organica</i> ; publ. 1686)
ERNST PEPPING (b. 1901)	Vom Himmel hoch Allegretto cantabile Scherzando Pastorale Allegro
MAX REGER (1873-1916)	Fantasia über den Choral "Ein feste Burg," Op. 27

Chorale Partita

J. S. BACH	Einige canonische Veränderungen über das Weihnachtslied: Vom Himmel hoch da komm ich her (publ. c. 1747, B.W.V. 769) Var. I. In Canone all'Ottava Var. II. <i>Alio modo</i> in Canone alla Quinta Var. III. In Canone alla Settima Var. IV. In Canone all'Ottava per augmentationem Var. V. L'altra sorte del Canone al rovescio: (1) alla Sesta, (2) alla Terza (3) alla Seconda, e (4) alla Nona.
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Postlude

JOHN KNOWLES PAINE (1839-1906)	Fantasia über Ein feste Burg, Op. 13
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It is requested that there be no applause

The Helen Calder Organ was built by Casavant Freres, lte. in 1965

Future faculty recitals at The Mariner's Church:
February 11, 1968—Robert Glasgow March 10, 1968—Robert Clark

One Hundred and Fifth Concert, 1967-1968

The music to day commemorates the 450th

Anniversary of the Protestant Reformation —
specifically, the Luth. Reformation — for it was on Oct 31,
1517, that the Augustinian monk, Martin L., nailed his 95

Theses to the chapel door of Wittenberg.

We will try to show an evolution ^{+ growth} of Luth. chorales — first in some of their very earliest settings, as then treated in different ways by various composers.

Luther was a staunch advocate of music — the very fact that we possess a large body of ^{German church} Prot. music is due to his understanding of the importance of music.

Let us turn to Luther's own words about music — one of his most famous quotations is

From Luther's letter to Ludwig Senfl, written at Coburg on October 4, 1530. It is unquestionably one of the most significant documents we have from the pen of the Reformer:

stop.

"There are, without doubt, in the human heart many seed-grains of precious virtue which are stirred up by music. All those with whom this is not the case I regard as stupid blockheads and senseless stones. For we know that to the devil, music is something altogether hateful and unbearable. I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish, namely, quiet and cheer up the soul of man, which is clear evidence that the devil, the originator of depressing worries and troubled thoughts, flees from the voice of music just as he flees from the words of theology. | For this very reason the prophets cultivated no art so much as music in that they attached their theology not to geometry, nor to arithmetic, nor to astronomy, but to music, speaking the truth through psalms and hymns. But how poorly am I now praising music, attempting, as I do, to paint, yet perhaps only disfiguring, on so small a leaf, as this a matter so great? Still, my heart overflows with fondness for music, which has refreshed me so often and freed me from great burdens....."

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Song has been an ever present part of religion. The Book of Psalms ~~is~~ contains ~~among~~ the first written down songs for public worship.

The early Christians sang, and most churches have continued this ~~song~~ ^{singing}. In fact, the Psalmist even reminded the faithful to "sing unto the Lord a new song." (This admonition might well be appropriate today.)

As far as song ^{itself} was concerned, it was acceptable in the early church.

Through the ages, however, the use of ^{musical} instruments ^{sometimes} was questioned. ~~They~~ ^{instruments} sometimes were associated with the work of the Devil. In fact, we find during the reformation, that, particularly in certain areas of Europe, organs were destroyed, ~~the~~ ^{being} organ ~~was even~~ referred to as a "contraption of the Devil."

As the conflict between instruments and worship was a theological problem. ~~There is an answer, and~~ ^{ONE} ^{to the problem}

It was expressed in simple terms by an ^{American} instrumentalist in the 18th cent. ^{A Protestant sect} ~~one~~ group, the Moravians of Pennsylvania and North Carolina, ^{the} always used ^{musical} instruments in the service. Today, in the town of Salem, North Carolina, ~~one~~ can see some of the original

instruments which were played by these ~~early~~ American ^{musical} pioneers. ^{ordering} Often the four part chorales were played by brass player before the service. And so the story is told of a trombone player, who took his players and went to a neighboring city. They ~~had been~~ ^{were} invited to come and play for the Sunday morning service. However, ^{The night before} ~~that~~ Saturday night, they ~~were also~~ ^{had} invited to play ^{ed} music for the dances, for entertainment.

