

## Chapter 2

### *Ahle's Editorial History:*

After the initial publication of his works, Ahle's music seems to have faded into obscurity. While a few pieces survive in other handwritten collections (such as a few pieces in the Düben Collection or in a manuscript of unknown provenance at the Biblioteka Jagiellońska), his music never found its way into any published anthologies, and never received wide circulation throughout Europe. Ahle and his music, therefore, remained un(re)published until 1845.

Sydney Charles divides the history of musicological editing into three phases – 1750 – 1850, 1850 – 1950, and after 1950. While convenient numerically, it is also a logical division; a first phase of failed attempts at canonization, a second phase of successful attempts at canonization (beginning with Bach in 1851, and Händel and Palestrina close behind), and a post-war period of finding the composers our musicological forerunners left behind, and updating aging scholarship (beginning with the new Bach, in 1954).<sup>21</sup> While Ahle has never been granted the privilege of a society being devoted to editing his complete works, he did manage to get included in two pre-World War I efforts at canonization – the first being Carl von Winterfeld's *Der evangelische Kirchengesang* (published from 1843-7), and the second being a volume of *Denkmäler deutscher Tonkunst*.

Winterfeld's *Der evangelische Kirchengesang* consists of three volumes, respectively corresponding to the sixteenth, seventeenth, and eighteenth

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<sup>21</sup> Sydney Robinson Charles, et al. "Editions, historical." in *Grove Music Online, Oxford Music Online*. Oxford University Press, accessed November 2017, <http://www.oxfordmusiconline.com.ezproxy.library.ubc.ca/subscriber/article/grove/music/08552>.

centuries, to which is appended musical appendices, with Winterfeld's transcriptions. Ahle garners thirty-one full pages of discussion (while Schein is given only 10) – yet the vast majority of that is spent on Ahle's simple arias, while the Lustgarten series only gets brief mention in the beginning of the article. Winterfeld is eager to demonstrate what he calls the "decisive influence" of Hammerschmidt on Ahle, and to that end selects a four voice dialogue (which indeed is reminiscent of Hammerschmidt) as his only example from the series.<sup>22</sup> Winterfeld's own motivations aside, this first "close" examination designated Ahle as a populist composer, and vastly inferior to Hammerschmidt.

Fortunately for Ahle, a young Johannes Wolf took interest in his music, ultimately resulting in a volume of *Denkmäler deutscher Tonkunst* devoted to Ahle, which was published in 1901. Providing a much more even approach to Ahle's output than Winterfeld, Wolf tries to give an overview of all Ahle's composition styles – though not without suggesting that the Lustgarten series is slightly more important, especially given Winterfeld's seeming preference for the arias.<sup>23</sup> In editing thirty-nine pieces for the volume, Wolf included fourteen pieces from the Lustgarten series, four of which come from the 1658 Lustgarten collection.

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<sup>22</sup> "Unverkennbar tritt in diesen vier Theilen - am Entschiedensten von dem zweiten an - der bedeutende Einfluß hervor, den Hammerschmidt auf Ahle." Winterfeld II, 299.

<sup>23</sup> "Sein Hauptwerk, der Thüringische Lust-Garten, hätte aber innerhalb der Denkmäler einen Umfang beansprucht, dem die Bedeutung des Meisters nicht entspricht, und hätte doch einen wesentlichen Zug seines Schaffens, die Liedkomposition, unberührt gelassen. Die Geistlichen Arien oder die liedmässigen Sonn- und Festtags-Andachten vollständig abzudrucken, empfahl sich wiederum nicht, weil sich Ahle nicht gerade reich an melodischer Erfindung zeigt und im übrigen eine ganze Reihe dieser kleinen Sätze bei K. v. Winterfeld veröffentlicht vorliegen. Eine Auswahl seiner Werke, die alle von ihm gepflegten Formen berücksichtigt, wird am ehesten vermögen, uns ein klares Bild von dem gesamten Schaffen des Meisters zu geben." (Wolf, Vorwort, v).

Let us consider these two sources together as the first generation of “modern” editions of Ahle’s music. Firstly, it is clear that despite Wolf’s best intentions, the Lustgarten series remained largely unedited, and unnoticed. Secondly, it is important to note that these editions are largely unusable for performance today. Winterfeld’s solitary piece from Lustgarten II is presented in old clefs, is poorly typeset, and there is no critical commentary to be found.

Figure 2 – a passage from “Was werden wir essen” (No. 8, Lustgarten II), ed. C. v. Winterfeld, in *Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes, Zweiter Theil* (Leipzig: Breitkopf & Härtel, 1845).

