JAN BENDER AND HIS ORGAN MUSIC

by

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PREFACE

I first became acquainted with Jan Bender at Witten­berg University where I was his student in composition. The friendship with Professor Bender and his music has been both rewarding and enduring. It is especially gratifying to be able to present this thesis in 1974, during the sixty-fifth anniversary of Jan Bender's birth.

I wish to thank the following publishing firms for granting permission to reproduce excerpts from Bender's organ works: Abingdon Press, Nashville; Augsburg Publishing House, Minneapolis; Bärenreiter Verlag, Kassel; Chantry Music Press, Springfield; Concordia Publishing House, Saint Louis; and Merseburger Verlag, Berlin. In addition, I am grateful to B. Schott, Mainz, for permission to quote from Paul Hindemith's first organ sonata.

Many members of the music faculty of the University of Kansas have assisted me in the completion of this project. I wish to acknowledge the encouragement given by Dr. James Moeser during my period of study. A large debt of gratitude is owed Dr. J. Bunker Clark and Dr. Mark Holmberg who read the manuscript with great care and offered many valuable suggestions. I also wish to thank Dr. Milan Kaderavek, Chairman of the Department of Music Theory at Drake University, who has shared with me his enthusiasm for
and perception in musical analysis.

I am grateful for the help of my father, who reproduced and printed the photographs used in the thesis. Finally, I wish to express my appreciation for the help of my dear wife, Lauri, who carefully prepared the musical examples and assisted in many other ways. Her encouragement helped make this study a reality.
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CHAPTER I

BIOGRAPHY OF JAN BENDER

Few people in this century have contributed to the music of the Church with such distinction as has Jan Bender. His mastery of the techniques of counterpoint, form, and thematic manipulation is a result of the self-discipline learned from others who were also masters of their craft, including Karl Straube, Karl Martienssen, Kurt Thomas, and, finally, Hugo Distler. The lineage of Distler to North America as transmitted by his only student, Jan Bender, will be discussed in Chapter II.

Several other factors combine with this technical proficiency to create a body of literature which challenges and inspires the trained musician and yet speaks eloquently and convincingly to the musical layman. Chief among them is that creative spark which enlightens some composers. Says Bender, "What is the difference between the artist and the handcraftsman? The artist must have imagination and fantasy, which the handcraftsman needn't have." In addition, the great variety in the style and tonal vocabulary in the music of Bender reflects the changing music which has surrounded him during his sixty-five years. It includes the music of traditional harmony, the sonorities of Hindemith coupled with the rhythmic drive of Distler, as well as some brief excursions into the realms of serial and non-serial atonality. Bender's work is also governed by a deep and abiding sense of responsibility to the Christian layman and his
needs in worship. It is to this person that Bender directs most of his compositions. A final element of variety is provided by the fact that three different nations have served as home to him: Holland, Germany, and the United States.

Jan Bender was born on 3 February 1909, in Haarlem, where he attended grade school and lived for thirteen years. His father, Hermann Bender, was born in Leiden, a Dutch university town; his mother, the former Margarethe Schindler, was a native of Lübeck. His paternal grandparents were both from Leiden while his maternal grandparents were from Bautzen in Saxony.¹

Hermann Bender was a piano dealer with the firm of Thürmer of Dresden. He was sent as an apprentice to Lübeck where he met and married Jan's mother. Following their marriage, Hermann and Margarethe settled in Leiden. When Hermann Bender died in August 1908, Bender's mother, in addition to expecting Jan, was left with four children.²

Jan, who grew up in the musical environment of Mendelssohn, Schumann, and Schubert had his first exposure to church music in Haarlem; it was a lasting but unfavorable one. His father had been a member of a religious sect who

¹The area of Saxon-Bautzen is now in East Germany. The mixture of Dutch and Saxon in Bender's family is uncommon; the Saxons, more oriented to Bavaria, Austria, and Silesia had little in common with the Dutch, who were primarily a maritime people.

²Christiaan (1898-1972), Paul (b. 1899) who lives in Holland, Ida (b. 1903) who is now living in Jerusalem, and Hermann (b. 1905) who also lives in Holland.
were followers of John N. Darby (1800-1882), a former Anglican priest and religious leader of the last century. Darby (whose followers are sometimes known as Darbyites or Darbyists) founded a Christian religious body known as the Plymouth Brethren in the year 1827 in Dublin. "Their teaching combines elements from Calvinism and Pietism. Their moral outlook is puritanical and they renounce many secular occupations, allowing only those compatible with New Testament standards."\(^3\) The noted church historian, Karl Bihlmeyer, adds, "They became a fanatical sect which believed in the imminent end of the world; they rejected all ecclesiastical organization as unchristian."\(^4\) Though numerically few, the Darbyites are very widely distributed throughout the world because Darby soon transplanted his sect into French Switzerland, Germany, France, Italy, and North America.

The small congregation of approximately one hundred gathered in private homes for worship. The music, sung by laymen singing in four parts without accompaniment, was of low quality. Bender recalls that the music director had to intone each successive stanza a third higher in order to compensate for the flatness.

In 1922 Bender's sister contracted tuberculosis. At that time the customary treatment for this disease was a


retreat to the mountains for rest, so she was subsequently sent to Switzerland. In order to finance this rather expensive cure Bender's mother rented the house in Haarlem and moved to Lübeck to live with her father, a baker, whose home was located directly behind the Marienkirche. Although there were some Darbyists in Germany there were none as far north as Lübeck. Therefore, the Bender family attended church at the Marienkirche, where Jan's mother had been baptized and confirmed. It was here that Bender's acquaintance with the Lutheran Church began.

Because of the acoustics in this immense edifice and Bender's poor understanding of the German language, he understood little of the spoken parts of the service and soon became quite bored. He began to spend his time in church visiting with the organist, Karl Lichtwark, in the gallery.\textsuperscript{5}

Professor Lichtwark, noting Bender's interest in music, offered to give him organ lessons and, in 1924, became Bender's first organ teacher. Previous to this, Bender's study of music had been limited to the piano lessons which he had received in Haarlem. For a short period after his study with Lichtwark, he was a student of Walter Kraft but was forced to abandon this study because of the rather great

\textsuperscript{5}It is interesting to note that since 1888, Lichtwark's first year of service, the Marienkirche has had only two organists. Lichtwark was succeeded by Walter Kraft, the present organist, in 1928.
Bender lived in Lübeck from 1922 to 1937. In November of 1928 he became ill with what was then diagnosed to be a serious form of backbone tuberculosis and was hospitalized for six months. (Having completed all course work at the Oberschule he was graduated from it while in the hospital.) X-ray examinations showed no progression of the disease in April 1929 so he was discharged, wearing a steel corset which he was to retain for three months. He was then sent to a noted bone sanatorium in Switzerland for further examination. The physician there made the correct diagnosis; Bender was not suffering from tuberculosis but rather from the effects of an extra rib. More bed rest was prescribed before he was finally pronounced cured. Bender spent the remainder of the year learning to walk again.

In 1930 Bender left Lübeck for Leipzig and three years of study at the conservatory of the Landeskirchenmusikschule. His teachers there included Karl Martienssen in piano, Kurt Thomas for composition, conducting, and music theory, and Karl Straube (1873-1950), the famed Kantor of the Thomaskirche, for piano and organ. Straube, who admonished Bender to "be honest with yourself" taught him the value of technical integrity and precise analysis.

Having finished his course of study, Bender determined to seek a position as musician in a parish church. Straube advised him to return to his native Holland to search for a position; he felt that Bender's Dutch citizenship would pre-
vent his finding employment under the existing German government. Therefore, Bender spent the year from 1933 to 1934 in Amsterdam, where he studied organ with Sem Dresden. Although he loved Holland and had many relatives there, Bender was quite unhappy musically because music played such a very minor role in the Dutch Church. In 1933 a new Staatskonservatorium was founded in Lübeck and in 1934 he returned there for further study. (Bender's study with Hugo Distler will be discussed in Chapter II.)

He secured a position as organist and choirmaster at Sankt Gertrudkirche, and lived in the home of his grandfather, who died in 1931, at Königstrasse 59. The same year, at age 25, he also became a German citizen. In 1935 he received the A Prüfung ("A Degree") in church music from the Lübeck Staatskonservatorium. He continued his service as organist and choirmaster of Sankt Gertrudkirche until 1937; this year marks the end of his tenure there and the beginning of his difficulties with the Nazi regime. On 1 January 1937 Bender was sent into a Nazi concentration camp on the charge of "organ sabotage."

At this point a brief examination of the state of the Lutheran Church in pre-war Germany is in order. The Church was divided into the so-called "confessional" (orthodox) and

6 His salary was 19 DM per month.

7 The A Prüfung, given following advanced coursework and proficiency examinations in performance and improvisation, is the highest degree awarded in church music in Germany.
Deutsche Christen (German Christian) branches. The latter received the endorsement and support of the Third Reich, and party members permeated its clergy and hierarchy. The Deutsche Christen Church was born in 1933.

In the Session of the Reich [Reichstagung] held in Berlin in April of 1933 certain revolutionary demands were made calling for a state church [Reichskirche] to be headed by a Reichsbischof who could claim absolute leadership. This powerful grasp on the Church was approved in the church elections of 23 July 1933 and was approved from within the party circle; Hitler himself supported it in a radio speech he made.8

The German Christians denied the divinity of Christ, thus eliminating the vexing problem of explaining how a Jew could have possessed divine powers.

Their more extreme adherents wished to eliminate the Old Testament, Saint Paul ("the Rabbi"), and the doctrines of Saint Augustine (with their "Jewish" sense of sin), and to eradicate from the Gospels everything Jewish or "servile."9

A Deutsche Christen pastor could not preach against sin, as they believed that sin did not exist. Nor could he preach of the Resurrection. Many books were written concerning the "nonsense" contained in the Old Testament.

The first Reichsbischof was Ludwig Müller (1883-1946), the most influential member of the group. His harsh and extreme measures resulted in his replacement in 1935 by Hans Kerrl.10 Each city had a bishop who supervised the affairs...

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9Cross, p. 551.

10Ibid.
of the Church. The Deutsche Christen at that time in Lübeck was the pastor of the Marienkirche; his desire was to rid the city of the "confessional" pastors, who were approximately equal in number to those supporting the cause of the Third Reich.

The members of the "Confessional Church" (known as die Bekenntniskirche) were the group which most adamantly opposed the policies of the German Christians. One of their weapons was the strict adherence to orthodox Lutheran teachings such as the Augsburg Confession.

It came into being in November 1933 as the "Pastors' Emergency League" under the leadership of Martin Niemöller, and at first was largely concerned to resist the policy of Reichbischof L. Müller and (later) Hans Kerrl, the Nazi Minister for Church Affairs. After the Synod at Barmen in May 1934 it set up its own "Provis­ional Church Administration" [vorlaufige Kirchen­leitung], which exercised canonical authority over groups of "Confessing Christians."

Hitler made no attempt to disguise his contempt for German Protestants; although they made up nearly two-thirds of the population of Germany. "'You can do anything you want with them,' he once confided to his aides. 'They will submit . . . they are insignificant little people, submissive as dogs, and they sweat with embarrassment when you talk to them.'"12 Pastor Niemöller, who had once welcomed the advent of the Third Reich, was now forced to defend the

11Cross, pp. 325-326.

German Lutherans from it.

At the General Synod in Barmen in May 1934, and at a special meeting in Niemöller's Church of Jesus Christ at Dahlem, a suburb of Berlin, in November, the "Confessional Church" declared itself to be the legitimate Protestant Church of Germany and set up a provisional church government. Thus there were now two groups—Reichbishop Müller's and Neimöller's—claiming to legally constitute the Church.¹³

One Sunday the bishop ordered the confessional pastors to vacate their pulpits in order to permit German Christian pastors to preach in their stead. When word of this reached Bender he informed his pastor that he would not remain to play the service. The pastor informed Bender that he would bear the consequences of his actions. At that moment the pastor saw Bender's predecessor, a man of considerably advanced age, entering the church and he immediately pressed the man into service as organist for that morning's service. Seeing the people, who had heard of the change in preachers, as they fled the church the older man became quite excited. In his haste he turned the wheel which activated the organ blower too rapidly and a short circuit resulted, leaving the organ with no wind. In order to defend himself, he immediately cried out that Bender had deliberately sabotaged the organ in order to prevent its use during the German Christian service. The police were called and Bender was arrested; he spent fourteen days in jail. When he inquired into his charge he was informed that

¹³Shirer, p. 329.
he needed an education in the national concentration camp.

Bender spent three months in the camp at Sachsenhausen, a suburb of Berlin, during which time he was never formally charged with a crime. He was pardoned on Hitler's birthday and returned to Lübeck at the end of April. When he returned, of course, he had lost his position as organist and choirmaster of Sankt Gertrudkirche.

In October of 1937 he secured a position at Sankt Lambertikirche in Aurich, East Friesland. On 21 June 1939 Jan Bender married Charlotte Elizabeth Peters in Heiligenstedten in Schleswig-Holstein.

Bender served Sankt Lambertikirche as organist and choirmaster without interruption until 1939 when he was drafted into the German army. Normally, former inmates of concentration camps are considered unworthy of serving in the national army. However, communications between the Nazi party and the army were so ineffective that the army officials were unaware of Bender's previous incarceration. Further, he was reluctant to so inform them for fear of being sent to a worse place. Therefore, from 1939 to August 1941 Bender served in the German army. During this time the church continued to pay his wife a salary in the form of family support as was the custom then in Germany. Bender served first in France and then in Denmark, and

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14 East Friesland is similar to a county; Aurich is its seat. It is located on the western border of Germany, next to Holland.
finally in Eastern Europe where he became involved in what was later to be known as the disaster at Leningrad.

Adolph Hitler issued his Directive No. 21 on 18 December 1940 in which he stated that "The German Armed Forces must be prepared to crush Soviet Russia in a quick campaign before the end of the war against England." The target date for this effort, named "Operation Barbarossa," was May 1941; its goal was the total destruction of Moscow and Leningrad (Saint Petersburg). The attacks began in June and produced initial success. However, by July the Russian forces, which Hitler had grossly underestimated, were mounting increasing resistance. Many of Hitler's generals advised abandoning the destruction of Leningrad in order to utilize all available forces in the effort against Moscow. However, Shirer states that Hitler had become "obsessed with the idea of capturing both Leningrad and Stalingrad for he persuaded himself that if these two 'holy cities of Communism' were to fall, Russia would collapse." Nevertheless, the Soviet forces combined with the grueling Russian winter were to prevail; by December the power of the German forces began to decline. The disastrous loss of the German forces in Russia is now a matter of history.

Early in this effort Bender became involved in this major effort to destroy Leningrad. On 16 August 1941 he

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15 Shirer, p. 1063.

16 Ibid., p. 1122.
lost his left eye when a fragment from a hand grenade entered it and severed the optic nerve. Despite the loss of his eye Bender regards this accident as one of several miracles which he has witnessed during his lifetime and is grateful that his life was spared.

Bender was sent home to Aurich and spent the following three years in the reserve army. The work in Aurich, a town of approximately 10,000 people, was pleasant. He was allowed to retain his church position, which involved choir rehearsals and Sunday services, and during this period he developed a very active choral program there. East Friesland is basically an agricultural area. Because of his exploitation of the farmers Hitler enjoyed little support there and there were very few Nazis. "Nevertheless," Bender adds, "we had to howl with the wolves."

In the fall of 1944 the Germans sensed that the end was near and all reserve troops were activated. Shirer states:

Now with the enemy at the gates, the Nazi leaders bestirred themselves. Boys between fifteen and eighteen and men between fifty and sixty were called to the colors. Universities and high schools, offices and factories, were combed for recruits. In September and October 1944 a half-million men were found for the army. Not since Napoleonic times had German soldiers been forced to defend the sacred soil of the Fatherland.17 Bender, among those called, was sent again into France. His unit was captured by the Allied forces at Aachen. On

17Shirer, p. 1412.
20 October 1944 he was placed in an Allied prisoner of war camp at Attichy, where he was to remain until August of 1945.

In the camp he became a close friend of Chaplain Carl Albert Zimmermann, an American Lutheran pastor who is now retired and living in San Antonio. Bender's responsibility in the camp was to provide music for the church services. He had a passport for all seventeen cages, which confined a total of over 125,000 prisoners, and went from one to another with his small hand organ. During this period Chaplain Zimmermann supplied him with manuscript paper, pencils, and pens with which he was able to compose a great deal of music.

Following the war there was a great need for good church music, created in part by the untimely death of Hugo Distler and by the economic and social upheaval brought on by the war's decimation of population and industry. After his release Bender made a brief trip to Southern Germany during which he met Dr. Karl Vötterle of the Bärenreiter firm, who knew Bender as a student of Distler. He showed Vötterle some of the music which he had written in the prisoner of war camp and it was accepted for publication immediately. Opus 1, the *Auricher Singbüchlein*, was published in 1947. At the same time Bärenreiter commissioned Bender to write what was to be opus 2, *90 kleine Choralvorspiele*, in three volumes.

After his release from the prisoner of war camp Ben-
der continued his work as organist and choirmaster at Sankt Lambertikirche until 1952, at which time he decided to seek a different position. He felt that his four sons\textsuperscript{18} should have more of an opportunity of seeing the world than was available to them in provincial Aurich. He secured a position at Sankt Jacobikirche in Langen, near Frankfort, where he was choirmaster, organist and district supervisor of church music. He remained in that position for only 365 days because of the disagreeability of his supervisor. Also, his eldest son, Jan, had contracted a tubercular condition for which his physician prescribed moving to a more southern climate.

In 1953 Bender was appointed organist and Kantor\textsuperscript{19} of the Michaeliskirche in Lüneburg and the family moved to 2 bei der Johanneskirche. The Michaeliskirche is one of several famous churches in Lüneburg; Johann Sebastian Bach was a soprano in its boychoir from 1700 to 1702. After his father's death Bach lived in Ohrdruf with his eldest brother, Johann Christoph, and attended school there. The following is an excerpt from the Ohrdruf school record:

\textsuperscript{18}Jan, Christoph, Friedemann, and Matthias.

\textsuperscript{19}The term Kantor is used differently in various parts of Germany. In the South the Kantor is the director of music, while in the North it is an honorary title applied to church musicians by the Landeskirche (church district) for various reasons.
Joh. Seb. Bach
March 15, 1700. Left Lüneburg, on account of insufficient school funds. 20

Other prominent churches in Lüneburg were Sankt Nickolaskirche and the Johanneskirche with its famed Baroque organ. This instrument, when played by Georg Böhm, provided Bach with his first exposure to the organ.

The Michaeliskirche boasted an enrolled congregation of nearly 10,000 people. However, it suffered from the attendance problem which plagues most German parishes even today. At the time of Bender's tenure the single Sunday service had an average attendance of 150 people. In addition to the Sunday service his responsibilities included the rehearsal of the adult choir on Friday evenings from 8:00 to 10:00 and the children's choir rehearsal on Saturday afternoons. Bender also introduced an Abendmusik 21 series during the summers.

