

WISCONSIN LUTHERAN SEMINARY

*Biblical*

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LUTHERAN MUSIC IN THE UNITED STATES, 1700 - 1850

A Descriptive Checklist

prepared by  
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PART I. HYMN COLLECTIONS AND HYMNALS

All entries are published hymnals or hymn collections without music. With the exceptions of the early Rudman and Falckner examples and the 1751 Philadelphia organ dedication pamphlet, the texts of hymns or freely assembled cantatas which were printed as broadsides or pamphlets for special occasions (festival services, dedications, etc.) are not included in this bibliography. These exceptions are given only because they represent the earliest known American examples of special musical services of this type or of hymns written for a particular congregation. All hymnals or collections listed have a demonstrated Lutheran background; either they were private ventures prepared or endorsed by a Lutheran pastor(s), or else they carry some type of synodical endorsement. Spelling attempts to follow that of the title page as it was printed.

1700

Rudman, Andrew. TWENNE ANDELIGE WISOR, FOER EGEN ANDACHT SAMMANSATTE. Philadelphia: Reinier Jansen, [1700]. Rudman published these two hymns as a New Year's gift to the Philadelphia Gloria Dei congregation in 1701. They are the earliest Lutheran hymns known to have been printed in America.

c. 1701

Rudman, Andrew. NAOGRA ANDELIGA WISOR. This undated pamphlet of six hymns probably was printed at Philadelphia by Jansen shortly after 1700. Rudman wrote it for the Swedish congregations in and around Philadelphia.

1708

Falckner, Justus. GRONDLYCKE ONDERRICHT VAN SEKERE VOORNAME HOOFD-STUCKEN, DER WAREN, LOUTERN, SALIGMAKENDEN, CHRISTELYCKEN LEERE. New York: W. Bradfordt, 1708. Falckner published three hymns as an appendix to this book. Two are translations/paraphrases from the German.

1751

PHILADELPHISCHER WIDERSCHALL DES HERZLICHEN WUNSCHES DER EVANGELISCHEN BRÜDER IN TEUTSCHLAND, WELCHE DIE VERFERTIGUNG DES VORTREFFLICHEN ORGEL-WERKES FÜR DIE EVANGELISCHE ST. MICHAELIS-KIRCHE IN PHILADELPHIA VERANSTALTET UND BEFÖRDERT; SO DIESELBIGE BEI PROBIRUNG SOLCHER ORGEL IN HEILBRONN IN LIEBLICHER HARMONIE VON SICH HÖREN LASSEN; GOTT ZUM PREISE ERWIDERT BEI EINWEIHUNG SOLCHER ORGEL, SO GESCHEHEN IN PHILADELPHIA, Dominica Rogate, AM 12. MAI 1751, VON DEM SÄMTLICHEN VEREINIGTEN MINISTERIO, DEN ABGEORDNETEN DER VEREINIGTEN EVANG. GEMEINDEN UND DER PHILADELPHIA GANTZEN GEMEINDE. Philadelphia: Benjamin Franklin and Johann Böhm, [1751]. This pamphlet is an early example of writing a freely assembled cantata (or chorale concertato, in part) for a special occasion, in this case the dedication of an organ of 20 registers built by Johann Adam Schmahl of Heilbronn, Germany, and shipped to Philadelphia for St. Michael's Church. Usually the texts for such occasions were adapted to existing music, but sometimes the music was at least partially original. Texts (and sometimes the order of service) were printed and distributed to the congregation. (Cf. Edward C. Wolf, "Justus Henry Christian Helmuth -- Hymnodist,"

German-American Studies, V (1972), 117-117, for a descriptive bibliography of sixty pamphlets and broadsides of texts for special services published while Helmuth was senior pastor at St. Michael's and Zion in Philadelphia).

1756

Jacobi, John Christian. PSALMODIA GERMANICA: OR, THE GERMAN PSALMODY. TRANSLATED FROM THE HIGH DUTCH. TOGETHER WITH THEIR PROPER TUNES, AND THOROUGH BASS. New York: H. Gaine, 1756. This is the first Lutheran hymnal printed in America and is a reprint of Jacobi's second London edition of 1732 plus an undated London supplement. Jacobi was organist at the Royal German Chapel in London, 1708-1750. Despite the title, there is no music. It contains 120 hymns, mostly from the German, but with a few by Watts.

1757

VOLLSTÄNDIGES MARBURGER GESANG-BUCH, ZUR UEBUNG DER GOTTSSELIGKEIT, IN 649 CHRISTLICHEN UND TROSTREICHEN PSALMEN UND GESÄNGEN HRN. D. MARTIN LUTHERS UND ANDERER GOTTSSELIGER LEHRER, ORDENTLICH IN XII. THEILE VERFASSET, UND MIT NÖTHIGEN REGISTERN AUCH EINER VERZEICHNISS VERSEHEN UNTER WELCHE TITUL DIE IM ANHANG BEFINDLICHE LIEDER GEHÖRIG: AUCH ZUR BEFÖRDERUNG DES SO KIRCHEN- ALS PRIVAT-GOTTESDIENSTES, MIT ERBAULICHEN MORGEN-ABEND-BUSS-BEICHT- UND COMMUNION-GEBATLEIN VERMEHRET. Germantown: Christoph Saur, 1759. (First edition in 1757). This is a reprint of the European edition; do not confuse it with Saur's reprints of the Marburg Reformed hymnbook. Saur subsequently reprinted the Lutheran Marburg hymnal in 1759, 1762, 1770, 1774, and 1777, and along with the Freylinghausen or Halle hymnal (which never received an American reprint, however) it was the most widely used Lutheran hymnal in America during these years. Carl Cist of Philadelphia published a pocket edition as late as 1799.

1774

NEU-VERMEHRT UND VOLLSTÄNDIGES GESANG-BUCH ZUR UEBUNG DER GOTTSSELIGKEIT, IN 750 PSALMEN UND GESÄNGEN HERRN D. MARTIN LUTHERS UND ANDERER GOTTSSELIGER LEHRER. . . WELCHE ANJETZO SÄMTLICH IN DENEN EVANGELISCHEN KIRCHEN IN PENNSYLVANIEN UND MEHRERN ANDERN ANGRÄNZENDEN LANDE ZU SINGEN GEBRÄUCHLICH. . . Philadelphia: Ernst Ludwig Baisch, 1774. Basically this is another version of the popular Marburg hymnal. Despite the imprint there is some possibility that the book itself may have been printed in Germany and shipped to this country for distribution.