Luncheon,

The next day, during ~~the noon meal~~, after the Sunday service, the minister addressed the player, saying, "Tell me, did you play this morning the same instrument on which you played dances for the Devil last night?" To which the trombonist replied, "Tell me, Reverende^{Sir}, and did you preach this morning with the same mouth with which you now eat your liverwurst?" *H*

The theologians of the Reformation recognized the value of music. Calvin said, "How wonderful a thing that we can both sing and learn of God and His will at the same time." In the case of Luther, there was a deep appreciation of music. He often wrote about his feelings on ~~the~~ subject of music:

"I have always loved music. Those who have mastered this art are made of good stuff, they are fit for any task. It is necessary indeed that music be taught in the schools. A teacher must be able to sing; otherwise I will not as much as look at him. Also, we should not ordain young men into the ministry unless they have become well acquainted with music in the schools."

Music is a beautiful and glorious gift of God and close to theology. I would not give up what little I know about music for something else ~~Stop~~ which I might have in greater abundance. We should always make it a point to habituate youth to enjoy the art of music, for it produces fine and skilful people."

(Buzin, p. 85)

(Buzin, p. 88)

Luther started to write a thesis on music, but never finished it. Its title was "Concerning Music"

He said:

~~Here is a quotation from it:~~

"He who despises music, as do all the fanatics, does not please me. For music is a gift and largess of God, not a gift of men. Music drives away the devil and makes people happy; it induces one to forget all wrath, unchastity, arrogance, and other vices. After theology I accord to music the highest place and the greatest honor...."

nothing OK

fore he did not suffer from musical malnutrition.

To Luther, music was a particularly joyful expression-^{SP?}(anti-melancholicus.) There are stories proving the effect of music on Luther, and we know that he ~~play~~ ^{played the lute and} sang music, not only ^{Gregorian} achant, but also participated when music was sung in several parts. " On Dec. 17, 1538, Luther was host to a number of singers. After they had sung several motets as well as other choral pieces, Luther enthusiastically remarked:

utility-house (house set apart)

If the Lord God has given us such noble gifts already in this life, which is, after all, a ~~house-outside~~, what will happen in yonder eternal life, where everything is entirely perfect and most lovely? ~~In this world we have everything only in the rough~~ ^{stop} (Materia prima). (Buzin, p. 85)
Roughly-made,

Now, the music of the ~~early~~ church was ~~carried on~~ ^{maintained} and became perpetuated in the Catholic Church. Latin was the universal tongue, of the liturgy and ^{words of the} of the music.

~~From Luther sprang two important achievements~~ ^{made an contribution in his}

- 1. Translation of the Bible into the vernacular.
- 2. ^{His} Musical revolution caused the psalms to be given to the worshippers in their own tongue.

In time, these psalms, actually hymns, came to be known as chorales. ~~The term chorale:~~

- Luther took his hymns from two principal sources:
1. From the Psalms
 2. From medieval poems

We remember that the psalms were originally poems to be sung anti-phonally--although they had no rhyme and no meter.

Psalm 46, A Mighty Fortress, was translated by Luther freely. He gave the general thought to the hymn, and he added a number of his own ideas.

Other translations have given this ~~same~~ psalm such titles:

1. "God is our Refuge and strength, a very present help in trouble." (King James's version)

2. Sternhold and Hopkins: 1612
"The Lord is our Defence and Aid"

3. Miles Goverdale

4. Julian's Dictionary of Hymnology gives many translations of Luther's hymn:

18 trans. in common usage
and 31 trans. not in common usage

although Much discussion has ensued over whether Luther actually wrote this melody. Luther Reed, The Lutheran Liturgy, P. 382; says "The melody of Ein feste Burg in its final form is definitely to be ascribed to Luther."

When Luther set this Psalm to music, he gave it ~~an~~ *note values* irregularity of meter---it is originally set to *short and* long

~~and short~~ notes. *New*, This rhythm was eventually evened

out in the course of the 17th century, and by the time of

Bach, it *was* completely even, and continued so in the

18 and 19th *century*. *Lately*, Now, the power and strength of the

irregular meter has been realized, and ~~now~~ *there* are now

versions ~~which~~ which use the original meter. ~~Some of~~

The opening examples ~~the chorale preludes~~ I shall play employ this long rhythm. *short-*

The second melody which ~~was~~ will heard today is
 "From Heaven Above to earth I come." Now, this melody
~~was from~~ originally a secular song.

In fact, it was a guessing game, and the participants
 would play such a game ^{as they sang} during ~~the course of~~ the song.
 Luther took this melody and added sacred words to it,
 to be used for a ~~children's~~ ^{for children} celebration, on Christmas eve.
 The first seven verses were to be sung ~~by~~ a man dressed
 as an angel--and the angel comes from heaven above, to
 bring glad tidings.

In this melody we find great simplicity, and therein lies
 its charm. Often, we think of chorales as slow ^{and} heavy,
~~and stately~~, ---this melody displays a delightful contrast
 to the usual image of the chorale.