Then, as now, the Johanneskirche enjoyed the largest attendance, due primarily to its internationally-known organ. Bender, with the organist of Sankt Nickolaskirche and the director of music at the Johanneskirche, Hans Heinze, 22 worked out an arrangement by which the prominent musical services, such as the Passions, Easter, and Christ-

21 See Chapter Two for a discussion of Abendmusik services.
22 He was succeeded later by Volker Gwinner.
mas musical events, were presented in different Lüneburg churches on a rotating basis.

Professor Bender received the title of Kantor from the Landeskirche. In addition, the title K.M.D. (Kirchenmusikdirektor) follows his name, reflecting his responsibility in Lüneburg (as well as earlier in Aurich and Langen) as supervisor of church music. Bender was one of nine Kirchenmusikdirektoren in the Landeskirche von Hannover. Their supervisor, the Landeskirchenmusikdirektor, was Christhard Mahrenholz (born 1900) the noted musicologist and co-editor of Musik und Kirche. Bender was responsible for the supervision of the church musicians of 120 parishes. He made visits to each parish at least once a year at which time he adjudicated the playing of each organist. He scheduled conferences with them if their work was not satisfactory and in some cases recommended additional coursework in music. His visitations preceded by one week that of the Landessuperintendent, who evaluated the work of the pastors. During this period he also taught as Lecturer in Music at the Pedagogische Hochschule in Lüneburg.

The nature of Lüneburg as a musical mecca for tourists brought Bender into contact with an increasing number of prominent American musicians, including Daniel Moe, and Frederick Otto, president of Chantry Music Press. At this time he also began his association with Concordia Publishing House of Saint Louis, which had discovered some of his motets in Musik und Kirche. Concordia commissioned him to
compose some similar works for American publication.

Bender made his first visit to the United States in 1956 when Valparaiso University invited him to teach for three months in place of Professor Heinrich Fleischer who, after nine years in this country, wished to return for a visit to his native Germany. Bender was also commissioned to compose several organ works for the Parish Organist series which Fleischer was compiling for Concordia. It was necessary for Bender to return to Lüneburg immediately thereafter, however, as the 1000th-anniversary celebration of the City of Lüneburg required him to be in his place at the Michaeliskirche. He was invited by Daniel Moe, then at the University of Denver, to come again to the United States to teach in 1957. He declined that invitation but accepted a similar one to teach at the University of Denver's summer session in 1959.

During this period his substitute at the Michaeliskirche did not perform satisfactorily and Bender's pastor decreed that Bender would never again be eligible for a leave of absence. The original pastor who had called Bender to the Michaeliskirche had retired; relations between his successor and Bender became strained. Bender requested that Professor Theodore Hoelty-Nickel of Valparaiso be alert for a possible permanent opening in an American college or university. Three weeks later, in January of 1960 Bender received a call to teach at Concordia Teachers College in Seward, Nebraska. Bender's wife, Charlotte, was
considerably less than enthusiastic about leaving her beloved Germany. An agreement was reached by which Professor Bender and his third son, Friedemann, moved from their second Lüneburg address, Töbingstrasse 1, to Seward on 16 September 1960. After one year's time, when Bender's work had proven enjoyable for all concerned, Frau Bender came to Seward with their sons Jan and Matthias, leaving Christoph behind in Lüneburg to finish Oberschule.

During his time at Seward, Bender made his teaching colloquy (profession of doctrinal beliefs) for the Lutheran Church-Missouri Synod. During his tenure there he composed a great deal of music, including opus numbers 21 through 40. However, his official appointment there was in organ and music theory, not composition (his teaching load in organ sometimes included 42 students). During this period he began working out his system of teaching theory, utilizing for the first time the principles and concepts of Paul Hindemith, whose complete theoretical works Bender has studied ardously. However, he still longed to fulfill a lifetime ambition of teaching composition.

This opportunity came in 1965 when L. David Miller, whom Bender had met in Lüneburg in 1957, invited him to teach at Wittenberg University. He accepted and was appointed Composer in Residence and Associate Professor of Music, teaching composition, counterpoint, and a few organ students.
Since first coming to the United States Jan Bender has traveled extensively throughout the country from Texas to Alaska as visiting lecturer or guest organist. Each summer he is found in Saint Louis among the visiting faculty of Concordia Seminary, teaching in the Schola Cantorum. In addition to these travels, Bender has made many trips outside the United States since 1960. In 1961, as mentioned above, he returned to Lüneburg to retrieve the other half of his family, who had remained behind during his first year of teaching at Seward. In 1964, in celebration of their twenty-fifth wedding anniversary the Benders returned to Germany to visit Hamerau, Holstein.

In 1967 he embarked on a recital tour of Norway, Germany, Holland, and Spain. He returned to Germany in 1970 for a six-week visit with his family, and again in 1971 during the third term at Wittenberg to teach as exchange professor for Heinz Werner Zimmermann, Professor of Composition at the Johannesstift in Berlin-Spandau, who taught during that term at Wittenberg. On 14 July 1971 the Benders left Germany for Jerusalem where they lived for four weeks in the Old City and visited his sister. This proved to be a visit filled with emotion for Bender who has dedicated his life to making the life and experiences of Christ come alive through his music. In his Christmas...
letter of that year he wrote,

From the roof of our hostel we could see the place, where "the glory of the Lord came down upon the house and the children of Israel bowed themselves with their faces to the ground upon pavement, and worshipped and praised the Lord saying: 'For He is good, for His mercy endureth forever.'" (2 Chron. 7:3). We investigated the small country from Dan to Beer Sheba, and of Beth-lehem, Nazareth, Mount Tabor and many other places we only can say: We saw what we have believed since our childhood. You can imagine what that means to a Christian.

In 1972 Bender was granted a sabbatical leave from Wittenberg and returned again to Germany with his wife, Lotte. From August 2 to August 29 they visited again with his sister in Jerusalem, where he wrote Magnificat for treble choir and string quartet, and began work on his book on improvisation, Improvisation for Beginners, opus 59, which will be published by Concordia Publishing House. During this and his previous visit to Jerusalem, Bender played organ recitals and regularly served as organist at Redeemer Lutheran Church.

During 1974 Bender has been active, in addition to his teaching, in church music and organ institutes at Wittenberg University in February, and the University of Iowa in March.

Bender brings to his students his own special skills and creativity, taught through the disciplines set forth by

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24The first performance was given at Wittenberg in Weaver Chapel in November 1973.
Paul Hindemith. He also keeps alive part of the creative genius of his teacher, Hugo Distler. As Distler's only student in Lübeck Bender brings this legacy to American students of composition. In Chapter Two we shall examine the characteristics of the music of Hindemith and Distler and the relationship between Distler and Jan Bender.

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On page 151 of his book, Hugo Distler and his Church Music, Larry Palmer states "The second Distler pupil is Siegfried Reda, who studied with Pepping and Distler in Berlin." Bender asserts that in conversations with Reda the latter has denied that he should be considered as a student of Distler.
CHAPTER II

INFLUENCES ON JAN BENDER

Hugo Distler

After the death of Johann Sebastian Bach there followed a paucity of great composers for the Lutheran Church until the twentieth century. To be sure, several notable composers between these periods, such as Felix Mendelssohn-Bartholdy, wrote some fine church music. Bender notes that "he certainly had a Christian understanding, because his Psalms [choral settings] are really great music; I can imagine that they could be sung in the service today as they were in his time." However, Mendelssohn was one of few exceptions in the series of uninspired composers for the Church until the advent of Ernst Pepping and Hugo Distler. Bender states that "the composers were all what we call, and this word does not exist in the English language, Epi-
gomen. They were all imitators [of the old style]." This was due, in part, to the rationalistic approach to philosophy and theology which began in the Age of Enlightenment and called for decisions based on rational thought, emphasized science over religion, and thought over faith. For the rationalist, that which was not understood was assumed to be false. Music was restricted to a role of decoration in the Liturgy of the Lutheran Church.
One composer who injected new vitality into church music was Hugo Distler. Indeed, because of his works many came to believe that music was the Liturgy. Distler's brief and tragic life began on 24 June 1908 in the city of Nuremberg. He went to Leipzig in 1927 to study at the conservatory, where his teachers included Günther Ramin in organ, Hermann Grabner in theory and composition, Carl Adolph Martienssen in piano, and Max Hochkofler in conducting. Although not noted as a composer, Grabner must have been an excellent teacher. Distler, according to Jan Bender, always spoke of him with great respect.\(^1\) Grabner's teacher had been Max Reger. Asked if there was any trace of Reger in Distler's music Bender replied, "No, nor is there anything of Grabner in Distler; he was an original genius. Grabner taught him discipline, which was what Distler needed."

On 1 January 1931 the position of organist at the famed Sankt Jacobikirche in Lübeck opened. Although Distler was just beginning his fourth year at the Leipzig Conservatory he auditioned for the post and assumed it on 1 April 1931.\(^2\) He succeeded the organ builder Emanuel Kemper,

\(^1\) Examples of Grabner's work can be found in Preludes to the Hymns in the Worship Supplement, published by Concordia Publishing House.

\(^2\) Information concerning the life of Distler is taken from Larry Palmer's book, Hugo Distler and his Church Music (Saint Louis, 1967).
who had served as organist for fifty-eight years. The choir director was Bruno Grusnick. Distler also assumed the directorship of the church's parish choir of approximately sixteen children. During this time he also commuted to Spandau, a suburb of Berlin, where he served on the church music faculty of the Johannesstift.

In 1937, Distler left Lübeck for Stuttgart and the Württembergische Hochschule für Musik, where he taught form and analysis, composition, and conducting. He also directed two of the school's choirs and formed an oratorio society, the Esslinger Singakademie. On 1 October 1940, at the age of thirty-two, he succeeded Kurt Thomas as Professor of Music at the Hochschule für Musik in Berlin, where he also directed the Berliner Staats- und Domchor. This was to be Distler's final post. Problems similar to those which vexed Jan Bender during the pre-war years preyed upon Distler's mind incessantly. Ever fearful for the safety of his wife and children and worried that he would have to leave his beloved work for combat service, he became desperate. On 11 November 1942 Hugo Distler took his own life.

Jan Bender studied with Distler from 1934 to 1935.

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3 Kemper retired at age eighty-eight having missed only one Sunday during his long tenure.

4 Born 18 October 1900, Grusnick still lives in Lübeck.

5 Distler's death was the second great loss of a genius in the world of organ composition which was caused by the war. Jehan Alain was killed in 1940 while serving his native France.
while a student at the Lübeck Staatskonservatorium. Following his graduation with the A Degree in church music, Bender continued his study of composition with Distler on a private basis, until 1936, meeting in Distler's home. However, Bender had known his mentor from the beginning of his tenure as organist at the Jacobikirche in 1930, at which time Distler joined the Lübecker Sing- und Spielkreis, of which Bender had been a member since 1928. This community choir, directed by Bruno Grusnick, rehearsed in the parsonage of the Jacobikirche and sang regularly at the church for the Abendmusik series which Distler initiated. Many of Distler's choral and organ works were given their first performances during Abendmusik services, for which Jan Bender often served as organist.

The Lübeck tradition of Abendmusik, especially in the season of Advent, is at least as old as Buxtehude's Abendmusiken at the famed Marienkirche. These services continue there to this day under the direction of Walter Kraft. Buxtehude's series attracted musicians from all across Germany, including Johann Sebastian Bach, who journeyed for over two hundred miles on foot to hear them in 1705. In his book on Distler, Larry Palmer indicates Bender's presence in the musical life of Distler many times, frequently through his participation in the Abendmusik series. On 28 April 1933 "The Singkreis, Distler, and some of his organ pupils presented a special Geistliche Abendmusik to aid the fund for
unemployed young people. Jan Bender played the prelude."

On 19 June 1934 "one of the first programs of the new Lübeck Staatskonservatorium und Hochschule für Musik, where Distler was teacher of organ and head of the church music department [was given]; Jan Bender played the harpsichord."  

In the first week of June 1936 a "Hugo Distler Choral Week" in Ratzeburg concluded on Sunday in the Jacobikirche of Lübeck where Jan Bender performed Distler's organ partita, *Wachet auf, ruft uns die Stimme.*

Palmer later states that Grusnick took his Sing- und Spielkreis on a tour of central Europe from October 4 through 18 [1936]. Distler did not travel with the group, but his music was sung in many new places, for the tour included Lüneburg, Ebstorf (bei Uelzen), Braunschweig, Gosler, Kassel, Hildesheim, and Halberstadt. Distler's pupil Jan Bender was organist for the various programs.

And, later, "Vespers number 37 [Advent I, 1936] included Bender's *Toccata for Organ*, written that year." Jan Bender saw his friend for the last time in December of that year.

Bender learned many things from Distler; he cites the most important of them as being discipline. Like Paul Hindemith, upon whose teachings Bender bases much of his composition, Distler also wrote a theory text, *Funktionelle Harmonielehre.* Concerning this book, which is now

6Palmer, p. 37.  
7Ibid., p. 42.  
8Ibid., pp. 54-55.  
9Ibid., p. 55.  
10Published by Bärenreiter in 1941.
out of print, Palmer states that "growing from his experiences teaching in Spandau, Lübeck, and Stuttgart, the book also owed a great deal in its approach to Grabner's textbook on linear counterpoint."\(^{11}\)

It would be appropriate to note some of the more striking and bold characteristics of Distler's music. Many of them were studied and absorbed by Bender into his own music and in this manner the Distler legacy is perpetuated. The single most recognizable of them is his use and treatment of rhythm. Not even the music of Pepping or Micheelsen possesses the rhythmic complexity of Distler, as found in such works as the second movement of his partita for organ, *Wachet auf, ruft uns die Stimme*. According to Bender, his use of rhythms shows "not only the influence of American jazz on German church music but also Distler's personality; he was a very nervous person and expressed himself with a nervous excitement which is found in all of his works." He brought all manner of rhythms together in breathless long lines, sections of which are often repeated. Bender recalls

I remember once that Distler was very angry with me because I said "Oh, I can still write more modern." He said, "No, you can only write what you feel; if you can do it still another way then you are on the wrong track."

Distler himself stated it more directly:

Rhythm is for us no longer an unbound genius, an

\(^{11}\)Palmer, p. 67.
often-furious outbreaking expression of power but rather—somewhat in the sense of the old Netherlandish-northern polyrhythms—an expression of the independence (one might say: the ability to answer for its being) of the structure itself, with the aim: an increase in the great total architectural effect.¹²

Speaking of Distler's opus 8/II (the partita for organ, Wachet auf), verse two,¹³ Palmer states:

The most striking characteristic of this movement is a feature that became increasingly typical of Distler's instrumental style: great complexity of micro-rhythmic subdivisions. The nervous and vital effects thus achieved, so reminiscent of the birdcall derivatives of Olivier Messiaen, delicately and individually embellish the chorale melody.¹⁴

Finally, Palmer summarizes the Distler style thus:

The tonal language he employed, the mixture of impressionism, archaic influences [referring to his frequent incorporation of harmonizations by Resinarius, Hassler, and others, into his own works, such as in opus 18/I (Dreissig Spielstücke für die Kleinorgel)], the pentatonic scale, his predilections for pedal points, for rhythmic subdivision, for Baroque-flavored embellishment and ornamentation—all this combined gives his music something individual and recognizable.¹⁵

Paul Hindemith

The second composer to serve as "teacher" to Jan Bender was Paul Hindemith (1895-1963). Although personal study with Hindemith (to whom he respectfully refers as "Saint Paul") was never possible, such study remained one of Bender's greatest desires. Nevertheless, Bender has

¹²Palmer, p. 87.

¹³Written as a bicinium, a favorite Distler texture.

¹⁴Palmer, p. 86.

¹⁵Ibid., p. 147.
reaped what would have been the benefits of such personal experience through a thorough and diligent study of both the treatises and the music of Hindemith, a project he began in the years immediately following the war. It would be presumptive and potentially misleading to attempt here a complete restatement or paraphrase of the techniques of analysis and composition which Paul Hindemith so eloquently sets forth in The Craft of Musical Composition, Volume I (a translation of his Unterweisung im Tonsatz of 1937). However, because a great deal of Bender's music was written through the procedures described by Hindemith, and because much of Bender's work can be analyzed using the techniques developed by Hindemith expressly for the analysis of twentieth-century sonorities, a brief examination of the basic elements of Hindemith's compositional philosophy and stylistic characteristics is in order.

The three aspects of music to which Hindemith addressed himself are clearly related; they are the isolation of the musical elements or "building material," the manipulation and control of these elements in the formation of music, and the systematic analysis of the music so produced. Hindemith's basic resource was the chromatic scale.

Anyone who has once realized how many complicated and unclear explanations can be avoided by the assumption of the chromatic scale as the basic scale of music theory, will feel like the man who has never deigned to pay attention to the fire escape outside his window until one day a fire breaks out, the stairs are in
flames, and the scorned fire escape becomes his only way out.16

He organized these pitches into a series of melodic inter­vals which relate to one another in the manner of the pitches of the overtone series. In this group of inter­vals which he called "Series 1" all of the intervals relate in varying degree or "quality" to C, the "progenitor tone."

Example 1. Series 1.

The order in which the tones of the scale were pro­duced by the progenitor tone is of the greatest impor­tance. It is not only an indication that the tones have a family relationship, . . . it is also an index to the ranking of these considerations. As the dis­tance from the given tone increases in this series, the relationship diminishes, until, in the tones that stand at the interval of the augmented fourth or di­minished fifth, it can hardly be felt at all.17

The next basic unit of composition is the interval.
The varying qualities of each interval are shown in "Series 2," again based on the relationship of the overtone series.

17Ibid., p. 54.
The vertical sonority of primary importance was the triad. Hindemith points out that tones one through six of the overtone series outline the extended major triad, which is to the trained and the naive listener alike one of the most impressive phenomena of nature, simple and elemental as rain, snow, and wind. Music, as long as it exists, will always take its departure from the major triad and return to it.\(^{18}\)

The procedures set forth by Hindemith for composition using these basic elements are elaborate and thorough. Many of them concern the regulation and modulation of dissonance as expressed in Series 2.

The carpenter would not think of disregarding the natural properties of his wood and putting it together any old way, without regard to its grain.\(^{19}\)

Having achieved a system of music composition Hindemith aspired to a system of analysis which would serve as its foil. He sought a system which could objectively describe the root, harmonic function, strength, and tonality of any vertical sonority.

\(^{18}\)Hindemith, p. 22.