1778

Kunze, Johann Christoph. EINIGE GEDICHTE UND LIEDER. . . NEBST EINER VORANGESEZTEN ABHANDLUNG VON DEM RECHTEN GEBRAUCH DER DICHTKUNST. Philadelphia: Christoph und Peter Saur, 1778. This 132-page book includes 13 poems and 31 original hymns or sacred songs plus a lengthy preface on the nature of poetry and music in worship. Most of the hymn texts refer to a melody to which they may be sung. While the hymns could be suitable for church use in many cases, Kunze intended his collection more for family and private devotions.

1781

Helmuth, J.H.C. EMPFINDUNGEN DES HERZENS IN EINIGEN LIEDERN. Philadelphia: Melchior Steiner, 1781. Helmuth wrote this 81-page collection of 33 original hymns for both public and private worship. Nine of these hymns were incorporated into the 1786 Erbauliche Lieder-Sammlung, and several others were added to the 1818 and later editions of this same hymnal. Helmuth's texts show his Halle training and his pietistic background.

1786

ERBAULICHE LIEDER-SAMLUNG ZUM GOTTESDIENSTLICHEN GEBRAUCH IN DEN VEREINICHTEN EVANGELISCH LUTHERISCHEN GEMEINEN IN NORD-AMERICA; GESAMLET, EINGERICHTET UND ZUM DRUCK BEFÖRDERT DURCH DIE GESAMTEN GLEEDER DES HIESIGEN VEREINIGTEN EVANGELISCH LUTHERISCHEN MINISTERIUMS. Germantown: Leibert und Billmeyer, 1786. The Ministerium of Pennsylvania appointed a committee consisting of H.M. Muhlenberg, G.H.E. Muhlenberg, J.C. Kunze, and J.H.C. Helmuth to arrange for the publication of this collection, America's first official synodical hymnal. The first edition contained 592 pages with 706 hymns of which 361 were in common with the Halle and 236 were in common with the Marburg hymnal (Saur 1757 reprint). The Erbauliche Lieder-Sammlung (later editions added the second "n" to "Sammlung") enjoyed widespread use and received new editions or reprints in 1795 (when the number of texts increased to 718), 1803, 1805, 1811, 1812, 1814, 1817, 1818 (when the total number of hymns increased to 746, mostly being texts by Helmuth), and at least 12 more reprints until 1850. Helmuth was the strongest personal force behind this hymnal. The 1786 edition included 13 of his hymns, and at least 23 of the texts added in the 1818 edition can be traced to his authorship. This hymnal was the basic source for most German Lutheran hymnals published in America during the nineteenth century (except for those published by churches later associated with the Synodical Conference).

1792

HYMNS OF PRAISE, SUNG BY THE YOUTH OF THE EVANGELICAL LUTHERAN ZION'S CONGREGATION OF LOONENBURG, IN THE COUNTY OF ALBANY, STATE OF NEW-YORK: ON THE OCCASION WHEN THEIR CHURCH ORGAN WAS REFITTED, IN THE YEAR OF OUR LORD M, DCC, XCII. Hudson, New York: Ashbel Stoddard, 1792. This little book was published by Zion Lutheran Church, Athens, New York, and in addition to the texts sung by the choir and congregation for the special service noted in the title it includes 30 different hymns, 27 of which are from the 1756 reprint of the Psalmodia Germanica.

1795

Kunze, John Christopher. A HYMN AND PRAYER-BOOK FOR THE USE OF SUCH LUTHERAN CHURCHES AS USE THE ENGLISH LANGUAGE. New York: Hurtin and Commandinger, 1795. Counting the 20 hymns in the appendix, Kunze's collection includes 240 texts plus the liturgy for the various services, lessons, prayers, etc. It was the first English hymnal published by an American Lutheran pastor or synod. About 140 of the hymns are translations from the German (often rather awkward), and about 75 are originally from English sources. The appendix includes hymns by Kunze, John Frederick Ernst, and George Strebeck. The index of tunes lists 60 chorale melodies to serve the entire hymnal; unfortunately the German tunes did not always serve the English texts very well.

1797

Strebeck, George. A COLLECTION OF EVANGELICAL HYMNS MADE FROM DIFFERENT AUTHORS AND COLLECTIONS FOR THE ENGLISH LUTHERAN CHURCH IN NEW YORK. New York: John Tiebout, 1797. Of the 299 hymns in Strebeck's collection only 48 are taken from Kunze's hymnal, and of these only ten (plus three others by John Wesley) are translated from the German. Most of the hymns are from English sources. A few years after completing this hymnal Strebeck became an Episcopalian and led part of the New York Lutheran congregation into the Episcopal fold.

1797

SAMMLUNG VON ERBAULICHEN GESÄNGEN ZUM GEBRAUCH BEY DEM ÖFFENTLICHEN GOTTESDIENSTE, FÜR DIE DEUTSCHEN GEMEINEN IN NORD-CAROLINA. Salisbury: F. Coupee und J.M. Schlump, 1797. All 36 hymns in this collection can be traced to German sources; none are original. This hymnal was intended to be equally suitable for Lutheran, Reformed, or Moravian use. The texts are all from the German enlightenment, and those few older texts which do occur have been rewritten to reflect 18th-century thought. Primary sources for the texts and the number of hymns in common with the North Carolina hymnal are: Neuen Braunschweigische Gesangbuch, 18; Neuen Anspachischen Gesangbuch, 24; and the Bremisch-Verdische Gesangbuch, 22. This hymnal had little Lutheran use outside North Carolina; one of the few extant copies is in the Moravian Archives at Winston-Salem.

1806

Williston, Ralph. A CHOICE SELECTION OF EVANGELICAL HYMNS FROM VARIOUS AUTHORS: FOR THE USE OF THE ENGLISH EVANGELICAL LUTHERAN CHURCH IN NEW-YORK. New York: J.C. Totten, 1806. Kunze and the New York Ministerium gave this hymnal their endorsement. The 437 hymns show an accelerated movement away from German to English sources. Metric indications are the familiar L.M., C.M., S.M., and P.M.; there is no index for German chorale tunes. Like Strebeck, Williston later became Episcopalian.