There are several translations of this hymn, but the
 one which we usually use is the one by Catherine Winkworth,
 made in the 19th century.

Chorales were originally published in small song books--
 that is, the melody only. ^{Together with the words} The practice arose, soon, ^{to make} ~~that~~
 settings ~~were made~~ in four parts, so that they could be
 sung by choirs, ^{and informally also} ~~in four parts~~

Among the earliest 4-part settings ~~are~~ two by Hassler, (Nurnberg)
 1608. These are written in simple counterpoint--that is,
 note against note, and these settings are to be thought
 of as the norm for chorale settings.

1. Vom ^{Himmel hoch} very simply--only four regular phrases
 even meter
2. Ein- 9 lines, contains irregular lines and uneven meter.

Schutz
 " *Ein feste burg (only)*
 Schutz:

The great German composer who lived during the first half of the 17th century. In his collection, he used poems by Becker and Luther. Schutz employed the ^{usual} ~~common~~ melody when setting Luther's hymns, ^{To music,} but he wrote new melodies when using the texts by Becker.

Again, these may be considered the norm of chorales--these were originally meant to be sung by a choir in four parts.

Next step:

Sweelinck
 Scheidt, pupil of Sweelinck, pub. 1650 Tabulature Book
100 Sacred Songs and Psalms

Here is a new style--melody in top voice, Now considerably more motion than before--Schutz will ~~split~~ ^{split} a beat by adding passing tones. The speed has relaxed now.

1. Vom: Simple 4' flute, with trem.

2. Ein: Trumpet *stop*

Next two settings by Bach: Each differs from the other, and each ~~are~~ ^{is} different from the other Bach works on the program.

BWV 1382
 He was organist in Arnstadt 1703-1707. He left Arnstadt at *The age of* 22. He had his difficulties there. In February, 1706, he was called in, the church council reproved him for having made curious variations in the chorale, and for confusing the congregation. Reference was made to the "tonus peregrinos" *paragone* and "the tonus contrarios."

The simple congregation of Arnstadt did not like his accompaniments. And after hearing this charming piece, in which cadenzas are introduced during the course, ^{of} one can see that they propbably were confused.

Bach continues the line of Scheidt:

he **subdivides** the beat.

adds motion in lower voices.

Ein: Even rhythm.

Pt. No decoration

Substantial pedal to be used.

O B.

Presented: 154
45 completed

!! In praise of the almighty's will !!
And for my neighbors greater skill !!

the late H. T. David

taught 18th century ctp.

wrote this to demonstrate the basic possibilities of
contrapuntal settings.

four pieces althogether, all on the same melody,
steady sub. of each beat is employed.

1. Sub. of beat into 2

2. diff. version of first, continuous sixteenth note motion,
cumulative. Attempt to show suspensions---or,
"a tonus peregrinos"--consonance of one chord held over into
the next, where it becomes a dissonance, and then resolves
into a consonance.

The American composer John Knowled Paine was born
January 9, 1839, in Portland, Maine. He died April
25, 1906, in Cambridge, Massachusetts. The organ was his chosen instru-
ment. In 1862 Paine
was appointed to the faculty of Harvard University; in
1875 he was appointed Professor of Music, being the first
person appointed to
~~incumbent of~~ a chair of music in an American university. He
The Ein feste ~~the~~
held this post for 20 years. ~~The Variations on an Austrian~~
Hymn were written in 1860. They were evidently used
in the concert tour which he made in several German cities.
~~The theme is stated, followed by four variations and concluding~~
~~with a fugue.~~

Canonic Variations "Vom Himmel hoch, da komm' ich her"

ARC
3030

Var. 1: Two ~~moving~~ - moving manual parts which stand in canon at the octave ~~of~~ ^{SING} ~~down~~ around the c.f. which is heard between them as tenor in the pedal.

Var. 2: The soprano is imitated by the alto a fifth lower, the c.f. lies as bass in the pedal.

Var. 3: Tenor and bass bring the chorale in ~~quaver~~ in canon at the seventh, the alto brings a free cantabile part, the soprano the c.f. in ~~quaver~~ ^{d.}

Var. 4: The c.f. lies in ~~quaver~~ ^{d.} in the pedal, the soprano is imitated by the bass at the distance of an octave in notes of double value (!), the alto is free. This is ~~music for the eyes~~.

Var. 5: The c.f. is also canonically treated and this in four ways: at the sixth, third, second, and ninth, and in such a way that the imitating voice inverts the c.f. In the last three bars of these enormous variation ("Alles stretta") all four lines of the choral enter in an imposing multiple strettol! To cap it off, Bach signs his musical signature - B A C H -

B^b a c h