\(^{19}\)Ibid., p. 55.
The requirements of a new system of chord analysis follow from our criticism [on page 90] of the conventional theory of harmony. (1) Construction in thirds must no longer be the basic rule for the erection of chords. (2) We must substitute a more all-embracing principle for that of the invertibility of chords. (3) We must abandon the thesis that chords are susceptible of a variety of interpretations.\textsuperscript{20}

Other procedures for analysis which he prescribed includes showing the linear construction, extracting the basic two-voice framework, indicating the harmonic fluctuation of a passage, extracting the degree progressions (that is, graphing the basic root movement of the harmony), indicating the "guide tones", and diagraming tonality. All of the above are based on the premise, shared by Heinrich Schenker and his disciples as well, that within all music is basic contrapuntal motion. This fundamental linear movement can be shown in skeletal form in a musical graph of primary melodic and harmonic motion. Some examples consisting of such graphs of primary linear motion in the music of Jan Bender are given in Chapters III and IV.

By the time Hindemith arrived in Berlin in 1927 he had arrived at his carefully worked theory of composition. From then on his music ranged in scope and media but the stylistic characteristics remained much the same.\textsuperscript{21} Frequently employing Baroque forms, Hindemith's music, usually highly contrapuntal, displays the following characteristics.

\textsuperscript{20}Hindemith, pp. 94-95.

\textsuperscript{21}Peter S. Hansen, An Introduction to Twentieth Century Music (Boston, 1967), p. 266.
Melody

Hindemith's melodic lines, as well as his vertical structures, are frequently based on intervals of the perfect fourth or perfect fifth, with frequent chromatic alterations of the remaining tones. These melodies reflect two very important aspects of Hindemith's theory: the "quality" of the various intervals as shown in Series 1, and the free use of all twelve notes of the chromatic scale. Frequently Hindemith also employed modal scales in his compositions. Peter Hansen states that Hindemith's melodies "move over a firm tonal base but also include many 'foreign' tones." 22

Vertical Sonorities

As with his melodic lines Hindemith employs fourths and fifths frequently in his harmonic vocabulary and frequently "planes" these chords. 23 Hindemith controlled and manipulated the tension of his chords, according to the amount of dissonance present, so that he always returned to simple consonances at cadences. His "Table of Chord-Groups" lists all possible vertical structures according to the amount of dissonance present.

22 Hansen, p. 275.

23 The technique of planing, basic to the Impressionist composers, consists of writing a series of parallel chords of identical intervallic structure.
Example 3. Table of Chord-Groups

A: CHORDS WITHOUT TRITONE  B: CHORDS CONTAINING TRITONE

I. Without seconds or sevenths

II. Without minor seconds or major sevenths; the tritone subordinate

III. Containing seconds or sevenths or both

IV. Containing minor seconds or major sevenths or both; one or more tritones subordinate

V. Indeterminate

VI. Indeterminate; tritone predominating

Tonality and Cadence Procedure

Hindemith's music is entirely tonal and is expressed in harmonically generated counterpoint, with the tonic area defined by a gravitational pull to a consonant sonority at clearly defined cadences. A typical Hindemith cadence is accomplished through stepwise approach from above or below and contrary motion, as shown in the following example.

Example 4. Paul Hindemith: Organ Sonata I, Movement I, measures 36-43

24Hindemith, p. 225.
Hindemith’s music remained tonal; for him the concept of atonality was invalid. "Today we know that there can be no such thing as atonality, unless we are to apply that term to harmonic disorder." (Of course, this philosophy would not be accepted by some composers who followed him.)

The tonal areas defined by interior cadences within a work or movement follow traditional schemes and frequently center around the relationship of the second.

These are the raw materials used by Jan Bender in his own compositions. At the risk of over-simplification, it might be stated here that Bender uses the rhythmic energy and complexity of Distler in combination with the tonal procedures of Hindemith in the creation of his own compositions as well as in his teaching of composition. However, as Hindemith himself stated,

The teacher must not base his instruction simply on the rules of textbooks. He must continually refresh and complete his knowledge from the practice of singing and playing. What he teaches must have been developed out of his own exercises in writing.

The creativity and ingenuity shown by Bender in his compositional use of these materials is the subject of Chapters III and IV.

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25 Hindemith, p. 155.

26 Ibid., p. 4.
CHAPTER III

THE STYLISTIC ASPECTS OF BENDER'S ORGAN WORKS
AS SHOWN IN OPUS 2

Jan Bender regards his music as a bridge over which the musical layman can be drawn from the music of traditional harmony (which fell victim to many abuses in the church music of the first three decades of the twentieth century) on his way towards an understanding and appreciation of the music of later and more complex contemporary styles. The substance of Chapter III is a discussion of the harmonic and contrapuntal techniques which Bender has employed as they are found in excerpts from the chorale preludes of opus 2. Analyses of several complete works from opus 2, 90 kleine Choralvorspiele, conclude the chapter. Opus 2 was chosen as the starting point for analysis for several reasons. First, these short chorale preludes represent the first published works for organ. (Opus 1, Auricher Singbüchlein, contains 120 two- and three-part vocal settings of chorales). Second, the evolution of Bender's tonal vocabulary, from the earlier settings rooted in traditional harmony through the later settings using quartal harmony and Distler-like rhythms, is seen clearly in these works which date from the 1940s. Finally, it
was felt that a clearer understanding of Bender's musical procedures could be gained from analyses of several complete works than from shorter excerpts of more extended compositions.

Opus 2, published by the German firm of Bärenreiter, consists of ninety chorale preludes in three volumes. The complete title is as follows: 90 kleine Choralvorspiele zum gottesdienstlichen Gebrauch für die Orgel (Harmonium oder Klavier). Bender recalls that Freu dich sehr (from Vol. I) was the first to be composed. The settings within each volume were composed in a random order, depending upon the necessity for each Sunday, between 1947 and 1949. The three volumes are copyrighted 1949, 1949, and 1951 respectively. The original manuscripts bore the inscription "für ein-armige Organisten" (for one-armed organists). Opus 2 is dedicated to Christoph Oeters, a friend of Bender and a pastor living in East Friesland, who lost his left arm in World War II, and to Hans Pflugbeil, another colleague and a church musician in East Germany, who lost his right arm in the war. Many of the settings can be played with one hand and pedal.

Classifications of Chorale Preludes

The classification of chorale prelude types set forth

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1 Publishers' catalogue numbers, when available, are given in the appendix.

2 Later editions bear the copyright dates of 1965, 1963, and 1966 respectively.
by Willi Apel in the *Harvard Dictionary of Music*\(^3\) will be used throughout this thesis to describe the nature of the various settings by Bender:

1. **Cantus-firmus chorale**, in which the melody appears in elongated notes, usually in the bass.

2. **Melody chorale**, in which the melody appears in continuous notes, usually in the soprano.

3. **Chorale motet**, in which each phrase of the melody appears in imitative sections.

4. **Chorale fugue**, in which the opening phrase of the chorale is treated in fugal procedure.

5. **Ornamented chorale**, in which the cantus firmus appears in the soprano in ornamented form.

6. **Chorale canon**, in which the cantus is presented as a canon in two or more voices.

7. **Chorale fantasia**, in which the cantus receives a free, often toccata-like treatment.

8. **Chorale variations (or partita)**, in which the chorale is set in a number of variations, frequently corresponding to the number of stanzas in the chorale.

Of the thirty settings in Volume I the majority, nineteen, are of the cantus firmus type. The remainder of the first volume consists of five fantasias, four melody chorales, one chorale fugue, and one chorale motet. A significant change takes place in Volume II which indicates an increased interest in the use of the more contrapuntal forms. Of the thirty settings in this volume only eleven are cantus firmus chorales. The remainder includes five fantasias, six chorale canons, one ornamented chorale, five melody chorales,

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and two chorale motets. The contents of Volume III indicate a return to simpler settings as well as the movement of the cantus to upper voices. Eighteen preludes are of the melody chorale type while only five are cantus firmus settings. The rest include two fantasias, one chorale canon, one ornamented chorale, one chorale fugue, and one chorale motet.

Of course, many of the chorale preludes in opus 2 resist classification into a single category. Some melody chorales reveal a "migrating" cantus which fluctuates among various voices, such as Den die hirten lobeten sehre (Vol. III) and Vom Himmel hoch (Vol. I). Others, such as Auf, auf mein Herz and Mit Ernst, o Menschenkinder (both in Vol. II) combine a bicinium statement of the first half of the cantus with either a cantus firmus or fantasia conclusion. Often a fantasia chorale concludes with a direct cantus firmus statement as does Kommt und lasst uns Christum ehren (Vol. I), or the reversing of the cantus firmus and fantasia section as shown in Du, meine Seele, singe (Vol. III). In settings such as Komm, heiliger Geist, Herre Gott (Vol. I) toccata-like fantasias are interspersed after each phrase of the cantus firmus statement. Jesu, meines Lebens Leben and Christe, du Lamm Gottes (both from Vol. II) illustrate melody chorales in which the cantus firmus lies in an inner voice instead of in the soprano.

A pattern can also be observed in the textures of the settings in the three volumes. In Volume I there are no preludes in two voices; fifteen have basically a three-
voice texture and fifteen are in four voices. The chorales in Volume II reflect Bender's preference for thinner texture: two settings are basically two-voice compositions, nineteen are written in three voices, and only nine contain four or more voices. Volume III contains three two-part compositions. However, of the remaining twenty-seven, eighteen are in four or more voices. This reflects Bender's growing interest in the sonorities of quartal harmony which can be more effectively expressed in a thicker texture.

The chorale preludes in opus 2, although realized best on the organ, can be played on any keyboard instrument, with but two exceptions. Du Lebensbrot, Herr Jesu Christ and Tut mir auf die schöne Pforte (both in Vol. III) are notated with an independent pedal part on a separate staff. In nineteen of the settings from Volume III, however, the bottom voice is indicated as a pedal part.

The composer has provided little in terms of directives (dynamics, tempo, registration) in the score, preferring instead to leave the interpretation entirely in the hands of the performer and his imagination. For example, only one of the ninety preludes, Es ist gewisslich an der Zeit (Vol. I) contains any dynamic indication (ff). Likewise, only one, Jesu, meines Lebens Leben (Vol. II) contains any indication of tempo (langsamel). Although no specific registrations are directed, certain general remarks concerning registration are occasionally included
in the score. In Volume I the only such indication is the passage marked "echo" in *Valet will ich dir geben*. In Volumes II and III one finds such instructions as "volles werk", "Pedal solo", "Der C.F. auf dem Hauptwerk, die Begleitstimme auf dem Oberwerk", and others.

**General Characteristics of Bender's Writing**

Jan Bender, like Paul Hindemith, is a tonal composer. Later experiments in composing serial and non-serial atonal music were without notable success. The music which Bender wrote after 1950 shows an increasing amount of dissonance and an increasing predilection for quartal and other non-tertian structures. However, following Hindemith's dictum, his music always takes its departure from the triad or open fifth and returns to it.

The early works from opus 2 are rooted firmly in the rules of traditional harmony which Bender learned at the Leipzig Hochschule. They are completely triadic and contain no dissonance for which account cannot be made with the traditional nomenclature of non-harmonic tones. Nevertheless, in even these simple and conventional compositions, Bender managed to inject a contemporary sound and imprint his own stylistic characteristics. One way in which this was accomplished was through his use of vital and complex rhythms. Bender's music from 1945 through 1955 shows a gradual inclusion of dissonant chords, quartal harmony, countrapuntal cadences (cadences accomplished through
bass motion of a second instead of the traditional motion of an ascending fourth), and other procedures learned from the Hindemith treatises. However, the rhythmic energy of Hugo Distler is present in Bender's music from the very beginning.

Contemporary metrical procedures also added a new aspect to the traditional tonal music of opus 2 the most effective of them being shifting or mixed meter. Many of the chorale preludes, including Freu dich sehr, o meine Seele which was the first chorale prelude in opus 2 to be written, bear one of the following time signatures:

\[
\begin{array}{c|c|c}
2 & 3 & 4 \\
2 & 2 & 2 \\
\end{array}
\]

Examples of genuine quartal harmony abound in the settings towards the end of opus 2. In the earlier chorales, however, Bender achieved a contemporary harmonic flavor through novel use of traditional tertian structures and non-harmonic tones. An open, transitory effect is often gained through the replacement of root position harmony with first-inversion triads:

Example 5. Allein Gott in der Höh sei Ehr, m. 9-10.
Although the harmony is quite functional in many passages Bender's use of several first inversion triads in succession or "planed" effects a temporary suspension of tonality:


Following his belief in the equality of all of the tones of the chromatic scale Bender's music often shifts modes between major and minor, as in this excerpt which vacillates between A major and A minor triads:

Example 7. *Es ist das Heil, uns kommen her*, m. 4.

This passage contains chromatic alteration of the pitches F, E, and C, still implying functional harmony in the nineteenth century style:
Seventh Chords

A frequently-used sonority in the early music of Bender is the seventh chord, especially the so-called "major" (major-major) seventh chord which is a major triad with a major seventh superimposed above the root. These chords are not dominant in function, but rather are employed for their sonority to add a harmonic flavor to the music as does this IV\(_7\) chord which alternates with an open-fifth structure:

Example 9. *Gelobet seist du, Jesus Christ*, m. 4.

When a seventh chord is implied in only three voices (one tone omitted) the ear often confuses the sonority with that of a quartal structure, as in this seventh chord in which the C is omitted:
Example 10. Ist Gott für mich, so trete, m. 13.

When several seventh chords are planed as are these in which the fifths are omitted, a sound similar to that of the Impressionist composers results:

Example 11. Es ist das Heil, uns kommen her, m. 13.

Less frequently the structure of the seventh chord will be the "half-diminished" (diminished triad with minor seventh) seventh:

Example 12. Es ist gewisslich an der Zeit, m. 13-14.
In addition to seventh chords, ninth, eleventh, and, as in the chord built on F in Example 13, thirteenth chords are occasionally employed:

Example 13. Gelobet seist du, Jesus Christ, m. 4-5.

Non-harmonic Tones

Another technique used to impart a contemporary flavor to the early works is Bender's unusual use of traditional non-harmonic tones, which frequently involves the more dissonant intervals of the minor second or major seventh as do these passing tones:

Example 14. Allein Gott in der Höh sei Ehr, m. 6-7.
Example 15. Allein Gott in der Höh sei Ehr, m. 16-17.

A striking effect results when the dissonant tone coincides with a leap (Example 16), or when the tone is an appoggiatura preceded by a leap (Example 17):

Example 16. Lobe den Herren, den Mächtigen König, m. 25.

Example 17. Jesu, meine Freude, m. 3-4.

In the following a dissonance of a major seventh is created through the composer's use of an appoggiatura:
Example 18. *Allein Gott in der Höh sei Ehr*, m. 9-10.

Bender frequently employs a tone other than the traditional tonic or dominant note to form a pedal point (Example 19), and often combines a pedal point with sequential development in codas:


His frequent use of the lower neighbor often results in a
succession of fourths which seem consonant:

Example 21. Es ist das Heil uns kommen her, m. 12.

\[ \text{\includegraphics[width=0.5\textwidth]{example21.png}} \]

Bender commonly employs the incomplete (unprepared) lower neighbor which, again, gives the illusion of quartal harmony:

Example 22. Es ist das Heil uns kommen her, m. 4.

\[ \text{\includegraphics[width=0.5\textwidth]{example22.png}} \]

Non-harmonic Tones and Seventh Chords in Combination

These non-harmonic tones are frequently seen in combination with other non-harmonic tones and with seventh chords as is the case with this seventh chord combined with an anticipation:
Example 23. Allein Gott in der Hôh sei Ehr, m. 15-16.

The next passages illustrate the combination of a seventh chord with a lower neighbor (Example 24), and the combination of a seventh chord with an accented passing tone:

Example 24. Es ist gewisslich an der Zeit, m. 10.

Example 25. O Trauigkeit, m. 7.

A very common procedure used by Bender is to plane a series
of chords, some of them seventh chords, over a pedal point:


The following two excerpts reveal the juxtaposition of several types of non-harmonic tones such as an upper neighbor with a lower neighbor (Example 27), and the combination of the upper neighbor tone with a passing tone:

Example 27. Sollt ich meinem Gott nicht singen, m. 13.

Example 28. Wer nur den lieben Gott lässt walten, m. 6-7.
Parallelism

Bender used certain other procedures which, although they are not based on traditional practice, are rooted in tonal music, such as parallel fifths (Example 29), and

Example 29. Alle Menschen müssen sterben, m. 3-4.

parallel fourths:

Example 30. Es ist das Heil uns kommen her, m. 19.

Many passages contain planed triadic structures:

Example 31. Christ ist erstanden, m. 9-10.
The Harmonic Influence of Hindemith

The later chorale preludes in opus 2 reflect Hindemith's predilection for non-tertian chord structures, including quartal harmony. Examples of pure quartal structures in Bender's opus 2 are preceded by quasi quartal structures which often result from Bender's use of non-harmonic tones. However, an earlier departure from traditional harmonic practice is shown through Bender's changing attitude towards cadence procedures.

Cadence Procedures

Traditional harmonic motion, which has as its basis the circle of fifths (or fourths), is based on the motion of the descending perfect fifth (or ascending perfect fourth). The tonic triad occurs with the greatest frequency; after the tonic the second most frequently employed chord is the dominant, the root of which lies a perfect fifth above that of the tonic triad. From this basic premise evolves perhaps the most fundamental motion in traditional music: the progression, through root motion by fifths, from the sub-
mediant (VI) to the super-tonic (II or II_{6}) to the dominant (V) to the tonic (I) triad. Examples can be found of music, particularly from the nineteenth century, which includes passages of harmonic motions in root progressions of seconds and thirds. Such harmony is usually succeeded by traditional root movement of a fifth, for to continue in such a manner would soon result in the suspension or destruction of the sense of tonality.

Bender frequently abandoned the concept of root progression by fifths at the final cadence of a composition in favor of more contrapuntal cadences, modal cadences, or cadences by motion of the third or fourth, as illustrated in the examples which follow. Several of his standard cadence procedures impart a modal flavor as does this interior cadence involving the progression of a minor dominant to tonic (or, in an alternate analysis, ii_{6}/vi to V/vi):

Example 33. *Es ist gewisslich an der Zeit*, m. 6.

Many cadences lack the strong resolution tendency provided by the leading tone in the dominant chord, as in this passage in which the cadence occurs above the dominant note in
an inner voice and a tonic pedal in the lowest voice:

Example 34. Allein Gott in der Höh sei Ehr, m. 53-54.

Some cadences, including both interior and final, are constructed by the contrapuntal approach to the modal cadence in which a sixth expands to the octave (or in which a third contracts to a unison), such as in this Dorian cadence on E (Example 35), and as in this expansion

Example 35. Erhalt uns Herr, bei deinem Wort, m. 16-17.

of a major sixth to the octave in a Phrygian cadence on F-sharp:

Example 36. Es ist das Heil, uns kommen her, m. 18.
The two examples preceding as well as the three which follow illustrate various types of cadence procedures involving root motion by a second; the following involve chromatic alteration as well. Example 37 reveals the progression from a minor triad built on the seventh scale degree (in first inversion, a Bender characteristic mentioned above) to tonic:

Example 37. Erhalt uns Herr, bei deinem Wort, m. 13.