1810

Henkel, Paul. DAS NEU EINGERICHTETE GESANG-BUCH, BESTEHEND AUS EINER SAMMLUNG DER BESTEN LIEDERN, ZUM GEBRAUCH DES ÖFFENTLICHEN DEUTSCHEN GOTTESDIENST'S, UND ANDEREN UEBUNGEN ZUR GOTTSSELIGKEIT, IN DEN VEREINIGTEN STAATEN, VON NORD-AMERICA. Neu-Market, Virginia: Ambrosius Henkel, 1810. Like Schnee's Das neue Gesangbuch of 1815, this hymnal was compiled primarily because many small churches could neither afford nor had any real need to acquire such a large collection as the Erbauliche Lieder-Sammlung. It contained 246 hymns, each with a reference to a given chorale tune as well as to a metric type. A second edition appeared in 1812. Henkel also wrote and published many special hymns for dedications, pastors' funerals, church festivals, etc., which were printed as pamphlets or broadsides.

1814

A COLLECTION OF HYMNS AND A LITURGY FOR THE USE OF EVANGELICAL LUTHERAN CHURCHES; TO WHICH ARE ADDED PRAYERS FOR FAMILIES AND INDIVIDUALS. PUBLISHED BY ORDER OF THE EVANGELICAL LUTHERAN SYNOD OF THE STATE OF NEW YORK. Philadelphia: G. & D. Billmeyer, 1814. Dr. Frederick Quitman was a principal guiding force behind this hymnal. Rather than translate German chorales, most of the hymnal uses English texts by Watts, Doddridge, Steele, and others of this type. In 1834 and again in 1835 a supplement of some 200 additional hymns was published with the title: Additional Hymns to the Collection of Hymns for the Use of the Evangelical Lutheran Churches. This supplement was added to editions of the hymnal appearing after 1834. Tunes are not designated, but texts are identified by the English meters. Subsequent editions and/or reprints appeared until 1865.

1815

DAS NEUE GESANGBUCH ZUM ÖFFENTLICHEN GOTTESDIENST UND ZUR HÄUSLICHEN ANDACHT, ZUM DRUCK VERORDNET, DURCH EINE SPECIAL CONFERENZ, DER EVANGELISCH LUTHERISCHEN PREDIGER, IM WESTLICHEN THEIL VON PENNSYLVANIEN, UND DEM STAAT OHIO. U. Pittsburgh: Jacob Schnee, [1815]. Essentially this is an abbreviated, cheaper version of the Erbauliche Lieder-Sammlung. It was issued to provide a smaller, more practical collection for frontier conditions and contains 139 of the more popular texts from its parent hymnal.

1816

Henkel, Paul. CHURCH HYMN BOOK, CONSISTING OF NEWLY COMPOSED HYMNS WITH AN ADDITION OF HYMNS AND PSALMS, FROM OTHER AUTHORS. . . New-Market: Solomon Henkel, 1816. Originally issued as a private venture, the Ministerium of North Carolina gave Henkel's collection their recommendation in 1817, thus making it a semi-official English hymnal. Many of the hymns are translations from the German, but arranged according to the prevalent English meters rather than trying to maintain the original German metrical structures. The first edition contained 347 hymns; Ambrose Henkel brought out a second edition in 1838 which was enlarged to 679 hymns, of which Paul Henkel contributed 303 (either translations, paraphrases, or original) while the others were primarily from English sources. Later editions appeared in 1850 and 1857.

1817

EIN EXEMPEL- UND LIEDERBÜCHLEIN FÜR BETENDE KINDER. Philadelphia: Conrad Zentler, 1817. In addition to the instructional devotional material, pages 101-144 form a section of songs for children such as were used in Lutheran and Reformed parochial schools.

1817

DAS GEMEINSCHAFTLICHE GESANGBUCH ZUM GOTTESDIENSTLICHEN GEBRAUCH DER LUTHERISCHEN UND REFORMIRTEN GEMEINDEN IN NORD-AMERICA. Baltimore: Schäffer und Maund, 1817. Next to the Erbauliche Lieder-Sammlung this was the most popular German hymnal used in American Lutheran churches until mid-century. In addition to two printings in both 1817 and 1818, subsequent editions or printings occurred in 1826 and at least sixteen more times until 1851. The hymnal received endorsements from the ministeriums of Pennsylvania and New York as well as from the North Carolina Synod. It contained 494 hymns, which were selected in part to agree with the tunes in the 1813 Choral-Buch published for the Erbauliche Lieder-Sammlung. It is naturally somewhat more general and "less Lutheran" than the Erbauliche Lieder-Sammlung.

1819

HYMNS FOR THE USE OF CHILDREN. Philadelphia: William Fry, 1819. This is a school hymnal published by the Tract and Book Society of the Evangelical Lutheran Church of St. John, Philadelphia. St. John's was founded by an English-speaking faction which split from St. Michael's and Zion.

1820

NEUES GESANGBUCH FÜR DIE EVANGELISCH-LUTHERISCHE GEMEINDE ZU LUNEBURG, IN NOVA SCOTIA, NEBST EINEM KLEINEN CATECHISMUS LUTHERI, KURZEM INBEGRIFF DER CHRISTLICHEN LEHRE UND GEBETEN. London: J.V.G. Vogel, 1820. With the appendix this collection includes 638 hymn texts. There is no indication as to the editor. The Nova Scotia church, founded in 1753, is the oldest Lutheran settlement in Canada with a continuous history to the present.

1821

DAS NEU EINGERICHTETE EVANGELISCH-LUTHERISCHE GESANGBUCH, BESTEHEND AUS EINER SAMMLUNG LIEDER, ZUM GEBRAUCH DES ÖFFENTLICHEN DEUTSCHEN GOTTESDIENSTES, UND ANDERN UEBUNGEN ZUR GOTTSSELIGKEIT, IN DEM STAAT VON OHIO, UND DEN ANGRENZENDEN STAATEN. Canton, Ohio: Schäffer und Sala, 1821. During the first two decades of the 1800s a large number of Pennsylvania Germans migrated to Ohio. This hymnal with its 200 texts was another attempt to provide a smaller, less expensive German collection. Its texts primarily derive from the Erbauliche Lieder-Sammlung and the Gemeinschaftliche Gesangbuch. The foreword states it is suited equally for either Lutheran or Reformed use.