A similar procedure is shown in Example 38, in which the cadence on the implied first-inversion tonic triad (F) is accomplished through the motion of a major triad on the leading tone (in second inversion) which progresses to a tonic triad. In the passage following the cadence the bass continues this stepwise descent in oblique motion when compared to the upper voice:

Example 38. O dass ich tausend Zungen hätte, m. 4-6.
In Bender's cadences the tonic is frequently approached by step from the opposite side such as in this cadence from a major triad on the second scale degree which moves to the tonic chord:

Example 39. Morgenglanz der Ewigkeit, m. 8.

Bender occasionally makes a cadence through root motion of a third, as in this major seventh chord on the sixth scale degree progressing to a major tonic triad; a tonic pedal point appears in the upper voice:

Example 40. Ach wie flüchtig, ach wie wichtig, m. 10-11.

This final cadence motion gives the false impression of a plagal cadence. The harmony moves from the supertonic in second inversion to the dominant in 4\textsuperscript{2} position, the G in the lowest voice being the seventh of the chord. This G,
unusually resolved by a skip of a fourth, gives the impression of a cadence by root movement of a descending fourth:

Example 41. **Vom Himmel hoch**, m. 16.

![Example 41](image)

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**The Origins of Quartal Harmony**

Early examples of quartal structures in Bender's opus 2 often are analyzed more accurately as dissonance resulting from the use of non-harmonic tones or from rhythmic displacement. The following such passage results from the anticipation of changing harmony caused by the series of retardations:

Example 42. **Es ist gewisslich an der Zeit**, m. 19.

![Example 42](image)

Similarly, the next quartal sonority results from the mel-
odic and rhythmic ornamentation of a 7-6 suspension and a passing tone in the soprano voice:

Example 43. Herzliebster Jesu, was hast du verbrochen, m. 4-5.

\[ \text{Example 43. Herzliebster Jesu, was hast du verbrochen, m. 4-5.} \]

In Example 44 the retention of a tonic pedal point, F, in the upper voice, results in a quartal structure (C-F) above the bass notes C and G:

Example 44. Kommt und lasst uns Christum ehren, m. 13-14.

\[ \text{Example 44. Kommt und lasst uns Christum ehren, m. 13-14.} \]

The passage in Example 45 contains typical structures which have as their basis a bridge between quartal harmony caused by non-harmonic tones or rhythmic shift and genuine quartal harmony. The e' which anticipates the dominant harmony on beat three implies a quartal structure (D-A-E) on the preceding beat:
Finally, many of the later chorale preludes of opus 2 show Bender's use of quartal structures as independent entities. This sonority, which will be used with increasing frequency in his later compositions, can be built above any tone. The basic three- or four-note structure is found complete or incomplete (with one or two intervening tones missing), and in inversion. The chords in Example 46 illustrate various quartal structures. Part (a) shows a quartal structure of three consecutive fourths while parts (b) and (c) illustrate "incomplete" structures with one intervening fourth omitted. Parts (d) and (e) show two possible inversions of the same structure:

Example 46. Various quartal structures above D.
Bender incorporates pure quartal chords into the contrapuntal framework of a number of chorales of opus 2, such as the following:

Example 47. *Wachet auf! Ruft uns die Stimme*, m. 5-6.


Analyses of Representative Chorale Preludes

Works Rooted in Traditional Harmony

*Freu dich sehr, o meine Seele* was the first chorale prelude in opus 2 to be composed and is thus Bender's first published organ composition. As such, it contains elements of the old (traditional harmony and non-harmonic tones) and

some elements of the new (Hindemith and Distler) aspects of Bender's composition. This setting is in the manner of a cantus firmus chorale but contains characteristics of the chorale motet in that most phrases of the cantus (which appears here in the bass) are preceded by a reference to that phrase in the lower voice of the accompaniment. The work is entirely tonal and the cadences are made through normal root motion by fifths. Throughout, the bottom voice contains the notes of the cantus firmus with only one exception. In order to complete an interior cadence on B-flat (measure 20), the subdominant, Bender changes e' to e-flat above the sustained F (the final note of the sixth phrase of the cantus). Having thus created the dominant-seventh of the subdominant, he then appends a B-flat to the cantus firmus in the bass and thereby completes the cadence in B-flat major:

Example 49. Freu dich sehr, o meine Seele, m. 18-20.

Other aspects of the so-called "old" style in this work include the retention of the bar form structure of the chorale by inserting repeat signs at the end of the "a" section (measure 9). A second element of the "old" style is
the motet-like development which precedes each phrase. This procedure, known as *Vorimitation*, has frequently been the trademark of an earlier style and was established as a norm by the Baroque composer, Johann Pachelbel. When J.S. Bach wrote a composition in an earlier style, he often used this procedure⁶ or borrowed another characteristic of the previous generation of composers, double pedal writing.

Characteristics of the newer (Hindemith) style in this chorale prelude include an increased use of dissonance from non-harmonic tones, such as this interruption of the resolution ($\text{d}^\text{°}-\text{c}^\text{°}$) of a suspension (Example 50), the use of Example 50. *Freu dich sehr, o meine Seele*, m. 13-14.

![Example 50](image)

sequential development over pedal points, mixed modality, and the planing of triads which alternate between first and second inversion.

*Nun lasst uns gehn und treten*⁷ is a setting of the chorale from the *Evangelisches Kirchen-Gesangbuch* (*EKG*),

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⁶See *Nun danket alle Gott* and *Vor deinen Thron* from the *Eighteen Chorales.*  
the hymnbook of the German Lutheran Church:

Example 51. Nun lasst uns gehn und treten,

EKG no. 42.

The chorale prelude based on this melody begins as a fantasia setting and concludes as a melody chorale. The setting maintains the interesting hemiola characteristics of this tune by Johann Crüger (1649). This composition is unusual in that only occasional commas in the score punctuate the structure, which is not subdivided into measures. The basic fabric of the fantasia section, which occupies approximately the first two-thirds of the work, consists of long sustained notes in the bass above which parallel four-voice triads are heard. Within this upper part the composer quotes directly, in interior voices, phrases "a" and "d" of the cantus firmus and subtly refers to phrases "b" and "c" with alternating melodic and rhythmic allusions. The work concludes with a second statement of the cantus in a simple bicinium, a favorite procedure of Distler. Another reference to Distler's style occurs near the middle of the composition in which the top voice, having been confined thus far to slowly-moving half and quarter notes, momentarily breaks free into eighth-note triplets:
A final example of settings from opus 2 that exemplifies traditional harmony is *Vom Himmel hoch*. Reference has already been made to the final cadence of this work which involves a progression from $V_4^2$ to I (see Example 41). With this and certain other exceptions of unusual voice leading, such as the modal effect created by the lowering of the leading tone $c^\flat$-sharp to $c^\natural$-natural (measure 16), this work is based entirely on conventional harmonic practice and non-harmonic tones.

*Vom Himmel hoch* is a chorale fantasia in which the pitches of the cantus firmus appear successively and in correct sequence but are distributed among all of the voices in the texture. Such a setting is not unlike the motets of the early Renaissance which contained migrating cantus firmi. Graph I illustrates the skeletal outline, by measures, of the cantus firmus of this chorale prelude,

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in the octave in which the pitches appear in the chorale prelude. The distribution within this primarily three-voice texture is as follows: notes on the upper staff with stems going up represent the top voice of the chorale prelude, those with stems going down indicate the middle voice, and the notes on the lower staff are part of the bottom voice. The rhythm of the chorale is slightly varied by the composer in order to incorporate the cantus firmus smoothly into the counterpoint of the fantasia:

Graph I. Migrating cantus firmus of Vom Himmel hoch da komm ich her.
The reference numbers in Graph I are included in order to provide clear correlation between this sketch of the migrating cantus firmus and Graph II which illustrates primary and secondary melodic and harmonic motion. As mentioned in Chapter II, Paul Hindemith, in his 1937 treatise, set forth a procedure of analysis in which the basic contrapuntal and tonal motion of a composition can be viewed in skeletal form. Working slightly earlier in the century the Austrian theorist, Heinrich Schenker (1868-1935), developed his own system of linear reduction which has been used by such followers as Allen Forte and Felix Salzer to clarify the structures of countless compositions. Salzer wrote the introduction and glossary to the English version of Schenker's Five Graphic Music Analyses, and co-authored, with Carl Schacter, Counterpoint in Composition, a text through which music students can be introduced to basic contrapuntal motion and the analytical techniques of Heinrich Schenker.

Graph II is offered as one possible linear reduction of the basic melodic, contrapuntal, and harmonic motion in the chorale prelude Vom Himmel hoch from Bender's opus 2. The cantus firmus is shown only when these pitches participate in the basic linear motion. The notation used in reductions such as this is based on a system of relative val-

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Graph II. Vom Himmel hoch da komm ich her, foreground reduction.
ues. Thus, pitches represented by large note heads are more important to the motion than those in smaller note heads. The notes of more important lines are given stems of varying lengths depending upon their melodic significance. The pitches of the essential linear movement are connected with beams (for which Schenker applied the term Balken) whose thickness indicates the importance of the line. The primary linear motion is called the Urlinie; this is shown in Graph II as the line joined by the thick beam above each treble staff. Concerning the Urlinie, Allen Forte wrote:

The background . . . of all tonal works, whatever their length, is regarded as a temporal projection of the tonic triad. The upper voice projects the triad in the form of a descending linear succession which . . . spans the lower triadic third.¹²

Various types of reduction are possible which vary according to the amount of detail which they show. A foreground graph indicates the most immediately perceivable motion. A middleground reduction shows less detail while the background graph shows only the most basic harmonic and melodic movement.

Graph II, a foreground reduction, illustrates the motion within the six sections of Vom Himmel hoch. The work opens with a four-note figure, based on the first four pitches of the cantus firmus, which begins with the

tonic note, d". The figure is developed contrapuntally (as shown by the small, slurred notes) and stated as a series of sequences between the upper voices as they contract to the note d" at point 1 in the graph. This pitch is shown in brackets to indicate that, although it is not actually noted at that point in the score it is certainly present acoustically. The conclusion of this phrase is supported by the progression I—IV₆—V—I in the lower of the three voices. Various melodic events occur in this phrase but of the most significance is the prolongation (retention) of the tonic note, d", in the upper voice.

The second section consists of a short extension of this tonic prolongation in various registers, during which the second phrase of the cantus firmus is developed through descending sequences:

Example 53. Vom Himmel hoch da komm ich her, m. 4-6.

At the conclusion of the second section (measure 7) supported by the harmonic motion of I—V₇—I, the primary line moves to F-sharp, the third of the tonic triad, which is then prolonged to the end of section three. During the
short interlude of the third section, beginning at point 2 (measure 8), the line moves briefly to the pitch b' then returns to f''-sharp through a series of passing motions. The fourth section concludes at point 4 where two significant events occur. Through a harmonic motion of supertonic (here functioning as V of V) to dominant, A major is established as temporary tonal center; this represents the first real departure from tonic harmony. Also, the primary line moves up to the pitch a' in preparation for its final descent in the concluding phrase. The graph indicates the prolongation of the pitch A throughout four different octaves. A short episode, consisting of the manipulation of a four-note figure similar to that of the opening, begins at point 4. The final motion of the Urlinie during which the line descends by step from a', the fifth scale degree of the tonic triad, to the tonic note, d'', concludes at point 5 (measure 16). An extension of two and one-half measures follows this structural cadence in which a tonic pedal supports a final rhythmic flourish consisting of alternation between the notes d'' and a':

Example 54. Vom Himmel hoch da komm ich her, m. 17-18.
Graph III, the background reduction, reveals the basic underlying motion of the entire composition:

Graph III. *Vom Himmel hoch da komm ich her*, background reduction.

![Graph III](image)

**Elements of Hindemith and Distler**

Throughout the remainder of opus 2, more and more characteristics of the music of Hindemith and Distler are combined with the elements of traditional harmony (discussed above) to form the compositional style which Bender used throughout the later works. Before progressing to these compositions it would be well to note some conspicuous examples of these characteristics from Hindemith and Distler as found in opus 2. *Christe, du Lamm Gottes*\(^{13}\) provides an excellent example for the study of Bender's control of harmonic fluctuation through the use of chords from Hindemith's "Table of Chord-Groups". The work begins with an open octave in the first measure (Group I) and leads to the introduction of chords with sevenths (Group III). A single chord from Group VI (which provides the maximum dissonance)

\(^{13}\) Vol. II, p. 43.
is included in measure five for emphasis at that point in the cantus firmus which carries the text "Sünd der Welt" (sins of the world). This setting, which includes many quartal chords as well as several chromatic alterations, concludes on a chord which contains only root, fifth, and octave, a structure of the greatest repose from Group I.

The first part of the chorale melody, Lobe den Herren, o meine Seele, with its opening interval of a fourth, is well suited to the basically quartal setting which Bender gives it. The setting begins with a six-measure bicinium; in this introduction the composer develops the opening interval in combination with a Distler-like rhythm:

Example 55. Lobe den Herren, o meine Seele, m. 1-4.

At the midpoint of the first phrase, the opening material returns in the upper voices in rhythmic diminution:

Example 56. Lobe den Herren, o meine Seele, m. 10-11.

Similar material, first in eighth-notes, then in diminution, precedes each statement of the cantus firmus. Although the harmony is predominantly quartal throughout, each phrase concludes with a traditional harmonic cadence involving the progression II--V--I.

*Mit Freuden zart* is another example of a chorale melody whose melodic skips of fourths and fifths, some of which are shown in Example 57, lend themselves admirably to a quartal setting:

Example 57. *Mit Freuden zart*, opening phrase of the cantus firmus.

\[ \text{Example 57. Mit Freuden zart, opening phrase of the cantus firmus.} \]

In this setting the quartal harmony extends into the melodic line which, in many cases, is itself an unfolding of a quartal sonority:

Example 58. *Mit Freuden zart*, m. 4.

\[ \text{Example 58. Mit Freuden zart, m. 4.} \]

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\[ {\text{15Vol. II, p. 36.}} \]
An interesting technique of contrapuntal manipulation is the procedure of interval expansion which leads to the e'-flat (indicated with an asterisk) which begins the fourth phrase of the cantus firmus:

Example 59. *Mit Freuden zart*, m. 8-10.

The opening toccata-like figuration of the chorale prelude *Fröhlich soll mein Herze springen*¹⁶ is reminiscent of the rhythmically-complex treatment given by Distler to many of his bicinia. However, in this case the two voices of the bicinium are implied through the composite voices contained within a single polyphonic melody in which occasional sextuplets in sixteenth notes interrupt the basic sixteenth-note texture. In addition to the rhythmic vitality, other characteristics of Bender, here illustrated, include the use of chromatically altered tones, the frequent successive fourths, and the planing of unfolded second-inversion triads at the end of the second measure. The opening notes of the cantus firmus, concealed within the bicinium, are circled in the excerpt:

Several other notable examples of Distler's rhythmic influence are found in opus 2. The opening of Bender's setting of *Nun bitten wir den heiligen Geist* illustrates the rhythmic development of the opening motive from quarter and eighth notes to dotted-eighth and sixteenth notes and, finally, to dotted sixteenth and thirty-second notes, all within the time span of one and one-half measures:


The cantus firmus of *Sonne der Gerectigkeit* appears in a two-voice canon at the octave, is accompanied by a characteristic rhythmic device involving lower neighbor tones:

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17 *Vol. II*, p. 38.

18 *Vol. III*, p. 32.
Example 62. Sonne der Gerechtigkeit, m. 1.

A similar pattern, in this case involving leaps of a fourth and an octave, accompanies the cantus in Morgenglanz der Ewigkeit. The minor-second dissonance created by the coincidence of the $d'$ of the cantus firmus with the $c'^1$, a lower neighbor, is another typical procedure of Bender:

Example 63. Morgenglanz der Ewigkeit, m. 1-2.

A final example from opus 2 for study is Nun freut euch, lieben Christen gmein. This chorale fantasia contains all of the elements which will be found in the later chorale preludes. The opening interval of the cantus firmus is expanded to an octave; the rhythmic articulation of this

interval imbues the work with energy. In the second half of the work the octave leap is transformed back into the skip of the fourth of the original cantus firmus and extends itself into the frequent parallel quartal chords which appear above the cantus. The work concludes with a coda in typical sequential development over a tonic pedal. These as well as the other characteristics mentioned above will continue to serve as the compositional basis of the later and more extended chorale preludes.
CHAPTER IV

SETTINGS OF CHORALES FOLLOWING OPUS 2

The substance of Chapter IV is a discussion of all chorale preludes by Jan Bender which come after those of opus 2. The works are taken up in order of ascending opus number within each of the following three groups: single pieces and collections of chorale preludes by Bender, single chorale preludes by Bender within collections of works by various composers of both German and American publication, and, finally, free organ accompaniments.

Single Compositions and Collections of Chorale Preludes by Jan Bender

Opus 6, no. 3, A Palm Sunday Processional on All Glory, Láud, and Honor (Valet will ich dir geben), was written during Bender's tenure at the Michaeliskirche and published in 1956. This, as well as the other works in opus 6, represents a continuation of the harmonic, melodic, and contrapuntal procedures as found in the chorale preludes of opus 2 into settings of larger scope. The form is that of a typical cantus firmus setting with melody in the pedal. (Because the notes of the cantus appear in a value which is quadrupled that of the original, the performer should not take Bender's metronomic instructions too lit-
erally lest the notes of the cantus break down into slowly-moving isolated pitches.) The cantus follows the version given in The Lutheran Hymnal which is at slight variance with those contained in other American hymnbooks and in the Evangelisches Kirchen-Gesangbuch. Unlike later works which will contain rather explicit registrational suggestions this prelude contains only the direction Pro organo pleno ("for full organ").

The work opens with the first note of the cantus in the pedal. Each phrase of the cantus concludes with a melodic reference to that phrase in the upper voice, in progressive diminution (half notes in measures 7-10, quarter notes in measures 31-32, and eighth notes in measure 45). In like manner, the material which appears in counterpoint with the cantus increases in rhythmic activity. An eighth-note motive, related to the cantus, is introduced in measure 10; a dance-like figure consisting of dotted-eighths and sixteenth notes is introduced at the conclusion of the sixth phrase (measure 55). Appended to the concluding note of the cantus is a pedal epilogue which exploits the interval of the fourth, the inversion of the opening perfect fifth of the cantus firmus:

Example 64. All Glory, Laud, and Honor, op. 6, no. 3, m. 91-93.
The chorale prelude concludes with a structural cadence containing a progression from minor dominant seventh to tonic. Other Bender characteristics shown in this work include the use of double pedal (in the final two measures), quartal harmony, frequent major-major seventh chords (the first chord heard in the work), and the use of planed triads.