1823

Woltersdorf, Ernst Gottlieb. SAMTLICHE NEUE LIEDER; ODER EVANGELISCHE-PSALMEN. York: Heinrich C. Weinstedt, 1823. This is a 442-page reprint from the German.

1824

Henkel, Ambrose. EINE SAMMLUNG AUERLESENER GEBETER U. LIEDER, ZUM GEBRAUCHE DER JUGEND, SOWOHL ZU HAUSE ALS AUCH IN DER SCHULE. Neu-Market, Virginia: S. Henkel, 1824. This little collection for school and home devotions also lists the tunes to which each hymn may be sung, and thus gives an indication of the popularity of various chorale melodies of that day. Eighteen different melodies are listed for thirty hymns, which are interspersed with various prayers. A second edition appeared in 1829.

1828

KLEINES LIEDERBUCH FÜR SONNTAGSSCHULEN. Gettysburg: H.C. Weinstedt, 1828. This collection of 58 hymns still retains a basically German orientation in its references to standard Lutheran chorales.

1828

HYMNS, SELECTED AND ORIGINAL, FOR PUBLIC AND PRIVATE WORSHIP. Gettysburg: General Synod of the Ev. Lutheran Church, 1828. Despite its widespread use, this hymnal is not considered a good example of English-language Lutheran hymnody. The editors relied heavily upon the 1814 New York hymnal even to the extent of giving the original numbers to all the hymns taken from the earlier collection so that the two hymnals could be used together. Nearly 300 of the 766 texts were transferred from the New York hymnal with little or no change. Only the common English metrical indications are used; German chorale tunes had little use. Despite the title only two hymns by Dr. Schmucker were original. In 1852 a revised edition increased the number of hymns to 1,024 texts. Though the hymnal came under frequent attack even in its own day, it was used by an estimated 80% of English-language congregations in America around 1850. It was constantly revised and reprinted; one such printing in 1855 was listed as the 68th edition! Most of the later editions were printed by T.N. Kurtz of Baltimore.

1834

EVANGELISCHE LIEDER-SAMMLUNG, GENOMMEN AUS DER LIEDERSAMMLUNG UND DEM GEMEINSCHAFTLICHEN GESANGBUCH, ZUM BEQUEMERE GEBRAUCH IN DEN EVANGELISCHEN GEMEINEN. Gettysburg: General Synod, 1834. With a total of 415 hymns, including the appendix, this collection represents another attempt to provide a cheaper, smaller, and more up-to-date German hymnal. Longer German hymns with many stanzas were shortened, and chorales with longer, irregular meters were omitted. Each hymn is identified as to where it is found in either the Erbauliche Lieder-Sammlung or the Gemeinschaftlichen Gesangbuch, thus enabling it to be used in conjunction with either of these larger, older hymnals. A second edition appeared in 1837.

1838

[Krauth, C.P.] HYMNS, SELECTED AND ARRANGED FOR SUNDAY SCHOOLS, OF THE EVANGELICAL LUTHERAN CHURCH, AND ADAPTED TO THE SUNDAY SCHOOLS IN GENERAL. Philadelphia: William Brown, 1838. The Union Hymn Book, published by the American Sunday School Union, was used in many English-language Sunday schools. Dr. Krauth, pastor of St. Matthew's, Philadelphia, attempted to provide a Sunday school hymnal with a more Lutheran orientation. It contains 217 texts.

1342

EVANGELISCH-LUTHERISCHES KIRCHEN-GESANG-BUCH WORIN DIE GEBRÄUHLICHSTEN ALTEN KIRCHEN-LIEDER DR. M. LUTHERI UND ANDERER REINEN LEHRER UND ZEUGEN GOTTES, ZUR BEFÖRDERUNG DER WAHREN GOTTSSELIGKEIT OHNE ABÄNDERUNGEN ENTHALTEN SIND, FÜR GEMEINEN, WELCHE SICH ZUR UNVERÄNDERTEN AUGSBURGISCHEN CONFESSIO BEKENNEN. Buffalo: George Zahm, 1842. As the date on the imprint indicates, this hymnal was issued before the synod (Buffalo) which it served was formally organized. Rev. Johannes A.A. Grabau was the compiler. He came to America in 1839 and represents the influx of German Lutherans who came to the United States in protest against rationalistic theology imposed by state decree and/or the forced union of Lutheran and Reformed churches. The conservative theology of these new immigrants had a far-reaching influence on the subsequent development of Lutheran hymnody and church music in America. This hymnal also represents a "re-Germanicization" of German-American hymnody which eventually supplanted indigenous German-American developments. The hymnal contains 491 texts and received a second edition in 1848 and revised editions in 1865 and later.

1343

[Passavant, W.A.] HYMNS: SELECTED AND ORIGINAL, FOR SUNDAY SCHOOLS, OF THE EVANGELICAL LUTHERAN CHURCH; WITH A SUPPLEMENT CONTAINING HYMNS FOR THE USE OF INFANT SCHOOLS. Baltimore: T. Newton Kurtz, 1843. In addition to the 262 regular Sunday school hymns the supplement includes 42 texts for infants. A second edition appeared in 1851.

1345

A COLLECTION OF HYMNS AND PRAYERS, FOR PUBLIC AND PRIVATE WORSHIP. Zanesville: Evangelical Lutheran Joint Synod of Ohio, 1845. This hymnal was designed to serve Lutherans from Pennsylvania who had migrated to Ohio. In terms of Lutheran orthodoxy the 458 hymns are "more Lutheran" than the English hymnal of the General Synod, but still strongly influenced by English sources. Most of the hymns came from later editions of the General Synod book, the New York hymnal, and the Episcopal prayer book and hymnal. Hymns are cross-referenced with the numbers in the General Synod hymnal. It received a revised edition in 1855 and subsequent editions in 1858 and 1863.