Opus 6, no. 4, Awake, my Heart, with Gladness, (Auf, auf, mein Herz), is called in the composer's subtitle "A Chorale Fantasia for Easter." The fantasia, published in 1960, is preceded by a four-part harmonization which serves as an organ accompaniment for singing the eight stanzas of the chorale. The very first chord of the harmonization typifies the many sonorities in Bender's music which defy positive identification. Is the opening chord a quartal structure or a simple triad on D with an appoggiatura which forms a ninth above the bass? (Example 65).

Example 65. Awake, my Heart, with Gladness, op. 6, no. 4, m. 1.
The harmonization concludes with a typical cadence procedure involving the progression $V^4_2-I$, creating the false impression of a plagal cadence (because of the descending perfect fourth in the bass voice).

The fantasia reveals Bender's considerable advancement into the complexities of twentieth-century metrical design. The work is scored on three staves, each of which bears the signature $\frac{8}{8}$ at the beginning. Within the measure the grouping of eighth notes is $3 + 3 + 2$. Throughout the work the meter alternates between the above $\frac{8}{8}$ and $\frac{9}{8}$ which has as its subdivision the regular pattern $3 + 3 + 3$. At measure 6 the signature for the middle voice alone is changed from $\frac{9}{8}$ to $\frac{3}{4}$, probably for the player's ease in reading.

Basically the fantasia is a setting in which the cantus firmus, appearing in complete form in the pedal, is surrounded by fragments of each phrase of the melody woven into the counterpoint. The structure is interrupted throughout by statements of a pedal toccata. The pedal solo, which also opens the fantasia, contains two elements which will prove to be indispensable in future works: the articulation and development of the interval of the perfect fourth in a highly energetic rhythmic manner.

Example 66. Awake, my Heart, with Gladness, op. 6, no. 4, m. 1-6.
Throughout this setting the fragments of the cantus firmus are exchanged among the voices with frequent accompaniment by a rhythmic flourish consisting of ascending and descending scales in sixteenth and thirty-second notes. The figure is reminiscent of similar motives in the organ music of Ernst Pepping. The work concludes with a majestic coda involving double pedal below the sequential manipulation of the opening phrase of the cantus.

Although the cantus firmus of opus 6, no. 6 is not a chorale melody, the work is included in this discussion of chorale preludes because of the nature of the setting. Variations on a Theme by Daniel Moe is based on the theme of Moe's choral motet, "I Lift up my Eyes."¹ Bender's setting, published in 1962 but written in 1958, is dedicated to Professor Moe who is now a member of the music faculty at the Oberlin Conservatory. The beautifully-transparent three-voice setting which precedes the six variations reveals two basic characteristics of the theme: the hemiola rhythm which pervades the center section and the ambiguous tonality of the cantus. Its opening interval (d'–g') in combination with the frequent appearance of F-sharp suggests the key of G major; however, the work concludes in E minor.

For the first of many times the composer provided a complete and specific suggested registration for each

¹(New York, 1955).
variation based on the disposition of the organ at the Michaeliskirche in Lüneburg. Variation I, for manuals alone, is based on a rhythmic alliteration of a motive taken from the first three notes of the cantus firmus which have highly quartal aspects. Within the ascending line of d'-a'-g' the g' stands in the relationship of a fourth above the d' whereas the a' lies in a similar relationship below the d'. This motive is developed sequentially in the second half of the variation. In Variation II the cantus firmus in the pedal appears with a toccata-like figuration of vertical fourths and fifths. At the conclusion of the statement of the cantus, the pedal part breaks into an eighth-note figuration based on the opening three intervals in the melody. In Variation III the composer has constructed an ostinato figure in sixteenth notes from pitches of the melody. The figure permeates the texture of this variation and, in yet more complex form, that of Variation IV. Variation V presents the cantus in ornamented form in the tenor voice within a quiet setting provided by a slowly-moving ostinato in the upper voices. The variations conclude with number six, a cantus firmus setting which begins with a pedal solo and ends with an extremely thick closing section involving double pedal.

The works which lie between opus 6 and opus 25, the next composition in the category of chorale preludes, represent the enormous outpouring of composition which occurred
during the final years in Lüneburg and the years in Seward. Several hundred compositions follow opus 6; although the majority of them are choral works including liturgical music, cantatas, and two passions, there are several works for brass, including the highly significant opus 20 which will be discussed in Chapter V.

Ten years intervene between the composition of opus 6, no. 6 and the next chorale prelude, the partita on Our Father, Thou in Heaven Above, opus 25. Composed in 1968, this work was published in 1969 and dedicated to Hugo Gehrke who is presently a member of the music faculty at Concordia College in Milwaukee. One might expect a great transformation in style or other compositional characteristics to have taken place during the interim. A difference in opus 25 is discernible but not conspicuous. The harmonic vocabulary remains basically the same with an increasing number of quartal chords replacing seventh chords. Opus 25 also contains an increased number of freely-approached dissonances and upper level chords from Hindemith's Table of Chord-Groups. In short, within the composition is increased tension and carefully controlled dissonance which returns gradually at the end of the work to consonances of the utmost simplicity, usually open fifths or octaves. A final significant change in opus 25, although not immediately conspicuous, is the development of contrapuntal techniques to a new level of elegance and refinement. The melodies which articulate fourths are still present but grow
in a more linear fashion from the counterpoint. The energetic, often fervent rhythmic figures still spring from the music to enliven the texture.

Opus 25 is a partita, or set of chorale variations, on *Vater unser in Himmelreich*, Martin Luther's metrical paraphrase of the Lord's Prayer. Luther's text as well as the tune date from 1539, a time when the great reformer was striving to increase the body of chorale literature which he had established as the congregational song. Borrowing selectively from many sources for his chorale texts, Luther found those chorales whose texts paraphrased passages of scripture or portions of the Liturgy to be among the most popular and effective in teaching Lutheran doctrine. Thus, the chorale *Vater unser* paraphrases, in nine stanzas, each petition as well as the doxology of the Lord's Prayer. Following the historic norm, Bender has written a partita of nine stanzas, each of which parallels the prevailing tone or content of the corresponding petition of the prayer.

In the German churches most of the chorales are so well known that the organist can play several settings of a chorale during which time the congregation is able to meditate from memory on the words of the various stanzas being played. It is when a congregation has such intimacy with the chorales that the real joys, as well as the responsibilities, of the organist's playing of chorale preludes are realized.

Stanza I ("Our Father") is set in a three-part tex-
ture of the utmost simplicity in which the chorale melody unfolds above a slowly-moving ostinato. In the second stanza ("Thy Name be hallowed") the cantus, still in the soprano, undergoes the first of several metrical transformations into a meter of $\frac{6}{8}$. This variation dwells on the modal nature of the chorale melody; the cantus firmus, centering on C and with the key signature of two flats, is in transposed Dorian. (Some American hymnbooks set this chorale within a key signature of three flats, C minor. However, the single appearance of an A-flat results from the common Renaissance practice of flatting an A when it occurs as an upper neighbor between two G's.) Within the second stanza, most interior cadences follow modal procedures and move to the octave or octave with fifth. The cadence at the end of the fourth phrase is a striking example of this archaic practice:

Example 67. Partita on Our Father, Thou in Heaven Above, op. 25, Stanza II, m. 18-19.

In Stanza III ("Thy kingdom come") each phrase of the cantus springs from a melodic ostinato based on the
interval of a fourth; the fervent rhythm of this material would seem to symbolize the anticipation of the second coming. Stanza IV ("Thy gracious will") states the cantus in the pedal at 4' pitch surrounded by a quiet bicinium of eighth notes in scale patterns. The plenum setting of Stanza V ("Give us this day") precedes each phrase with a pedal toccata containing the opening pitches of the cantus within a melodic line which expands the opening interval of a third to an octave (Example 68); this motive is then transferred to the upper voices. In Stanza VI ("Forgive our sins") the cantus firmus migrates between the upper two voices, supported by a rhythmic ostinato built from fourths and fifths. The migrating cantus receives a similar treatment in Stanza VII ("Into temptation lead us not"). Stanza VIII ("From evil, Lord") is a cantus firmus setting for full organ in which the melody is again cast into the meter $\frac{6}{8}$. In the final stanza ("Amen") the cantus is stated in a three-voice canon in a metrical scheme which visually resembles Renaissance notation. The "white-note" notation, including breves, unfolds within a meter whose signature is given simply as 3. The work concludes with an imitative
section based on a short melismatic figure similar to those which occur very frequently in Bender's choral music.

The chorale preludes in opus 26, Festival Preludes on Six Chorales, were written between 1959 and 1961 and published in 1963. They are dedicated to Hugo Gehrke and to Edward Klammer, manager of the music department of Concordia Publishing House. Each of the six preludes is preceded by a setting which can be used as a free organ accompaniment to congregational singing. Some of the settings from opus 6 (nos. 4 and 6), and some from opus 25 could function in like manner. A free organ accompaniment may be defined as a setting of a chorale for organ in which the cantus firmus is stated in the same direct form and rhythmic values in which it would be sung by the congregation. It follows, therefore, that many of the simpler and non-developmental chorale preludes, including many of those in Bender's opus 2, could serve additionally as free organ accompaniments. This concept is basic to the idea of alternatim Praxis (alternation) which has permeated the performance of chorales in the Lutheran services for many centuries. A typical format within this practice is as follows: the organist improvises a brief contrapuntal introduction to the chorale. During the singing of the chorales (which, in their original form, often contained considerably more stanzas than those printed in most American hymnbooks) the stanzas alternate between those sung by the con-
gregation with varied organ accompaniment, those sung in polyphonic settings by the choir alone, and those stanzas in which the singing is replaced entirely by an organ setting. During the latter the congregation meditates on the text which they usually know auswendig (by heart). Directions for the utilization of the settings in opus 26 in such a performance scheme are given on page 3 of the volume.

The settings of the chorales in opus 26, including the first two, Lobe den Herren, den mächtigen König and Nun lob, mein' Seele follow this format: each chorale prelude is preceded by a free organ accompaniment. In the first setting of number 3, Lobe den Herren, o meine Seele, the cantus appears in the left hand above tonic and dominant pedal points, and below an almost entirely-quartal accompaniment consisting of planed perfect fourths. The final cadence involving the minor form of the dominant is extended by the imitation of the final five notes of the melody in the pedal:

Example 69. Lobe den Herren, o meine Seele, op. 26, no. 3, m. 15-16.
In the second setting the statements of the phrases of the cantus firmus are preceded and followed by brisk fugal sections, the subject of which fills in the opening two skips of a fourth from the cantus firmus by stepwise motion. A similar fugal procedure is the basis for the cantus firmus setting of no. 6, *Erhalt uns, Herr, bei deinem Wort*, which is given a considerably more tonal treatment here than in Bender's first setting of this chorale in opus 2, in which the Phrygian characteristics of the cantus were maintained. The second setting of no. 4, *Ein' feste Burg ist unser Gott*, is a fantasia setting interrupted constantly by a toccata-like figure in the pedal which gives rhythm to fragments from the opening of the chorale, especially the descending and ascending perfect fourths. Cumulative triadic structures, laden with accidentals which lie at quite a distance from the C tonality of the prelude, heighten the intensity of this setting near its conclusion. A fugue, whose subject is based on the perfect fourths which characterize the cantus, is the basis for no. 5, *Nun freut euch, lieben Christen g'mein*.

These six chorale preludes, located at a position which is at the approximate center point of Bender's compositional career, have found great favor in the repertoire of parish organists, and remain the most popular of all of Bender's chorale preludes. It might be noted here that the composer regards the last three preludes as superior to the first three.
Opus 30, no. 6 is a chorale prelude on the tune Wittenberg New, which Bender wrote for a new hymn text, "O God, O Lord of Heaven and Earth," by the contemporary Lutheran author, Martin Franzmann (born 1907). The tune itself is typical of Bender's compositions. The opening phrase contains three skips of a perfect fourth:

Example 70. hymn tune: Wittenberg New, m. 1-3.

\[\begin{array}{c}
\text{Example 70. hymn tune: Wittenberg New, m. 1-3.}
\end{array}\]

The second phrase consists of the repetition of phrase one a third higher, followed by a short extension. These two phrases are similarly repeated at the beginning of the second half of the chorale. The melody greatly resembles the many polyrhythmic chorales of the Reformation era in its syncopated rhythmic patterns and frequently-shifting meter, which vascillates between \(\frac{3}{2}\) and \(\frac{2}{2}\). The chorale prelude, a bicinium in which statements of the cantus are woven within the imitation of a motive derived from the opening of the chorale, is unusual in that it casts the entire chorale into the meter \(\frac{3}{4}\).

A discussion of opus 31, no. 1 (Part I of Brevarium

\[\text{2 See no. 758 of the Worship Supplement, Concordia Publishing House.}\]
Musicum), which consists of free compositions for piano, may seem an intrusion into this discussion of chorale preludes for organ. It is included at this point for two reasons. First, the music, published in 1962, illustrates with remarkable clarity several harmonic and metrical procedures which are characteristic of Bender's late works. Among them is this contrapuntal and chromatic cadence on a four-note quartal sonority:

Example 71. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, Prelude 1, m. 7.

This cadence, which progresses through root motion of alternating fifths and seconds, resolves to an open structure on C:

Example 72. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, Fugue 1, m. 11-12.

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3Op. 31, no. 2 (Part II of Brevarium Musicum) is Thirteen Voluntaries for the Church Pianist.
A final example of a very characteristic cadence procedure is the following in which chords involving parallel fifths move to a cadence on a first-inversion triad:

Example 73. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, Fugue 2, m. 11-12.

(This unusual interior cadence is followed by a more typical structural cadence, at the conclusion of the composition, on a root-position tonic chord.)

Bender's fondness for rhythmic complexity and metrical subdivision is illustrated in this passacaglia based on the rhythmic pattern 3 + 2 + 2 within the \( \frac{8}{8} \) meter:

Example 74. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, Passacaglia, m. 1-2.
A second reason for including a discussion of this collection here is that the twelfth work, a chorale prelude on Allein Gott in der Höh sei Ehr, represents one of very few excursions by Bender into the realm of serial composition. (All of the serial compositions by Bender are to be found in the two volumes of opus 31.) Bender regards this work as interesting but considers serial composition to be completely foreign to the nature of composition for the Church. In a manner similar to that of Alban Berg, who sometimes devised a series, or row, with which he was able to create triadic music, Bender has created here a twelve-tone row, the manipulation of which produces quartal harmony. The following example shows the row of this work in the four untransposed forms: original, retrograde, inversion, and retrograde inversion:

Example 75. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, All Glory be to God on High, tone row.

(The brackets in this example identify those pitches of the row which, when sounded simultaneously, result in quartal harmony, or when unfolded, create a quartal melody.) The
setting begins with an introductory statement of the row in its original form. A printing error occurs with the first note of the composition; the $b^1$ should read $b^1$. Introductory statements of the row precede the appearance of the first phrase of the cantus firmus in the lower voice on the final beat of the second measure. The pitches of these versions of the row form a statement of the first two phrases of the cantus as well as the contrapuntal material which accompanies it: 0-9, R-11, R, 0-6, 0-1, and I-7. Each statement of the row occurs in what may be called "block" form; that is, the pitches of the row are divided between the cantus firmus line and the notes forming the counterpoint:

Example 76. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, All Glory be to God on High, m. 2-5.

Another technique, frequently employed in serial compos-

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4Reference to the various versions of the row is as follows: 0, R, I, and RI refer to statements, at the original pitch, of the row, its retrograde, the inversion of the row, and its retrograde, respectively. 0-1 indicates the first transposition of the row up a half step, 0-2 the second transposition up a whole step, and so forth.
ition, is that of two or more versions of the row used simultaneously in a stratified procedure. The first section concludes at measure 10 with a cadence figure, drawn from the second half of I-7, which recurs frequently throughout the work:

Example 77. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, All Glory be to God on High, m. 10.

The opening ten measures are repeated in the passage following the cadence. At the conclusion of the final section of the chorale prelude, in which the cantus firmus receives a treatment similar to that of the first section, a short developmental passage, so prevalent in Bender's codas, is heard. Statements of I-8 and I-7 form the basis of this material which unfolds over a tonic pedal:

Example 78. Thirteen Service Pieces for the Church Pianist, op. 31, no. 1, All Glory be to God on High, m. 34-35.
The quartal implications of the row permeate this setting which, although composed with serial procedures, defeats the basic premise of serial composition, the equality of all twelve tones, through its rhythmic emphasis of G as tonic.

Jan Bender regards his Variations on a Theme by Hugo Distler, opus 38 (published in 1966), as one of his finest works. Distler was forced by the Third Reich to write the melody in 1934 to accompany the text, "Deutschland und Deutschösterreich", which was concerned with the annexation of Austria. Bender carried the theme in his mind for thirty years; because of the high quality of the melody Bender always wished to find a suitable text for it. The text which he sought was supplied by Martin Franzmann in a great hymn of praise, "Weary of All Trumpeting." (A setting by Bender of the Distler melody with the Franzmann hymn is published by Chantry Music Press.) Distler's tune was originally published by Bärenreiter on postal cards; at least one copy remains in the hands of Dr. Karl Baum of the Bärenreiter firm. When Bender recently examined the original, he realized that in the thirty years during which he carried this tune in his mind, he confused one pitch. The third note of the fourth phrase, a', was g' in the original by Distler. This error, as explained in the foreword to opus 38, is maintained throughout the composition.
Variations on a Theme by Hugo Distler, dedicated to Dr. Kurt von Schuschnigg, former Reichskanzler (chancellor) of Austria, opens with a statement of the theme in the pedal. The theme, whose most important characteristics are its repeated notes and frequent skips of perfect fourths and fifths, alternates in meter between $\frac{6}{4}$ and $\frac{4}{4}$. In the first variation the cantus is stated, without development, in the pedal. The counterpoint consists of material which alternates between scale passages and block chords. In the latter can be found the entire catalogue of Bender sonorities including augmented triads (measure 12), half-diminished seventh chords (measure 13), first-inversion triads made dissonant with non-harmonic tones (measure 14), and major-major seventh chords in mixed modes (measure 16). The variation concludes with a cadence moving from a chord of the Neapolitan sixth to tonic. The second variation is basically a bicinium which is cast into the unusual meter of $\frac{3}{4}$ $\frac{4}{6}$. This variation presents each phrase of the cantus firmus in a highly ornamented form within the framework of a melismatic passage constructed from a synthetic scale:

Example 79. Variations on a Theme by Hugo Distler, op. 38, m. 20-21.
The notes of the final phrase become fragmented and are then subjected to a highly-energetic rhythmic manipulation:

Example 80. Variations on a Theme by Hugo Distler, op. 38, m. 36-37.

Syncopation is the basis for the counterpoint accompanying the straightforward statement of the melody in Variation III, a melody chorale which states the cantus at its original pitch level but within the tonality of G minor. A rhythmic pedal motive consisting of leaps of an octave, fifth, and fourth dominates the fantasia setting of Variation IV in a manner similar to that used by Bach in his chorale fantasia on In Dir ist Freude in the Orgelbüchlein:

Example 81. Variations on a Theme by Hugo Distler, op. 38; pedal part, m. 61-62.
Variation V begins with an imitative treatment of the first phrase at the fifth, sixth, and seventh, accompanied by a chordal figure based on the intervals of seconds and fourths. This material is cast in a complex rhythm of dotted-sixteenth and thirty-second notes. A motive based on the opening of the third phrase of the cantus firmus serves as the basis for a tonal sequence which seems a bit incongruous in this dissonant variation:

Example 82. Variations on a Theme by Hugo Distler, op. 38, m. 83-84.

A pedal motive in octaves, drawn from the final phrase of the cantus firmus, serves to propel the final section to its conclusion at measure 100 in which the cadence consists of a major triad on the supertonic moving to tonic. Variation VI is a fugue with a toccata-like subject based on the interval of a fourth, containing fragments of the first phrase of the cantus firmus. The work concludes with a melismatic coda leading to a re-statement of Variation I in rhythmic diminution,
The tune on which *Introduction, Fugue and Variations on Kremser*, opus 41, is based first appeared in an old Dutch hymnbook, *Nederlandtsch Gedenckclanck*, published in Haarlem in 1626. This work, published in 1967, was composed in 1965 following a commission by the First Presbyterian Church of Royal Oak, Michigan; it is dedicated to His Royal Highness Prince Willem of the Netherlands. The Introduction begins in D with a pedal toccata in two voices, which articulates the first four notes of the melody. A scale figure in the manual part is accompanied by a pedal passage in open fifths which descends in stepwise motion down a fifth to a point where the opening eight measures are repeated on the tonal level of G. This toccata returns to D (measure 13), after which the descending pedal figure moves down to A for a second statement of the opening figure. In this manner, those tonal levels which lie both a fourth below and a fourth above the tonic are explored during the first twenty-one measures. A similar pedal figure begins at measure 22 and leads to a cantus firmus statement of the melody (measure 26). The Introduction concludes with yet another statement of the two pedal epilogues. A rather academic fugue is followed by three variations, the first of which could serve as a free organ accompaniment.

*Four Variations for Organ on Down Ampney* (op. 47, no. 1), published in 1971, was written in 1970 and dedicated to Professor E. Frederick Blackmer of the Wittenberg University School of Music faculty. It is the only major
organ work by Jan Bender on an English hymn tune. The tune, Down Ampney, was composed by Ralph Vaughan Williams (1872-1958) to accompany the great hymn for Whitsunday, "Come down, O Love Divine", written c. 1367 by Bianco da Siena. The tune was written for the monumental English Hymnal of 1906.

Three of the four variations are cantus firmus settings. In Variation I, marked Joyfully, each phrase of the cantus firmus is preceded by a short developmental section which gives the variation the format of the chorale motet. In a fashion typical of Bender, each subject is drawn from the phrase of the cantus firmus which succeeds it. The skillful manner in which this is accomplished is illustrated in the two parts of Example 83. Example 83a shows the subject of the first imitative section. Example 83b is a graph which reveals the pitches of the cantus concealed within the subject through such techniques as prolongation and transfer of register (octave displacement):

Example 83. Four Variations for Organ on Down Ampney, op. 47, no. 1, Variation I.

a: subject material, m. 1-3

b: graph of cantus firmus within subject.
The notes of each phrase of the cantus firmus are manipulated through the technique of diminution as they are transformed into the subjects of the fugal areas, as is this subject drawn from the third phrase:

Example 84. Four Variations for Organ on Down Ampney, op. 47, no. 1, Variation I, m. 16.

![Example notation]

The motive introduced in measure 23 (based upon the reiteration of the octave leap) will itself undergo transformation in Variation II, a cantus firmus chorale with the melody in the tenor. The cantus is accompanied by two motives above it which appear in alternating measures. The first is a scale passage with two skips of a fourth interjected, and is drawn from the opening of the melody. The second is a harmonic motive of unfolded three-note chords ranging from triads in first and second inversion to quartal harmony. On the final phrase of the cantus is superimposed a motive (from measure 23 of the preceding variation), transformed to a rhythmic articulation of fifths and fourths. The cadence of the second variation is extended through the now-traditional sequential development over the tonic pedal.

Variation III is a rhapsodic setting in which frag-
ments of the melody are quietly tossed about in the same improvisational spirit of a tierce en taille setting by Francois Couperin or the Postlude pour l'office de Complies of Jehan Alain. In the opening section (measures 1-9) a motive, based on the opening phrase of the cantus, is stated to the accompaniment of a quiet figure above in quartal harmony:

Example 85. Four Variations for Organ on Down Ampney, op. 47, no. 1, Variation III, m. 2-4.

Following the sequential development of this motive, a second one, again derived from the opening phrase, is heard. This material appears in dialogue with the first motive (measure 11) above a tonic pedal. The variation proceeds in similar fashion to its conclusion; various motives, including one based on the interval of a fourth from the opening quartal figure in measure 2, are heard in quiet dialogue. The harmonies contained in Variation IV, which presents the cantus firmus in the pedal, recall those of earlier compositions, such as op. 2. The completely triadic harmony, which includes many secondary dominants and other chromatic alterations, suggests a setting which might have
been written by Vaughan Williams himself.

The four variations could be utilized in an effective alternation performance of this hymn in several ways. As an example, Variation I could serve as a prelude, Variation II to accompany the congregational singing of the first or second stanza, Variation III replacing the singing of the third stanza, and Variation IV as a free organ accompaniment to the singing of the fourth stanza.\(^5\)

The remaining settings in opus 47 are works which have been very recently composed. Opus 47, nos. 2 and 3 are settings of two hymn tunes used by the Reorganized Church of Jesus Christ of Latter Day Saints; opus 47, no. 5 is a fantasy on *Mit Freuden zart*. As of this writing there is no opus 47, no. 4.

Opus 47, no. 2 is a prelude and two settings on the R.L.D.S. hymn tune, *Meditation*. It was commissioned by and dedicated to Dale and Twila Rider, directors of the Missouri firm of White Harvest Music Publications. The foreword to this work contains the following information about the source of this relatively unknown tune, which accompanies the hymn text, *Redeemer of Israel*:

"Redeemer of Israel" was included in the first Latter Day Saint Hymnal which was compiled by Emma Smith, wife of Joseph Smith, Jr. Its text was . . . set to

\(^5\)Many American hymnbooks, the *Hymnal 1940* included, print only three stanzas of this hymn, the original third stanza being omitted.
the tune Meditation, which is sometimes called Beloved, which was written by Freeman Lewis in 1813. This hymn of affirmation and faith is traditionally sung to open the biennial World Conference of the Reorganized Church of Jesus Christ of Latter Day Saints at its world headquarters in Independence, Missouri.

The prelude lacks both the strong structural and developmental characteristics of other later Bender chorale preludes. The paucity of musical interest provided by the melody and its harmonic implication may be offered as a significant reason. The highly predictable melody is characterized by rather static repeated notes. With the exception of a brief one-measure excursion to the dominant area, the entire melody is harmonized, in its original hymnbook setting, with the three basic diatonic chords: tonic, subdominant, and dominant. The prelude is somewhat loosely structured and employs a wide variety of thematic manipulations. The opening three-measure ostinato in the pedal, based on the repeated-note figure of the melody, is reiterated at the interval of a third above (on F-sharp), then a fifth above (on A), thereby outlining the tonic triad. This procedure parallels the first phrase of the melody which is itself an unfolding of the tonic triad through scalewise motion. A fugal section follows, in which the imitation in the second voice is at the fourth instead of the more traditional fifth. During the remainder of the prelude, cantus firmus sections alternate with the repetition of the three-fold statement of the opening ostinato, on the level of the dominant. The work concludes with a
developmental coda over a tonic pedal.

The partita on Edwards, opus 47, no. 3, was written in 1972 as a commission from Twila Rider and was published in 1973. The tune was written by Franklin S. Weddle and Evan A. Fry to accompany another hymn of the R.L.D.S. Church, "With a Steadfast Faith." The first variation is a simple four-part setting with the cantus firmus in the tenor. The second, Dialogue, provides a study in rhythmic complexity. A motive makes reference to the melody in a setting of triplets of eighth, dotted-eighth, and sixteenth notes, and alternates throughout with a second melodic motive based on duplet eighth and thirty-second notes. In the third movement, Toccata, as well as in the fourth, Fughetta, the melody is stated in fragmentation through the manipulation of motives drawn from the various phrases of the cantus firmus. The subject of the fifth movement, Passacaglia, is the opening phrase of the melody cast in the metrical frame of $\frac{6}{4}$. The passacaglia subject is stated in various voices and is accompanied, in fashion typical of this form, by contrapuntal material which increases in rhythmic activity. The quarter notes in the opening counterpoint are transformed through eighth notes and eighth-note triplets to sixteenth notes as the movement reaches an effective climax with double pedal.

The fantasy on Mit Freuden zart was written in 1973 as a commission by the Parish of Saint Philomena in East
Cleveland. The fantasy, like so many previous examples by Bender in this form, is in many sections. The opening section is characterized by constantly shifting meters, \((\frac{4}{4}, \frac{3}{4}, \frac{5}{4}, \text{etc.})\) in which fragments of the cantus firmus are stated in various of the five voices. This section, concluding with an authentic cadence (measure 19), is followed by another which displays a highly atypical use of chromaticism. Bender usually employs chromaticism for either harmonic reasons (such as in altered chords or mixed modes) or for melodic reasons in the process known as chromatic substitution in which a chromatically-altered tone is substituted in a scalewise motion for its unaltered counterpart. The section which begins at measure 20, however, is based upon chromatic inflection which, in the case here, results in an overabundance of chromatic scales; these seem the more incongruous in their following of the previous sections in quartal harmony. This scale material alternates with a quartal rhythmic figure above statements of the cantus. The composer returns to more diatonic procedures in the third section which begins at measure 46 and builds to a climax some thirty-three measures later.

Opus 52, *Missa pro Organo*, is the final opus within Bender’s numbering of chorale preludes and, along with opus 2, opus 25, opus 26, and opus 47, no. 1 is, in the author’s view, representative of Bender’s finest work. It is certainly the most ambitious in scope and mature in style of
all of the organ works. The format is that of the traditional German organ mass. Following the issue of the Formula Missae, his Latin service of 1523, Martin Luther was urged by his disciples to create a truly German order of service. In 1525, after receiving samples of several German liturgies, he wrote,

I am returning the masses and have no objection against having them sung in this manner. But I hate to see the Latin notes set over the German words. I told the publisher what the German manner of singing is. This is what I want to introduce here.6

In the meantime, he was calling for poets to enlarge the rather small repertoire of German chorales. The Deutsche Mess (German Mass), which Luther completed in 1526, made provision for the singing of all parts of the Ordinary of the Mass in chorale paraphrases. In this manner, the congregation could assume that role which had previously been the sole prerogative of the choir or clergy—the singing of the Liturgy. The various parts of the Ordinary of the Mass and their chorale paraphrases are shown below.

<table>
<thead>
<tr>
<th>KYRIE</th>
<th>GLORIA IN EXCELSIS</th>
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</thead>
<tbody>
<tr>
<td>Kyrie eleison</td>
<td>Allein Gott in der Höh sei Ehr</td>
</tr>
<tr>
<td>Christe eleison</td>
<td></td>
</tr>
<tr>
<td>Kyrie eleison</td>
<td>Kyrie! Gott Vater in Ewigkeit</td>
</tr>
<tr>
<td></td>
<td>Christe, aller Welt Trost</td>
</tr>
<tr>
<td></td>
<td>Kyrie! Gott, heiliger Geist</td>
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</tbody>
</table>

CREDO
Wir glauben all' an einen Gott

SANCTUS
Jesaja dem Propheten das geschah

AGNUS DEI
Christe, du Lamm Gottes

In addition to the above, provision was made to sing other parts of the Liturgy in chorale paraphrases including the Our Father (Vater unser im Himmelreich). Traditionally, the chorale Jesus Christus, unser Heiland was sung during the distribution of Holy Communion in the Deutsche Messe. Certainly the highest point in the development of composition in the format of the German organ mass was the Catechism, or organ mass, by J.S. Bach, which was published as Part Three of his Clavierübung. Bender's Missa pro Organo, published in 1971, was written as part of the celebration of the 125th anniversary of the founding of Wittenberg University in 1845.

The Kyrie of opus 52 maintains the traditional tripartite structure of this opening petition of the Ordinary of the Mass. It consists of the joining of three chorale preludes, one on each of the three petitions of Das Kyrie (EKG no. 130). Many chorales from the Reformation period

7 See the discussion of op. 25 on pp. 85-89.

8 In its historic structure the three petitions of the Kyrie (Kyrie eleison, Christe eleison, Kyrie eleison) were each sung three times resulting in a ternary design of three petitions each. In contemporary practice the Kyrie is often abridged to a three-part form which consists of one statement of each petition.
paraphrased plainsong melodies, as does this one, based on the Gregorian *Kyrie* from Mass II (*Kyrie fons bonitatis*). An admirable aspect of opus 52, shared by other Bender works including opus 25, is the composer's inclusion of the text of each phrase of every chorale under the cantus firmus in the score. Statements in the pedal of the phrases of the first chorale, *Kyrie, Gott Vater in Ewigkeit*, are preceded and followed by imitative sections in which fragments of the cantus are quoted. The cantus, although beginning in G major, has Phrygian implications, and cadences in that mode. The second section, a setting of *Christe, aller Welt Trost*, begins immediately thereafter on E. The phrases of the cantus appear in the soprano in the form of a bicinium which is interrupted by developmental sections based on material from the opening of the chorale. The interlude before the penultimate phrase (measures 63-75) is of unusual length and consists of a fughetta whose subject is the first five notes of that phrase. The second section concludes with statements of the final two phrases in the pedal. The extremely effective conclusion, based on *Kyrie, Gott heiliger Geist*, is a setting in which the cantus firmus in the pedal is surrounded by contrapuntal material from the first two sections. The work concludes with a coda of nine bars in which the final phrase is stated in augmentation using double pedal over a tonic pedal point.

The *Gloria* is a chorale motet on *Allein Gott in der Hoh sei Ehr* in which statements of each phrase of the can-
tus, in the pedal, are preceded by fughettas whose subjects are based on the respective phrases of the chorale. The coda (measures 88-100) reveals inordinate length and development over a tonic pedal point.

The Credo, a chorale fantasia on Wir glauben allein einen Gott, opens with a pedal toccata in which the opening measure of the cantus, with its characteristic interval of the ascending fifth, appears in a lightly rhythmic sequence:

Example 86. Missa pro Organo, op. 52, pedal part, m. 1-3.

The first phrase concludes (measure 6) on the tonic pedal over which a two-measure extension consisting of the toccata material in diminution is heard. The second phrase is stated in similar fashion. At the conclusion of the third phrase (measure 16) a new figure based on sixteenth-note quintuplets is introduced; this figure is expanded into the sextuplets which lead to the statement of phrase four (measure 19) and phrase five (measure 21). The two skips of a fourth contained in phrase six serve as the motive for the pedal solo which precedes the statement of the sixth phrase at measure 25 and the statement of phrase seven (measure 28). During the statements of the final
four phrases, material from earlier in the composition is
recalled, including that from the pedal toccatas as well
as the sixteenth-note quintuplets. Following the conclu-
sion of the final phrase (measure 46), a coda of seventeen
bars begins in which previous material is combined with
quartal and added-note harmony such as appears in the final
cadence:

Example 87. Missa pro Organo, op. 52, Credo, m. 59-60.

The Sanctus is a chorale prelude on Jesaja dem
Propheten. This is Bender's only chorale prelude on this
melody which is relatively unknown in North America. It
is basically a cantus firmus chorale, but it contains ele-
ments of both the chorale fantasia and chorale motet. It
is the most ambitious in length and scope of all of Ben-
der's chorale preludes and is, in the author's view, his
finest organ work. The chorale prelude consists of four

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9The only other setting (in opus 56) is designated
by the composer as a hymn introduction.
sections. The first (measures 1-61) is a cantus firmus setting of the first ten phrases of the chorale. Although the cantus is in the pedal, it is played with a registration of 4', and therefore sounds in the soprano register. In this manner, the bottom voice of the counterpoint's four-voice texture, and not the cantus firmus, serves as bass for the harmony. Throughout the first section, each phrase of the cantus is preceded by a short fantasia based upon two elements. The first is a series of imitative statements of motives, drawn from the first phrase of the chorale, which are manipulated at intervals of the fifth:

Example 88. Missa pro Organo, op. 52, Sanctus, m. 1-2.

The second element which permeates the opening section is the scale material which places both modal and tonal versions of a scale in juxtaposition as in this example in which a major scale on B-flat is followed by a Lydian scale on C:

Example 89. Missa pro Organo, op. 52, Sanctus, m. 8-9.
Counterpoint based on these two elements leads to each statement of the chorale phrase which is then accompanied by planed quartal chords. Variants on the scales of mixed modes include this example of both Phrygian and major (or Ionian) scales based on E:

Example 90. Missa pro Organo, op. 52, Sanctus, m. 22.

The following excerpt illustrates an Aeolian scale on B and a Dorian scale on E, which are combined contrapuntally:

Example 91. Missa pro Organo, op. 52, Sanctus, m. 47-49.

The interior cadences which occur within the tonal structures of quartal sonorities and seventh chords are now common to the Bender style. Examples in this setting include cadences on the minor dominant (measure 14), ca-
dences which proceed from dominant in $4^2$ position to tonic in root position (measure 28), modal cadences (such as the Dorian cadence in measure 35), plagal cadences (measure 39), and cadences without leading tones such as the following which leads to a major tonic-seventh chord:

Example 92. Missa pro Organo, op, 52, Sanctus, m. 50.

In spite of all the interior cadences, the first section remains "seamless" in that the contrapuntal motion never comes to a stop at the cadences.