1347

KIRCHEN-GESANG-BUCH FÜR EVANGELISCH-LUTHERISCHE GEMEINDEN UNGEÄNDERTER AUGSBURGISCHER CONFESSIO DARIN DES SELIGEN D. MARTIN LUTHERS UND ANDERER GEISTREICHEN LEHRER GEBRÄUHLICHSTE KIRCHEN-LIEDER ENTHALTEN SIND. St. Louis: Verlag der deutschen evang. luth. Gemeinde u. A. C., 1847; printed by H. Ludwig in New York. After C.F.W. Walther became leader of the Saxon immigrants in Missouri, he first established a periodical, Der Lutheraner, and then embarked upon publication of a hymnal. Walther selected 437 texts for this collection, mostly from the orthodox and confessional periods of the 16th and 17th centuries, plus a sampling of 18th-century texts. The melody index shows 103 different metrical classifications, thus indicating that Walther did not shy away from older chorales in irregular meters. The initial printing of 1,500 copies (for Trinity congregation, St. Louis) was quickly subscribed, and a second printing of 1,000 copies was ordered. In 1849 the hymnal was enlarged with an appendix containing the lessons, the passion, and the destruction of Jerusalem. In 1856 printing was transferred from New York to St. Louis, and subsequent editions carry a St. Louis imprint. As the official hymnal of the Missouri Synod it had a great impact on Lutheran hymnody in the midwestern states, and was a primary factor in creating renewed interest in the old German chorales. Various

German chorale books could have provided the appropriate tunes, but the collection issued by Dr. Fridrich Layriz, Kern des deutschen Kirchengesangs, was especially used (and recommended by Walther). This hymnal received numerous editions and reprints until 1917 and thus shares honors with the Erbauliche Lieder-Sammlung for its longevity among American Lutheran hymnals.

1843

Stohlmann, J. Friedrich Chr. SINGET DEM HERRN EIN NEUES LIED! SIEBEN UND ZWANZIG CHRISTLICHE GESÄNGE NEBST DREI DICHTUNGEN. Baltimore: Luth. Kirchenboten, 1843. This little booklet is not a hymnal, but is indicative of private efforts at writing hymns and sacred songs.

1849

DEUTSCHES GESANGBUCH FÜR DIE EVANGELISCH-LUTHERISCHE KIRCHE IN DEN VEREINIGTEN STAATEN. Philadelphia: L.A. Wollenweber, 1849. The Ministerium of Pennsylvania and the New York and West Pennsylvania synods jointly sponsored this hymnal, which was the official replacement for the venerable Erbauliche Lieder-Sammlung. Dr. C.R. Demme of St. Michael's and Zion, Philadelphia, was the dominant force in selecting the hymns. The 710 texts represent a good cross-section of German hymnody from the 16th through the 19th centuries. The hymnal was so designed that all the music could be found in the 1813 Choral-Buch published for the Erbauliche Lieder-Sammlung except for three selections, and these three were in J.G. Schmauk's Deutsche Harmonie.



## PART II. CHORALE BOOKS, TUNEBOOKS, AND OTHER MUSIC

Since none of the American and only a few of the German hymnals from 1700 - 1850 included music, organists, precentors, and choir directors used separately published chorale books and tunebooks for their musical sources. During the eighteenth century some of the most popular German chorale books were those published by König, Gregor, Knecht, and Vierling. Also, some editions of the Freylinghausen (Halle) hymnal included music. Copies of these books were imported into America. Many organists compiled their own manuscript collections of hymn tunes, and several such manuscript music books exist in various libraries today. In most cases the musical notation consisted only of a melody with figured bass. Since one tune often served several hymns, the phrasing was indicated by fermatas as no text appeared with the music.

Items in this checklist are those which were intended for Lutheran use. Since most tunebooks were privately printed, publishers usually made their collections appeal to Lutheran, Reformed, and Moravian churches so as to serve the widest possible market. English-language Lutheran churches used tunes which generally were neither German nor Lutheran in orientation, but came from the many English and American tunebooks printed during these years.

1794

Moller, J.C. and Helmuth, J.H.C. DANK UND GEBET AM TAGE DER EINWEIHUNG DER DEUTSCH EVANGEL. LUTHERISCHEN KIRCHE IN READING DEN 15 JUNY 1794. [Philadelphia: 1794]. Although Helmuth and Moller collaborated in writing several cantatas, this is the only one for which the music appears to have survived. John Christopher Moller was organist at St. Michael's and Zion from 1790-1794. This short cantata includes a chorus, duet, and two arias.

1798

Doll, Conrad. SAMMLUNG GEISTLICHER LIEDER NEBST MELODIEN, VON VERSCHIEDENEN DICHTERN UND COMPONISTEN. Lancaster, Pennsylvania: n.p., 1798. Doll's 109-page tunebook with 53 sacred songs enjoys the distinction of being the first American tunebook in German. While many of the songs are of a chorale nature, the written-out embellishments (which, however, also occur in some German hymnals which contain music) are more suited to choir than congregational use. Doll intended this book for German singing schools, and it has a short theoretical introduction to music and singing. Songs are for three voices, in open score, and have the alto on the bottom and the bass on the middle staff. They are arranged according to the liturgical year. European sources and the number of pieces from each are: Schmidlin, 34; Bachofen, 17; Zollikofer, 1; and one anonymous.

1803

Arnold, Adam. GEISTLICHE TON-KUNST, ENTHALTEND DIE VORNEHMSTEN KIRCHEN-MELODIEN, DIE BEY ALLEN RELIGIONS-VERFAS SUNGEN GEBRÄUCHLICH, -- AUF VIER STIMMEN GESETZT: UND MIT DEN VORNEHMSTEN MUSICALISCHEN STÜCKEN, SAMMT HINREICHENDEN UNTERRICHT VERSEHEN, ZUR UEBUNG DER JUGEND. Elisabeth- (Hägers-) Taun: Johann Gruber, 1803. Arnold's collection is rather unique in that the actual music consists of printed staves and text, but the notes were inserted by hand -- perhaps a good assignment for singing school pupils! The first 55 pages of music contain standard German chorales, but the next 30 pages are of special interest because they contain New England-style hymnody and fusing tunes -- the earliest known printed examples of such in German. There is a register of hymn tunes for both the Lutheran and Reformed hymnals. The copy of this tunebook in the Newberry Library, Chicago, contains a bookplate belonging to Rebecca Henkel.