Beginning at the second section of the Sanctus (measure 62), the listener (or the player) who is unaware of the chorale text is at a distinct disadvantage. The passage of the text just preceding this section contains a description of the seraphim hovering above the throne of the Lord. The tenth phrase reads, "One to the other [they] called and praised the Lord:" (gen ander riefen sie mit grossem Gschrei:). The cry of the seraphim is the subject of this setting of the Sanctus. The text which follows is
the very heart of the Sanctus: "Holy is God the Lord of Sabaoth!" (Heilig ist Gott der Herr Sebaoth!). This concise Trinitarian doxology is thrice stated. The cantus firmus remains in the pedal during this section but with the addition of 8' and 16' stops, it is transposed down two octaves, and thereby functions as the bass part of the harmonic motion. The statements of the three phrases of the cantus occur below a stirring ostinato; it is based on the opening four notes of the phrase, and suggests the excited rustling of the wings of the seraphim:

Example 93. Missa pro Organo, op. 52, Sanctus, m. 63

The ostinato appears alternately on D (measure 62), A (measure 65), D (measure 67), G (measure 74), and so on. In this manner, the tonal areas which are a fourth both above and below the tonic are exploited. The second section climaxes on a major seventh chord (measure 80) which is extended through two more repetitions. The third section (measures 83-98) is constructed of statements of the
final two phrases of the chorale in exactly the same procedure as was employed in section one. The first two phrases of the cantus firmus are restated on a much more quiet level in the coda, to the accompaniment of sustained quartal and added-sixth chords. The ostinato returns (measure 117) where it appears in rhythmic diminution, and leads to a final cadence on D. Having used a remarkable variety of scale material in the body of the composition, Bender turns to a whole-tone scale for the quiet closing figure which completes the Sanctus:

Example 94. Missa pro Organo, op. 52, Sanctus, m. 119-120.

Opus 52 concludes with the Agnus Dei, a chorale prelude on Christe, du Lamm Gottes. The Agnus, like the Kyrie, is ternary in structure. The opening petition, "O Christ, Thou Lamb of God, . . . have mercy upon us", is twice repeated. In the third statement of the petition, the conclusion of the first two is replaced with "Grant us Thy peace." This tripartite design is maintained in Bender's
setting. Throughout the first two sections the phrases of the cantus firmus appear in the pedal. Above them in the right hand are two- and three-voice quartal chords in which the rhythm quickens from half notes, through quarter notes, to eighth notes. In the left hand, fragments of various phrases of the chorale appear in a random fashion. A grace note figure is appended to the parallel quartal chords when they appear in section two. In the third section, the phrases of the cantus appear in canon between the upper voices above a rhythmically active ostinato involving octave leaps in the pedal. At the conclusion of the final phrase, the ostinato in the pedal gradually slows in activity through rhythmic augmentation from dotted-eighth and sixteenth notes to quarter and half notes, and, finally, to tied whole notes which conclude on a simple G major triad.

Bender has expressed the fear that the concert organist may not derive satisfaction from this work because of its placid ending. This fear is unwarranted. Opus 52 is among the most creative works in the literature and is finding its rightful place in the repertoire of organists due to a combination of the unifying aspect of the form and the great variety of compositional techniques within it.

**Single Chorale Preludes in Collections**

The remaining chorale preludes are found within collections of chorale preludes by various composers. They
fall within the numbering of either opus 9 or opus 29 both of which are designated as "works in collections." Those in opus 9 are published by various German firms. Unlike the three volumes of opus 2, which are readily available in the United States, the works in opus 9 are not easily obtained here. Opus 9, no. 11 comprises nine settings from the so-called Orgelbuch von Otto Brodde, the complete title of which is Orgelbuch zum Evangelischen Kirchengesangbuch, edited by Otto Brodde. This is a collection published by Bärenreiter in many volumes for the purpose of providing parish organists with a basic library of chorale preludes on the melodies contained in the Evangelischen Kirchengesangbuch. The compositions in these volumes are numbered to correspond to the chorales in the EKG. Opus 9, no. 11a is a short three-voice setting of Vater unser, written in 1954, in the Bärenreiter volume numbered 2823. No. 11b is a similar setting of Ich ruf zu dir in Vol. 2824. No. 11c consists of two settings of Meinen Jesum lass ich nicht from Vol. 2825; the first is a bicinium, and the second is set in four parts. No. 11d contains two settings of Es glänzet der Christen inwendiges Leben from Vol. 2826. No. 11e provides varied harmonization for the liturgical responses given in the EKG as Die Litanei and appears in Vol. 2830. Finally, no. 11f consists of two settings of Herr Jesu Christ, du höchstes Gut which appear in Vol. 2834.

10Chantry Music Press maintains them in their stock.
These early preludes from opus 9 frequently contain bar lines which are placed between the staves instead of through them, reflecting a common procedure used by Hugo Distler.

The second group of chorale preludes in German collections is that of opus 9, no. 16. These are settings contained in Choralvorspiele zum EKG (published by Merseburger) of the following chorales: Erstanden ist der heilig Christ, O heiliger Geist, kehr bei uns ein, O König Jesu Christe, Christe, du Beistand deiner Kreuzgemeine, Herzlich tut mich erfreuen, Warum willst du braussen stehen, Segnet uns zu guter Letzt, Zion flagt mit Angst und Schmerzen, and Die Kirche Christi, die er geweiht. These short chorale preludes are modest in scope and display no new compositional techniques.

Chorale preludes in collections published by American firms are included as subdivisions of opus 29. Opus 29, no. 2 comprises settings of two chorales in Organ Music for the Communion Service published by Concordia Publishing House. The first, O Esca Viatorum ("O Bread of Life") is a four-voice setting with migrating cantus firmus which is followed by a second setting with cantus in the soprano. The second chorale, Jesus Christus unser Heiland is given three settings. The first is a chorale canon of four voices, the second is a fantasia in bicinium design, and the third is a chorale motet in three voices.
Opus 29, no. 3 comprises chorale preludes on nine tunes in various volumes of the Parish Organist series (Concordia). These short settings usually have no independent pedal part and typify the many settings from opus 9 and opus 29 which were written as Gebrauchsmusik for the untrained parish organist. The chorale preludes are as follows: St. Michael (III), O heilige Dreifaltigkeit (III), Macht hoch die Tür (V), Valet will ich dir geben (VII), Gelobt sei Gott (VIII), Wie schon leuchtet der Morgenstern (IX), Christum wir sollen loben schon (IX), Morning Star (XI), and Stuttgart (XII).


The final examples of chorale preludes appear as opus 29, no. 11 in the four volumes of Preludes to the Hymns in the Worship Supplement (Concordia). Christum wir sollen loben schon in Volume I is a simple setting of that tune for manuals alone. In the prelude on The King's Majesty (Volume II) the cantus is contained within a sixteenth-note motive which dominates the work. Sonne der Gerechtigkeit, also in Volume II, presents the cantus firmus as a two-voice canon. Wittenberg New in Volume III is a chorale prelude based on one of Bender's own hymn tunes.
The final chorale prelude in opus 29, no. 11 is that on 
Wie lieblich ist der Maien in Volume IV.

Free Organ Accompaniments

As defined earlier, a free organ accompaniment is a setting in which the cantus firmus is stated directly without rhythmic or melodic ornamentation in a fashion which permits its use in accompanying congregational singing. Bender's contributions in this genre fall into three categories: collections of free organ accompaniments by Bender, organ accompaniments by him in general collections, and movements of solo organ works which serve in dual fashion as both chorale preludes and organ accompaniments.11

Opus 22, Tabulatura Americana, consists of three volumes of free organ accompaniments and is dedicated to Jan Bender's son, Matthias. Volume I, The Hymn of the Week, comprises seventy-one settings of chorales. The concept of the "hymn of the week" dates back to Luther's Deutsche Messe of 1526 in which he made provision for the congregations' singing of a hymn to replace the Gradual (between the Epistle and Gospel). In traditional Lutheran practice, it is this hymn which most directly relates to the dominant theme of the Liturgy of the day. To provide for alternatim Praxis in the performance of this hymn the chorale preludes in this volume can be used in combination

11 The designation of a chorale prelude as setting by the composer is indicative of this dual function.
with the settings for choir in *The Hymn of the Week*. Most of the settings are in three voices; none have obligatory pedal parts.

The second and third parts of *Tablatura Americana* are Sets I and II of *New Organ Settings for Hymns and Chorales*. As is the case with Volume I of opus 22, all of these later settings can be played without pedal. Frequently the same free harmonization is included in two different keys, the second being lowered to provide ease in singing. Many of the chorales are given two or three different settings. The cantus is occasionally set in the tenor, although in the majority of the harmonizations the melody predominates in the soprano voice. All employ the harmonic language customary of Bender: quartal harmony with occasional seventh chords and chords in first inversion. The various lines of the counterpoint in these settings possess the remarkable freedom and elasticity of Bender's choral works. The composer writes in the forward,

The first thing which may strike the player is the free movement of the inner voices when compared with the uniformly straightforward settings contained in most hymnals. The accompanying voices are generally more florid and in many cases are developed on the basis of short melodic motives which serve to unify the settings. Although these are not vocal settings, the voice leading follows good vocal style in order to give the singing a rich, flowing quality.

Free organ accompaniments by Bender in general collections include the eighteen settings in *Free Organ Accompaniments to Festival Hymns* (Volumes I, II and III) published by Augsburg and the twenty-three hymn settings which
he composed for the accompaniment edition of the *Worship Supplement* published by Concordia.

Opus 56 encompasses forty-four hymn introductions in two volumes. These settings were composed in 1971 and will be published in 1974 by Concordia Publishing House. Volume I, 20 Hymn Introductions, is dedicated to Don Rotermund of Dallas, Texas. Volume II, 24 Hymn Introductions, bears the following amusing dedication:

Composed for and dedicated to
George Launer, McAllen, Texas
Herb Peter, Seward, Nebraska
Don Rotermund, Dallas, Texas

and all people in the same boat.

The discussion of opus 56 was reserved for this point because of the similarity in function of free organ accompaniments and hymn introductions. However, the title of this collection is slightly misleading. While the compositions in opus 56 were designed by the composer to serve as introductions to the singing of hymns, they are in reality, like most of their Baroque counterparts, miniature chorale preludes. The contents of opus 56 include a rather curious grouping of cantus firmi, some of which are set here for the first time by Bender. Many tunes of rather dubious musical worth are included, such as *Olivet*, *Patmos*, *Erie*, *Friend*, and so forth. This provision by Bender of interesting settings of some of the more bland if not inferior tunes with which all church musicians must deal on occasion may be the rationale behind the rather
peculiar dedication to "all people in the same boat." Other examples of Bender's subtle sense of humor displayed in this collection include his listing of Tut mir auf die schöne Pforte (which is listed in most American hymnbooks as Neander, after its composer) as, simply, Toot. Finally, the quizzical inscription on the author's copy of Bender's manuscript:

Man könnte diese Fassung auch die japanisch-jüdische Ausgabe meiner unsterblichen Werke nennen.

("One could call this the Japanese-Jewish volume of my immortal works.") The reference to Japan concerns Bender's abiding interest in mission work in that country while the reference to the Jewish work relates to the fact that Bender prepared the manuscript just after returning from a visit to Jerusalem.

These chorale prelude/introductions display the same contrapuntal procedures which have been seen in earlier works. It is interesting to note the return, some twenty-five years later, to the simpler style of the chorale preludes of opus 2.

Finally, for free organ accompaniments in addition to those listed in the above collections, the parish organist can also utilize those incorporated in many of the chorale preludes discussed earlier in this chapter; notably those in opus 6, no. 4, opus 25, opus 26, opus 29, no. 3, opus 41, and opus 47, nos. 1, 2, 3, and 5. In
addition, many of the cantus firmus preludes from opus 2 can also serve as free organ accompaniments.
CHAPTER V

THE REMAINING ORGAN WORKS

It is, regrettably, not within the scope of this thesis to provide as thorough an analysis of the remaining works by Bender as was given to the chorale preludes. However, the fact that the reader will find no radical change in either tonal vocabulary or contrapuntal procedure in these works is offered as partial justification for the decision.

Free Pieces

Four collections of Bender's organ works fall into the category of free (not based on a cantus firmus) pieces. In the examination of the first of these we return to a much earlier point in Bender's opus numbers. Opus 6, no. 1, Toccata, Aria and Fugue for Organ, was published in 1957 and dedicated to Hans Heintze, noted German organist who retired this year from his position as organist at the cathedral in Bremen. Although this work was written relatively early in Bender's compositional career it reveals two characteristics of his mature style: his skill in contrapuntal manipulation and formal design and his predilection for tonal areas which are related one to another by the interval of the perfect fourth. The opening toccata
consists of sixteenth-note motives, made up of scale motion and leaps of fourths, which unfold pure quartal chords, major-major seventh chords, and first-inversion triads. However, it is the series of pedal points beneath the toccata figuration that is of major interest. The notes of the pedal move about the circle of fifths, setting up a series of small tonal areas each of which lies in the relationship of a fourth to the preceding. The areas move from the tonic C to G, D, A, E, B, and F-sharp. Bender avoids the tritone relationship of F-sharp to C by resolving the area of F-sharp to G before continuing on through C, F, B-flat, and E to the area which concludes the opening section, A. The twenty-eight measures in which this motion occurs comprise the first section of this ternary composition. A solo pedal toccata, also based on the circle of fifths, follows. This brief episode, merely four measures long, provides the contrasting center section of the ternary design. The sixteenth-note pedal melody presents the pitches of the opening twenty-eight bars in capsule form. The third section consists of a mirror of the opening. It begins in the tonal area A, prolonged from the conclusion of the first section, and works backward through the circle through E, B-flat, F, C, G, F-sharp, B, E, A, D, to G, the dominant of the movement. The dominant harmony is prolonged from this point through a short coda of three bars (measures 57-60) before it resolves at the structural cadence to a tonic chord with an
added ninth. The following is a background graph of the essential harmonic motion in this work as it is manifested in the pedal part (see Graph IV). In it is shown the two basic motions within the composition: the prolongation and resolution of dominant harmony and the descent by step from the fifth to the first scale degree of the tonic triad in the upper voice, as well as various neighbor motions within them.

The aria, in A minor, is basically a trio which contains an occasional fourth voice to complete quartal structures. The importance of the relationship of the fourth is shown in the unfolding of this movement in modified "invention" procedure. The aria begins in A with a statement of a motive on D, a fourth above. The harmony moves to C at the fourth measure for the answer to the motive on F, again, a fourth above the root of the harmony. This basic procedure continues throughout the work. A second motive (measure 8) is based on the syncopated repetition of a single pitch, and is answered two measures
later. Unlike the opening toccata which moved to quite distant tonal areas, the aria remains in keys which are closely related to the tonic A, including D and G.

The subject of the third movement, a fugue, possesses great variety in both rhythm and intervallic motion. Beginning on the third scale degree, the subject outlines the tonic triad in its descent prior to a sequence of ascending perfect fifths—its chief characteristic. The first answer is at the fourth instead of the more usual fifth. Two more statements of the subject follow before the conclusion of the exposition. At this point is a four-measure episode with a motive based on the descending third from the opening of the fugue subject. A second three-voice subject group (beginning at measure 22) contains statements in the submediant A, its dominant E, and a third statement in A. A second episode (beginning at measure 30) has as its basis a descending figure in the pedal which cadences (measure 36) on F, then moves from C to G and D before the return to the tonic for the final statements of the subject (measure 43). The subject is then heard in several contrapuntal manipulations including stretto, inversion (measure 46), and a final stretto (beginning at measure 52) over a dominant pedal. The movement concludes with a codetta of five measures in which the first four notes of the subject are developed through sequence.
Twenty Short Organ Pieces, opus 6, no. 2, were written in Lüneburg in 1955. They were published in 1956 and dedicated to Adolf Betz, a teacher and organist in Dreieichenhain, near Frankfort. An examination of the first six pieces reveals that the works in this collection have much in common with their cantus firmus-based counterparts, the chorale preludes of opus 2. No. 1 is composed on a simple motive, an ascending perfect fifth, over a tonic pedal of seven measures followed by a similar procedure over a dominant pedal of seven measures which cadence on the tonic. The motive of no. 2 is, again, an ascending fifth which is subdivided into skips of a second and a fourth. The motive is developed in this short ternary work around the circle of fifths. The major seventh in the dominant chord of the penultimate measure sounds as a second leading tone as it resolves upward to the fifth of the tonic triad. No. 3 reveals many characteristic sonorities of Bender including quartal harmony, mixed modes, seventh chords, and the contrapuntal manipulation of the pedal part in its expansion from a fifth through a sixth and seventh to the octave (measures 8-9). No. 4 is reminiscent of a piece from Bartok's Mikrokosmos in its incessant reiteration of a motivic unit, in this case an ascending scale of two and one-half octaves. A typical Bender procedure is the planing of perfect fourths over a pedal point (measures 26-27). No. 5 illustrates the motivic development of a simple neighbor motion through a
rather long composition whose structural divisions are delineated by cadences on ninth chords. No. 6, cast in a ternary design, is a veritable catalogue of various quartal chords and their inversions. The remaining compositions in opus 6, no. 2 show similar manipulation of motives within a basically consonant tonal environment. Like most of the chorale preludes in opus 2, all of these twenty pieces have a designated pedal part but only three are notated on three separate staves.

The next free composition is Bender's Triptych, opus 33. This work, composed in 1964, was published in 1965 and dedicated to Arno Schönstedt, internationally-known organist from Herrford, Westphalia. The opening Toccata bears the subtitle The World. In this movement the meter fluctuates between that of two signatures which are indicated merely as "6" and "4"; the time value of the beat is the dotted-quarter note. The form of the Toccata is that of an expanded binary with coda as outlined below:

<table>
<thead>
<tr>
<th>Theme:</th>
<th>A</th>
<th>bridge</th>
<th>B</th>
<th>bridge</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality:</td>
<td>A minor</td>
<td>A minor</td>
<td>A minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>1-3</td>
<td>4-7</td>
<td>8-13</td>
<td>13-15</td>
<td>16-18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme:</th>
<th>bridge</th>
<th>B</th>
<th>coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality:</td>
<td>G minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>19-22</td>
<td>23-26</td>
<td>27-33</td>
</tr>
</tbody>
</table>

The A section contains a quartal figure in the pedal which articulates the notes of tonic and dominant, and then retains the dominant note as a pedal under planed triadic
structures whose roots are a third apart. The opening pedal material forms the basis for the bridge section in which the perfect fourth is expanded to include an occasional tritone. The B material is an ostinato in all voices based on two motives: a neighbor figure heard first on $a$ and later on $c'$ followed by an ascending-fourth figure subdivided into a second and a third. The scale figure of the second bridge section leads to the dominant and to the return of the A section (measure 16). The opening material and the bridge which follows are repeated; the final interval of the bridge is expanded from a perfect fifth to a sixth in order to cadence on G minor instead of A minor in preparation for the second statement of the B section. This motion to the area of the subtonic is the only excursion outside of the tonic area in the work. The coda combines the tone clusters from the first bridge with the rhythm of the opening pedal figure. This work is the most dissonant composition by Bender of those discussed thus far. The dissonance results from such structures as added-note seventh chords, quartal chords, mixed modes, and simultaneous cross relations.

The subject of the second movement, Fugue (The Adoration of the Crucified), is this rather lengthy line with its unusual use of chromaticism (Example 95); at each of

Example 95. Triptych, op. 33, Fugue, subject, m. 1-3.
its statements it is divided into two parts by the composer's insertion of a comma in the score. The unusual rhythmic division within the subject, fluctuating in meter between 4 and 5, imparts a feeling of great elasticity to the fugue. The answers to the E-minor subject are all real in the exposition and occur at the fifth, second, and sixth. The short countersubject is taken from the final three notes of the fugue subject. The exposition ends with a cadence on B. Contained within the first episode (beginning at measure 16) are statements of the subject in the unusual tonal areas of G-sharp, E-flat, and B-flat. In the second episode (measures 28-30) the countersubject appears in a new rhythmic pattern of eighth and sixteenth notes. A single statement of the subject in F appears between this and the following episode which concludes with a Phrygian cadence (measure 42). Two more statements of the subject are given before the final statement (measure 61) on the dominant.

The Aria (Song of the Redeemed Soul) is a unipartite movement which is subdivided into small areas by its contrapuntal interior cadences on D (measures 7 and 13), E (measure 20), and A (measure 27). Within these areas an ornamented melody, set in highly complex rhythmic patterns, is stated in different voices to a very dissonant accompaniment including double pedal.

Twelve Pieces for Organ, opus 55, were written in 1971 as an attempt to compose in a more avant garde style.
They are dedicated to Theodore Beck, a member of the music faculty of Concordia College in Seward, and will be published in 1974 by Chantry Music Press. The opening Prelude is the first of three pieces in this set which are generated from the notes of Paul Hindemith's two pitch series (see Chapter II, pp. 30-31). The Prelude opens with a melodic toccata over a pedal point, D; the manner in which the intervals of Series II are concealed within the toccata figure is shown in the following excerpt from the beginning of the piece:

Example 96. Twelve Pieces for Organ, op. 55, Prelude, opening section.

The opening figure is repeated at the fourth below, then at the fifth above. The Prelude closes with a second toccata for solo pedal in which the notes of Series I are concealed in a manner similar to the preceding:
Example 97. Twelve Pieces for Organ, op. 55, Prelude, beginning of pedal solo.

A short coda follows in which Bender demonstrates Hindemith's concept of harmonic fluctuation of chords moving from a chord of Group I, II, III, IV, V, and VI, back to a chord from Group I. The dissonance level of this work, as well as those which follow in opus 55, is higher than normal for Bender's music. Nevertheless, with but one exception (No. 10) all of these pieces cadence on a triadic structure in root position.

No. 2 is a canon in two voices. During the first twenty measures the top voice leads and the lower voice follows two measures later at the lower octave. Exactly half way through the work the procedure is reversed and the lower voice leads.

In No. 5, Passacaglia on Series II, the intervals of that series are joined to form the theme, set in the traditional triple meter. The solo statement of the theme in the pedal at the beginning is the first of ten given in this work. The counterpoint increases from one voice at the second statement to two voices for the third, fourth, and fifth statements, and three voices for the sixth. The subject migrates to the upper voice at its beginning in
the seventh statement and returns to the bass for the conclusion. The tension is increased at the final two statements by the increasing of the number of voices in the counterpoint to six.

No. 8, Canzona on Series II, is the longest work in the collection. The canzona is an instrumental composition which grew out of the popular Franco-Flemish chansons of the 16th and 17th centuries. Bender's canzona, like the earlier ones, is divided into various sections. However his canzona lacks the variety in texture and procedure which characterized its earlier counterpart. Its contrapuntal integrity causes more resemblance to the ricercar or fughetta. The theme comprises the same pitches from Series II but in half notes and quarter notes in 2 meter. The first section (measures 1-30) consists of statements of the theme on C (tonic), F, C, and G. A pedal sequence, based on ascending fifths, takes the section to its conclusion on the tonal level of D. Eighth notes are introduced in the second section (measures 31-60) which includes several statements of the subject and concludes with a short coda in contrasting block sonorities. The third section (measures 61-90) includes several statements of the subject within an ever-thickening texture leading to the cadence on a chord of seven voices. The contrast within this tripartite structure results from varying texture and rhythm rather than from thematic variety. Its symmetrical division into three parts of exactly the same
length is characteristic of the design of the original canzonas.

No. 10, Electronics, is a tongue-in-cheek satire on atonal organ music. Nevertheless, it remains a serious piece; indeed, when performed for the noted German composer Ernst Pepping, he pronounced it to be the finest composition yet written by Bender. The work, in several free sections, is unified by the recurrence of a pedal motive. This motive bears the characteristic mark of Bender even within this context of atonality; it consists of the contraction of the two voices of a perfect fifth to form a perfect fourth:

Example 98. Twelve Pieces for Organ, op. 55, Electronics, pedal part, m. 1.

A second Bender characteristic found in this work is the constant and varied manipulation of motives, such as this expansion in the pedal of the minor-second motive which permeates the piece:

Example 99. Twelve Pieces for Organ, op. 55, Electronics, pedal part, m. 9-10.
The final chord, a tone cluster with a D root, is preceded by a final statement of the opening pedal motive which ends on G-sharp. Thus, the cadence is accomplished in a procedure which could not be more unorthodox for Bender—one which employs root motion of an ascending augmented fourth:

Example 100. Twelve Pieces for Organ, op. 55, Electronics, m. 20.

Works for Organ and Instruments

The phantasy on "Come, Holy Ghost, God and Lord" (Komm, heiliger Geist, Herre Gott), opus 20, is the last Bender work to be composed in Germany before moving to Seward. Written in 1960, it was published in 1961 and dedicated to Hans Stolper. Stolper, a teacher in Lüneburg, saw to the rehearsal of the 1800 brass players (divided into forty brass choirs) for the first performance in Lüneburg. The work is scored for three trumpets, trombone, bass trombone, tuba (optional), timpani, cymbals, and organ. The first movement is divided into five sections which are approximately equal in length. The first section
(measures 1-39) opens with the fugal development of the opening phrase of the chorale which is extended through the interpolation of an ostinato figure:

Example 101. Phantasy on the Chorale Come, Holy Ghost, op. 20, Movement I, trumpet III, m. 3-8.

After the development of the subject in all five voices of the brass, later phrases of the chorale are heard and the section concludes with the repetition of the penultimate phrase of the chorale characterized by syncopated rhythm. Various phrases of the chorale are given similar polyphonic treatment in the second section (measures 40-86) in which the organ is heard for the first time. Statements of the chorale phrases in this section (in the left hand of the organ part) are punctuated with occasional brass fanfares in five parts. The procedures employed in the third section (measures 86-119) are identical to those in the first section; in like manner, the fourth section (measures 119-162) corresponds to the second. For the final section (measures 163-200), an extended coda, the last phrase of the chorale ("Alleluia! Alleluia!") is heard antiphonally between the brass choir and organ. Throughout this movement the various phrases of the chorale are disguised.
through chromatic substitution as in this statement of the penultimate phrase of the cantus firmus:

Example 102. Phantasy on the Chorale Come, Holy Ghost, op. 20, Movement I, pedal part, m. 137-140.

The second movement is scored for solo trumpet and trombone, and organ. The first and third sections of this ternary work employ identical procedure. The movement opens with a short toccata in the organ part in which the first four notes of the cantus are heard in sequence, and concludes, after much chromatic substitution, on a quartal chord above a double pedal of F and C:

Example 103. Phantasy on the Chorale Come, Holy Ghost, op. 20, Movement II, m. 1-3.
At its conclusion the first phrase of the cantus appears in imitation in a short bicinium in the brass. This alternation of brass and organ continues throughout the first section. In further statements of the opening organ toccata, however, the right hand is repeated at the same pitch, but the pedal points ascend to G and D (measure 6) and to D and A (measure 12). Throughout the opening and closing sections of the second movement the phrases of the cantus are extended through characteristic rhythmic development as in this statement of the penultimate phrase in the trombone part:

Example 104. Phantasy on the Chorale Come, Holy Ghost, op. 20, Movement II, trombone, m. 63-66.

The center section of the movement (measures 25-41) is a fantasia setting for organ alone.

The form of the final movement is that of a rondo. The subject of the first section is based on the upper-neighbor relationship of the first three notes of the cantus firmus. This highly rhythmic motive (the meter is subdivided into 3 + 3 + 2) is punctuated by syncopated figures from the timpani and cymbals, heard for the first time in this movement. Within the first section (to measure
53) the rhythmic motive in the five brass parts alternates in appearance with the first four phrases of the cantus, in slowly-moving half and quarter notes, in the five-voice organ part. The dissonance in this opening section is increased through the addition of minor seconds and major sevenths to triads and quartal chords. A short contrasting section follows (measures 54-61) in which fragments of the fifth phrase of the cantus are heard in melodic and rhythmic development in a bicinium for solo organ. During the return of the A section (measures 62-74) the fifth phrase of the cantus is played by the organ. The remaining phrases of the cantus are stated in the contrasting episode (measures 74-98), in which the texture becomes much more polyphonic yet considerably less dissonant. The remaining phrases of the cantus are heard within planed triadic and quartal chords in the alternating sections for brass and organ. The increased rhythmic tension near the end of the section prepares for the final return of A (measure 99) and the exciting conclusion of the movement involving a plagal cadence to the tonic F in the very thick texture of fourteen voices.

Bender's opus 49 was written for the marriage of his son and daughter-in-law, Christoph and Margo. Opus 49, no. 1, *Wedding Song*, is a work for voice and organ published in 1968. Opus 49, no. 2, *Wedding Sonata* for trumpet (or oboe) and organ, is unpublished (persons desiring to use
this effective work should write directly to the composer at Wittenberg University). This sonata is written in three movements, the first of which is divided into three parts. The opening Introduction leads to the Processional (measures 25-74) which can be repeated as often as desired in order to accommodate the length of the entering procession. The closing Coda recalls motives from the opening section.

The opening twelve-measure theme of the bipartite second movement is repeated at the same tonal level by the trumpet. Throughout the second half of the movement the two instruments share a second theme in dialogue form.

The third movement functions as music for the retiring procession. The following illustration reveals the ternary design of the movement.

\[
\begin{array}{cccc}
\text{intro.} & a & b & \text{dev.} & \text{return} & \text{coda} \\
1-13 & (14-23) & (24-35) & & & \\
A & B & A
\end{array}
\]

In opus 49, no. 2, as in opus 20, Bender's fondness for quartal melodies proves inherently successful in his writing for brass instruments.

The final work for discussion is Bender's *Concerto* for brass instruments, timpani, and organ, opus 54. This work was written in 1970 and dedicated to Robert Bergt, director of the American Kantorei in Saint Louis, and to his wife, Joan. It was published, from the composer's
manuscript, by Chantry Music Press in 1971. The opening
Allegretto is an extended work in a two-part form with
coda. The thematic material for the entire movement appears
in the first measure; theme "a," a fanfare for the brass
instruments, is answered by theme "b" in the organ:

Example 105. Concerto, op. 54, Allegretto, m. 1.

Throughout the first half of the movement (to measure 47)
the two themes appear in dialogue in short thematic groups
which move from the tonic F to the dominant. The themes
are used in similar fashion in the second half of the move­
ment during which the dominant harmony is prolonged. In
the brief coda (beginning at measure 101) both themes are
heard in the organ before the final cadence in the tonic.

In the second movement, Cantabile, the horn in F,
heard here for the first time, appears in a lyrical dialogue
with the organ. In the closing Allegro (as in the first
movement) a fanfare-like theme for the brass choir alter­
nates with a triadic theme in triplets in the organ. The
contrasting section (cantabile) of this extended ABA move­
ment contains a new theme for the organ in eighth- and
sixteenth-note triplets. The opening theme returns in A
minor (measure 121) before the final cadence on an F-major
chord with added ninth.
CHAPTER VI

CONCLUSION

A restatement of the evolution and development of Bender's stylistic characteristics is unnecessary at this point since these elements have been seen in the examples from his music in Chapters III, IV, and V. Instead, a personal evaluation seems appropriate in this final chapter. The author believes that the most effective of Bender's organ compositions are his chorale preludes. It is in them that he demonstrates his exceptional gift in communicating, through music, the essential spirit of a text. It is hoped that the reader will also examine representative works from Bender's large and significant contribution to the body of choral literature. Certain of these, such as the Passion According to Saint Mark and the cantata Vom Himmel hoch, are masterpieces which represent some of his finest writing.

Bender's philosophy concerning the nature of composing music for the Church provides a fitting conclusion to this study. Unless otherwise noted, the source of Bender's remarks is a series of interviews between him and the author which took place in June 1972 and August 1973. As mentioned in Chapter III, Bender regards his work in composition as a bridge between the past and the future.
He states that "The gap between very advanced music and the Christian layman becomes so far that it cannot be understood anymore; therefore, I dared to consider my work as a bridge between them." Throughout his career two concerns have guided his work as a composer: his desire to maintain a high level of creativity in his work and his adherence to the belief that the music must communicate with the "Christian layman." Bender explains how he accomplished this in the early period of his career:

My [early style] was new in a certain way as it was not heard by the layman thus far. There were certain new things, rhythmically, and in other ways. The layman hadn't heard chords of Group III, to say nothing of chords from Group IV. I introduced them carefully so that he could be educated to become acquainted with them. If you put forth twelve-tone music or Stockhausen then you shock the Christian layman who, disgusted, leaves the church. A duty of the church musician is not to offend his neighbor.

Bender maintains this strong belief that music designed for use in the church must be comprehensible to the listener who is not trained in music:

Church music differs in a certain way from other music; it is written for the man who understands little about music. He comes to church and hears the organ play and the choir sing; what he hears must be written in a way that he can digest.

Bender adds that the layman makes a greater attempt to appreciate music written by a composer who is famous:

[The listener's] environment, since his youth, has taught him something about music. It may be only "schmalz" or pop art, or it may be even Bach. Certainly the layman looks with respect to the name. He may not understand a bit of it; when he hears it, and doesn't know it is Bach, he often says, "What horrible music did you play today?" I reply, "It was Bach."
Then he is quite amazed and says, "Oh, then it must be that I didn't understand it."

Bender questions the concept of education as a responsibility of the church musician:

There is no time for the church musician to do this; this is the pastor's responsibility. If the pastor works together with the musician, and if he considers music in the way Luther did, then he can communicate to the people. When he does not, nobody cares for the musician. He can stand on his head, give the nicest recitals, have the choir sing the most wonderful things, but if the importance of music is not affirmed by the pastor, you had better just leave.

Jan Bender offers a rather succinct definition of music which is well written: "That which has a good form and is correct in writing I consider to be acceptable."

Using this standard he judges certain of his works to be weak (Thirteen Voluntaries, op. 31, no. 2) and others, such as Auricher Singbüchlein (op. 1) and 90 kleine Choralvorspiele (op. 2) to be strong. He is reluctant to name his favorite composition because of the subjectivity involved. He notes that "It's a matter of taste; I may have favorites not because they are done so well, but just because I like them." He enjoys, for example, his Triptych for Organ (op. 33) but acknowledges that its form is questionable in balance. On the other hand, Awake, my Heart (op. 6, no. 4) "is better in form but so much simpler."

He considers the most important of his published works to be Thirteen Service Pieces (op. 31, no. 1) which he uses extensively for teaching form and composition.

Bender believes that it is necessary to combine cre-
native imagination, which he calls phantasy, with writing skill in composing effective music. He also feels that more musical imagination is required to write in certain forms than in others:

You can write entire books filled with fugues because there is a procedure to guide you. But in a prelude you must use phantasy and imagination. In a fugue, of course, you have to invent the subject, that is true, but the counterpoint runs by itself. That could be done by a man who knows the rules. But if he has no phantasy and imagination his work will be awfully dry and no one beside the man who made them will want to play them.

Bender believes that a composer's imagination can be stimulated and developed:

What is the difference between the genius people and us, and between us and, say the average or mediocre composer? It is very hard to say. I think that the mediocre composer did not yet learn hard enough; he did not become acquainted with all the possibilities so his phantasy was not stimulated enough. Also, our capability differs from that of the genius who can foresee, like a prophet, his entire work, as Mozart could sit down and write one bar after another until the whole symphony was finished. Bach had that clear imagination that allowed him to dictate to his son-in-law a piece like Wenn wir in höchsten Nöthen sein. I have to sit at my piano and write everything out like a layman compared with this man. So I think with a genius these cells here in your brain form a clearer picture in advance.

Bender tends to regard a composition as competent if it is written according to the "rules" and has a "correct" form, and he transmits this emphasis of the technical aspects to his students. However, he is also willing to admit to the existence of a certain creative talent which cannot be taught:

Perhaps it's inherited. Bach was the product of a whole Entclan [family line] of musicians. That special
creative spark which enlightens a man can be found in other fields in addition to music. For instance, there are housewives who just do their work and there are those like my wife who have a thousand ideas.

Bender maintains that this creativity which enlightens some is necessary to excel in any endeavor, especially in teaching:

Teaching is another such area. The good elementary teacher has new ways of keeping children busy [Beschäftigungstherapie]. Hindemith said that great composers are not always good teachers and that there were excellent teachers who couldn't write a four-part setting.

Any of those who were privileged to study with Jan Bender can attest to the excellence of his teaching. His method is based on thorough instruction in the theoretical concepts of Paul Hindemith. Bender's class in basic counterpoint is structured around Hindemith's Exercises in Two-Part Writing.\(^1\) The students in his upper-division composition courses learn the theories of writing and analysis set forth in Hindemith's monumental The Craft of Musical Composition, Part I, and observe their application in countless compositions of Hindemith, Distler, Pepping, and Bender.

This discussion of Bender's philosophy of teaching would be incomplete without mention of a personal attribute, his sense of humor, which helps instill in his students an eagerness to learn from him. Examples of Bender's wit have been given in earlier chapters. He once remarked, "You may

\(^{1}\) (New York, 1941).
thank God for the same reason as I may. He has blessed us with a sense of humor, which makes life easier to live."²

He summarized the contents of opus 31, *Brevarium Musicum*, with this curious remark: "It's a kind of wristwatch hand seeking itself in a barrel with strawberry jam. Good luck!"³

Bender's students hold him in the highest esteem because, as is the case with many memorable teachers, he is also fond of them. He gave this reply to a question concerning an earlier part of his career:

> I do not miss the good old days, as I am still living in the midst of them. Every term is full of new excitement.⁴

This enthusiasm for teaching and composing continues to inspire not only his students, but the thousands of people who hear his music in churches throughout North America and Europe.

---

⁴Letter to the author, dated 22 March 1972.
## APPENDIX A

### THE ORGAN WORKS OF JAN BENDER

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1See also the chorale preludes which include one or more settings designed to be used as free organ accompaniments, including op. 6, no. 4, op. 25, op. 26, op. 29, no. 3, op. 41, and op. 47, nos. 1, 2, 3, and 5.
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