1810

Doll, Joseph. DER LEICHTE UNTERRICHT, VON DER VOCAL MUSIK ENTHALTEND DIE VORNEHMSTEN KIRCHEN-MELODIEN, DIE BEI ALLEN RELIGIONS-VERFASSUNGEN GEBÄUHLICH, AUF DREI STIMMEN GESETZ; UND MIT DEN VORNEHMSTEN MUSICALISCHEN STÜCKEN, VON VERSCHIEDENEN DICHTERN UND COMPONISTEN, SAMT HINREICHENDEN UNTERRICHT VERSEHEN, EINGERICHTET FÜR SINGSCHULEN. Harrisburg: Johan Wyeth, 1810. This is the first attempt to print a German shaped-note tunebook. The shapes are those of Little and Smith, and obviously Wyeth and Doll did not attempt to hide their plagiarism since the German title is the counterpart of Little and Smith's The Easy Instructor, a tremendously popular collection. This book had later editions in 1814 and 1821; in 1815 a second volume was issued with a similar title but different contents. It is through Wyeth's publications that many of the American tunes found their way into German-language churches.

1813

CHORAL-BUCH FÜR DIE ERBAULICHE LIEDER-SAMMLUNG DER DEUTSCHEN EVANGELISCH-LUTHERISCHEN GEMEINEN IN NORD-AMERIKA. Philadelphia: Conrad Zentler und George Blake, 1813. J.H.C. Helmuth provided the leadership and Philadelphia's St. Michael's and Zion congregation provided the backing for publishing this choral book, America's first official Lutheran tunebook. It contains 266 different melodies with their figured basses. Melodies are printed in their basic form, devoid of embellishment, and with only the simplest rhythms. The collection is musically conservative, and at least half the tunes date from the 16th and 17th centuries. There are 28 tunes which can not be found in the Zahn catalog, and some of these must be those which Helmuth mentions in the preface as being newly composed for this collection. This choral book enjoyed wide use and remained a basic source for German hymn tunes until the mid-nineteenth century. (Cf. "America's First Lutheran Chorale Book," Concordia Historical Institute Quarterly for Spring, 1973. One minor correction in this article: p. 10, second paragraph should read, "it followed the traditional practice of printing only the melody and the bass line with figures" -- not "without figures.")

1816

Funk, Joseph. DIE ALLGEMEIN NÜTZLICHE CHORAL-MUSIC, ENTHALTEND AUERLESENE MELODIEN, WELCHE BEY ALLEN RELIGIONS-VERFASSUNGEN GEBÄUHLICH SIND. AUF ZWEY STIMMEN GESETZT. BEGLEITET MIT EINER VORREDE, ÜBER DIE MUSIC, ODER TONKUNST; UND MIT EINER, ZUM GRUNDE DER VOCAL-MUSIC VOLLSTÄNDIGEN EINLEITUNG. EINGERICHTET ZUM GEBRAUCH DES ÖFFENTLICHEN GOTTESDIENSTES, SING-SCHULEN UND PRIVAT-UEBUNGEN. Harrisonburg: Laurentz Wartmann, [1816]. Funk was a Mennonite whose father, Henry, migrated from Pennsylvania to the Shenandoah Valley in the late eighteenth century. Funk compiled his shaped-note tunebook with support from the Lutheran Solomon Henkel, while a Reformed pastor, Johannes Braun, wrote the foreword. Of the 87 pieces in the collection most are traditional German chorales. In addition there are 10 psalm tunes and six folk hymns. Funk gives only the melody and bass lines; often the melody is more florid than when the same tune appears in the 1813 Choral-Buch. In 1832 Funk published a second collection, Genuine Church Music, which proved to be very popular and has remained in print through various editions and revisions to the present. It has a much smaller percentage of chorales than his 1816 German book, but it is still set apart from other southern shaped-note tunebooks by its relatively small number of anthems and fusing tunes and its large percentage of hymns for congregational use.

1816

Eckhard, Jacob. CHORAL-BOOK, CONTAINING PSALMS, HYMNS, ANTHEMS AND CHANTS, USED IN THE EPISCOPAL CHURCHES OF CHARLESTON, SOUTH-CAROLINA; AND A COLLECTION OF TUNES, ADAPTED TO THE METRES IN THE HYMN-BOOK, PUBLISHED BY ORDER OF THE EVANGELICAL LUTHERAN SYNOD OF THE STATE OF NEW-YORK. THE WHOLE A SELECTION FOR THE SERVICE OF ALL PROTESTANT CHURCHES IN AMERICA. Boston: James Loring, [1816]. Eckhard was employed for seven years as an organist in Reformed churches in Germany before he came to America in 1776. In 1786 he became organist at St. John's Lutheran Church in Charleston, South Carolina, and in 1809 he moved to a similar position in St. Michael's Episcopal Church, Charleston. The title page of his collection is indicative of the close ties between English-language Lutheran and Episcopal churches of that day. The book contains 77 hymns plus four Anglican chants. The music is in piano score with figured bass, but with the harmonies realized in the right hand part. The final page contains an index of 66 hymns found in the 1814 New York hymnal which may be sung to melodies in this book. Eckhard's book is based on a large manuscript collection which he completed in 1809 and which was published in facsimile in 1971 under the title, Jacob Eckhard's Choirmaster's Book of 1809. George Williams provided notes and an introduction to the facsimile edition.

1818

Gerhart, Isaac and Johann F. Eyer. CHORAL-HARMONIE, ENTHALTEND KIRCHEN-MELODIEN, DIE BEY ALLEN RELIGIONS-VERFASSUNGEN GEBRÄUCHLICH, AUF VIER STIMMEN GEGESZT, UND MIT EINIGEN MUSIKALISCHEN STÜCKEN, NEBST HINREICHENDEM UNTERRICHT VERSEHEN, EINGERICHTET ZUR UEBUNG DER JUGEND UND ZUM GEBRAUCH DES ÖFFENTLICHEN GOTTESDIENSTES, WELCHES OHNE UND MIT DER ORGEL KANN GEBRAUCHT WERDEN, WANN EIN ORGANIST DIE REGELN DER MUSIK BEOBACHTET. Harrisburg: John Wyeth, 1818. Here is another of Wyeth's shaped-note publications using Little and Smith's shapes. Gerhart was a Reformed pastor in Freyburg, Pennsylvania, while Eyer was an organist in Selinsgrove. J.P. Schindel, a Lutheran minister in Sunbury, wrote the preface. The collection primarily contains chorales for four voices, though fusing tunes with German texts are included in the back. A second edition appeared in 1822.

1821

Rothbaust, John. DIE FRANKLIN HARMONIE, UND LEICHTER UNTERRICHT IN DER VOKALMUSIK. ENTHALTEND DIE VORNEHMSTEN DEUTSCH UND ENGLISCHEN KIRCHEN-MELODIEN DIE BEY ALLEN RELIGIONS-VERFASSUNGEN GEBRÄUCHLICH: UND MIT DEN NEUESTEN UND VORNEHMSTEN MUSIKALISCHEN STÜCKEN, VON VERSCHIEDENEN DICHTERN UND COMPONISTEN, SAMMT HINREICHENDEM UNTERRICHT VERSEHEN, EINGERICHTET FÜR SINGSCHULEN. Harrisburg: John Wyeth, 1821; Vol. II also 1821. This bilingual, shaped-note collection followed in the tradition of Wyeth's other publications. It was reprinted about 1830 by H. Ruby in Chambersburg under the English title, The Franklin Harmony and Easy Instructor. It embraces an interesting mixture of both German and Anglo-Saxon church music traditions in its contents.

1824

Schmauk, J.G. SAMMLUNG RELIGIÖSER DEUTSCHER GESAENGE, NEBST EINEM KURZEN FASSLICHEN UNTERRICHT ZUM SINGEN, EINGERICHTET FÜR OEFFENTLICHEN GOTTESDIENST UND SINGESCHULEN. Philadelphia: n.p., [1824]. Johann Gottfried Schmauk was one of the schoolmaster-organists for Philadelphia's St. Michael's and Zion from 1819 - 1842. This collection is a German tunebook for singing schools and church choirs. It contains 114 chorales and anthems in three and four voices (plus one duet) whose difficulty ranges from very simple to moderately hard. The book has a decidedly European flavor, which is not surprising in that Schmauk was trained

in Germany and came to America in 1819. Like most American tunebooks, it has a theoretical introduction for teaching music and singing. The book itself contains only the music for the choir; the organist either had to realize an accompaniment from the choral score or else had to write it out in manuscript. To make realization easier, the soprano melody is printed on its own staff directly above the bass, while the alto is the staff above the soprano and the tenor (when used) is printed on the top staff. Organ introductions, interludes, etc. are indicated by rests.

1833

Eyer, Henry C. DIE UNION CHORAL HARMONIE, ENTHALTEND KIRCHENMELODIEN, MIT DEUTSCHEN UND ENGLISCHEN WÖRTERN. Harrisburg: Francis Wyeth, 1833. Later editions altered the title page to read (as found in the 1839 edition): DIE UNION CHORAL HARMONIE, ENTHALTEND: DREI UND VIERSTIMMIG AUSGESETZTE MELODIEN, MIT DEUTSCHEM UND ENGLISCHEM TEXTE; SOWOHL ZUM GEBRAUCHE BEIM ÖFFENTLICHEN GOTTESDIENSTE ALLER CHRISTLICHEN CONFESSIONEN, ALS AUCH FÜR SINGSCHULEN UND PRIVATGESELLSCHAFTEN. Eyer's collection was one of the most successful of the bilingual tunebooks; it received several reprints and subsequent editions. In the 1839 edition the first 81 numbers are standard chorales in four voices, printed in shape notes (four). In hymns and chorales the melody is printed directly above the bass, and round notes are inserted in the right hand so that an organist could accompany simply by reading the notes and without being proficient in realizing a figured bass. The remaining 271 selections are anthems, though the table of contents indicates that some of these could also be used for congregational singing. Eyer's tunebook represents a compromise between German and American (New England) traditions. It is designed for Lutheran-Reformed use; it is bilingual throughout, though the English texts are not always translations from the German and vice versa; it contains 36 American fusing tunes and was strongly influenced by earlier tunebooks printed by John Wyeth. Eyer's collection provided rural or bilingual churches a compromise German-American option to the strong European orientation of Schmauk's Deutsche Harmonie.

1833

Schmauk, J.G. DEUTSCHE HARMONIE ODER MEHRSTIMMIGE GESÄNGE FÜR DEUTSCHE SINGESCHULEN UND KIRCHEN. ENTHALTEND: EINE ANZAHL DER BELIEBTESTEN CHORAL- ODER KIRCHENMELODIEN; DREI UND VIERSTIMMIGER GESÄNGE FÜR ANFÄNGER UND GEÜBTERE SINGER, NEBST EINER KURZEN ANLEITUNG ZUM GESANGUNTERRICHT. Philadelphia: n.p., 1833. This tunebook with its lengthy (32 pages) theoretical introduction was a combination self-instructor, chorale book, anthem collection, and singing school text. It enjoyed widespread popularity in eastern urban churches as well as in midwestern Lutheran areas with first-generation German immigrants, mainly because the anthems were oriented to German practice and style. It contains 75 standard chorales in four-part harmony plus 134 anthems for both three and four voices. Schmauk's aim was to bring European styles of church music to American choirs. Thus, his tunebook scorns both shaped notes and fusing tunes. It received a considerably enlarged and extensively altered second edition in 1847 as well as numerous reprints until 1875. Between 1833 and 1847 some of the reprints included a 40-page supplement which contained 21 additional anthems with both German and English texts. The table of contents of the 1847 edition indicates that 20 of the simpler anthems are either original compositions or arrangements by Schmauk himself.

1844

Weber, Thomas R. THE PENNSYLVANIA CHORAL HARMONY, CONTAINING THE PRINCIPAL CHURCH MELODIES; PROVIDED WITH GERMAN AND ENGLISH TEXT; ADAPTED TO THE USE OF CHRISTIAN CHURCHES OF EVERY DENOMINATION; COMPRISING A NUMBER OF THE MOST POPULAR PIECES OF EMINENT COMPOSERS---COMPOSED FOR THREE AND FOUR VOICES. TOGETHER WITH A CONCISE INTRODUCTION TO THE ART OF SINGING; DESIGNED FOR THE USE OF SCHOLARS, AS WELL AS FOR PUBLIC WORSHIP, FAMILIES, SINGING-SCHOOLS, AND MUSICAL SOCIETIES. Allentown: Blumer and Bush, 1844. While Weber's bilingual tunebook states that it is intended for all denominations, the endorsements printed at the beginning are primarily from Lutheran or Reformed pastors, organists, and schoolmasters. Weber uses the standard shaped notes in four shapes. The English portions of the singing instruction do not necessarily parallel the German, and generally the English is less specific and more abbreviated than the German. The first 105 numbers are German chorales with only German text and arranged for four voices in open score, while numbers 106 thru 266 are bilingual hymns and some fusing tunes for four voices. All pieces are printed in the German manner with a fermata designating the end of each phrase. Like other bilingual tunebooks, the German-English texts are not necessarily translations of the other language. Weber's collection is very similar to Eyer's; the music does not reach the degree of difficulty found in the more elaborate anthems printed by Schmauk.

Undated. c. 1786

[Helmuth and Ott]. DIE ERSTEN FRÜCHTE DER SINGESCHULE DER EVANGELISCH-LUTHERISCHEN GEMEINE IN PHILADELPHIA. Text version: Philadelphia: Melchior Steiner, [1786]. Music version: n.p. and n.d. In 1785 and 1786 Pastor J.H.C. Helmuth and schoolmaster David Ott held a singing school for St. Michael's and Zion congregation. The school was highly successful, and in 1786 the congregation published a booklet containing 21 texts which was given to the schoolchildren at the time of their fall exams in that year. Nineteen of these texts are set to music for 2, 3, and 4 voices in a second pamphlet or small book with the same title as the text version. The music was composed and arranged by Ott, and it represents the earliest collection of American Lutheran music currently known to be extant.

Undated. c. 1815

Erben, Peter. A COLLECTION OF CHURCH TUNES COMPOSED AND ARRANGED TO THE DIFFERENT METRES, IN THE ENGLISH LUTHERAN HYMN BOOK, NOW IN USE THROUGHOUT THE UNITED STATES OF AMERICA. New York: T. Birch, n.d. Erben was organist at St. John's Chapel of Trinity (Episcopal) Parish, New York, and was the father of Henry Erben, a major early nineteenth-century organ builder. Erben's collection is indicative of the close relationship which existed between English-language Lutherans and Episcopalians of that day (cf. Jacob Eckhardt and his 1816 tunebook). Erben's collection is a compromise between the American tunebook and the German chorale book. It does not contain merely a melody and figured bass, but has 109 hymn tunes for 2, 3, and 4 voices. Each of the tunes gives a hymn number which refers to the 1814 New York hymnal. There is also one stanza of text, and it is indicated whether it is the first, second, third, etc. stanza as found in the 1814 hymnal. While Erben's collection does not carry an official synodical endorsement, its close relationship to the 1814 hymnal (far closer than Eckhardt's, for example) gives it the honor of being America's first English-language collection of music intended specifically for Lutheran use.

## Addendum

1827

Bentz, Michael. DIE NEUE HARMONIE, ODER EINE NEUE SAMMLUNG VON KIRCHEN-MUSIK; ENTHALTEND VIELE MUSIKALISCHE-STÜCKE UND KIRCHEN-MELODIEN, WELCHE NOCH NIE IM DRUCK ERSCHIENEN, UND MANCHE DIE NEULICH FÜR DIESES WERK COMPONIRET WORDEN SIND; ZUSAMMENGETRAGEN AUS DEN BERÜHMTESTEN AUTOREN NEUERER ZEIT, NEBST HINLÄNGLICHEM UNTERRICHT FÜR SINGSCHULEN. Gettysburg: Henry C. Neinstedt, [1827].

The title page states that Bentz resided in York, Pennsylvania, and that the book was printed for the author at the press of the theological seminary in Gettysburg. This bilingual tunebook follows the format established by the Harrisburg printer, John Wyeth, in his German or bilingual publications. It represents another of the compromises between American and German influences, as well as a Lutheran-Reformed compromise. A page of "Recommendations" contains endorsements by such persons as Charles Fisher, organist of the Lutheran Church in York, as well as recommendations from the Evangelical Lutheran Synod of West Pennsylvania and the Zion Classis of the Evangelical Reformed Church. Bentz uses shaped notes (four shapes), and a major portion of his hymntunes are also to be found in Wyeth's bilingual books. The main body of the book includes 152 pages of hymntunes for two and three voices, plus a few anthems. This is preceded by a bilingual theoretical introduction in the typical tunebook style, and is followed with a supplement (German only) of 16 pages containing 34 German chorales. The remarks serving as an introduction to the German chorales are actually quoted (without acknowledgment) from portions of the introduction to the 1813 Choral-Buch für die Erbauliche Lieder-Sammlung. The index to the 34 chorales also designates them by Vers-Art (meters), using the numbering system of the 1813 Choral-Buch. Obviously, therefore, it was assumed that schoolmasters and organists using Bentz's tunebook would be familiar with the 1813 Choral-Buch. Bentz's book does not appear to have received any subsequent editions. Its approach is similar to that of the books by Eyer, Weber, and Rothbaust, in contrast to the European approach of Schmauk. It should be noted that Schmauk's Deutsche Harmonie is distinct in that its theoretical introduction follows Pestalozzian principles of instruction, whereas the others do not. Since Pestalozzian methods became quite popular in American education around 1850 (Lowell Mason and his followers based their music instruction on a book by the German music educator G.F. Kübler, who used a Pestalozzian approach), it is possible that one of the reasons for the popularity of Schmauk's Deutsche Harmonie was its extensive introduction for teaching music and singing after the principles of Pestalozzi. Bentz, Eyer, Weber, and Rothbaust all lacked this approach, and of these only Eyer enjoyed widespread use of his tunebook.

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