Wolf, whose edition has the advantage of being fifty years later (and being part of a series with the financial backing of a nationalistic government), presents much cleaner and more legible scores (see example below), and does accompany his transcriptions with a brief critical commentary. There are three

Mei - ster bin zu hel - fen, und ein Mei - ster bin zu hel - fen, und ein Mei - ster  
und ein Mei - ster bin zu hel - fen, und ein Meister bin zu hel - fen,  
bin, ein Meister bin zu hel - fen, und ein Mei - ster bin zu hel - fen, und ein  
Mei - ster bin zu hel - fen, und ein Mei - ster bin zu hel - fen, und ein

problems with Wolf's edition, however. The first is simply the nature of DDT – each editor had to select a very limited number of pieces to feature. Consequently, the edition is incomplete – and some of the knowledge that can be gained from looking at the collection as a whole (for instance, Ahle's fascination with the personal spirituality, which I will discuss later) is lost. The second problem is merely that the collection is a product of the typesetting practice of the early twentieth century. Barlines are obtrusive, scored through the text of the vocal music, and the old soprano, alto, and tenor clefs are used. While these are seemingly minor problems, they still mean that many musicians will stay away from Ahle's music when it is presented in this form.

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that the “figuring is usually poor,” and that he has clarified where necessary.<sup>24</sup> By “clarified,” he means changed. And while his suggestions are often not incorrect, it is not the editors place to alter or “update” the continuo line. Ahle’s parts (which are typical of their time) do not indicate 6 vs. 6̇ or #6, which Wolf has silently adjusted throughout. In addition, he has frequently made additions to the figuring – such as adding 4-3 suspensions under Ahle’s written 7-6-5. He has also modernized the accidentals: #3 becomes ♯3 when written above a G, for instance. While Wolf is consistent in his alterations, he lacks clarity – nowhere does he identify what changes have been made. It is a step away from the original source, and an unnecessary one. Wolf’s editions do not have a realization of the figured bass; therefore, it can be assumed that the target user of the edition would be a keyboard player accustomed to realizing figured bass, who would certainly be able to understand the conventions needed for a successful rendering of this music – without Wolf’s interventions.

A similar approach is taken to the text. Throughout the collection, Wolf has taken the German written in the print, and adjusted it to suit modern conventions. This involves replacing “kk” with “ck” (gewikkelt/gewickelt) eliminating the occasional extra “h” (gebohren/geboren), and other small changes. Early Modern German contained contractions, such as “betrübstu” or “seistu,” which would today be written “betrübst du” or “seist du.” While the meaning remains clear, in singing the modern involves two consonants, while the historic involves only one. For example:

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<sup>24</sup> “Seine Generalbass-Bezifferung ist meist dürftig; sie ist daher, wo es die Deutlichkeit forderte, ergänzt worden.” Wolf, DDT, VIII.



Figure 4 - "Fürchtet euch nicht" (No. 28, Lustgarten II), mm. 137-8. Original print, left, and Wolf's transcription (DDT 1901), right.

While Wolf's other linguistic adaptations might not have impacted the meaning, this adjustment drastically changes the pronunciation – the difference between [zaist du] and [zai stu]. Ultimately, Wolf's editions are a moderately useful introduction to the music of Johann Rudolph Ahle, but are dated and incomplete, and fail to acknowledge their acts of criticism.

Beyond Winterfeld and Wolf, Ahle's music has largely stayed out of scholarly attention, and out of publication. The "Johann Rudolph Ahle-Abend" concerts given annually between 1935 and 37 (with the sponsorship of the N.S. Kulturgemeinde) cite editions created for performance by William Mickel, but I have been unable to locate them, and they were clearly never published.<sup>25</sup> Aside from the occasional inclusion of one of his arias in anthologies (such as *Antiqua Chorbuch*, Mainz: Schott & Co., 1952), Ahle's music was largely unedited until editions of single pieces from the Lustgarten collections began to appear in the 1980s and 1990s. The list below updates and completes the catalog in Rathey's *Johann Rudolph Ahle* – some editions published after his printing, and some simply missed.

<sup>25</sup> This short-lived concert series is remembered through programs pasted into the back of the Ahle partbooks held at the Ratsarchiv in Mühlhausen.

<b>Title</b>	<b>Collection</b>	<b>Publisher, Editor</b>	<b>Year</b>
Magnificat (I – 24)	I – 1657	self, Martin Krämer	1995
Jesu dulcis memoria	I – 1657	Skarba-Verlag, Howard Weiner	1996
Merk auf mein Hertz*	I – 1657	Verlag Merseburger, Adam Adrio	1997
Zwingt die Seiten in Cithara*	I – 1657	GK-Edition, Wolfgang Stolze	1997
Meister, wir haben die ganze Nacht gearbeitet*	I – 1657	GK-Edition, W. Stolze	2000
Tröstet, tröstet mein Volk*	I – 1657	GK-Edition, W. Stolze	2000
Tröstet, tröstet mein Volk*	I – 1657	Edition Walhall, Konrad Ruhland	2004
Jesu dulcis memoria*	I – 1657	Garri Editions, Alejandro Garri	2005
Fürchtet euch nicht*	II – 1658	Carus-Verlag, Volker Kalisch	1981
Herr nun lässestu deinen Diener*	II – 1658	Parow'sche Musikalien, H. Weiner	1992
Ich hab's gewagt*	II – 1658	self, M. Krämer	1995
Ach mein herzliebes Jesulein*	II – 1658	GK-Edition, W. Stolze	1997
Unser Herr Jesus Christus*	II – 1658	GK-Edition, W. Stolze	2000
Ich will den Herren loben*	II – 1658	GK-Edition, W. Stolze	2000
Seht euch für	II – 1658	Edition Walhall, K. Ruhland	2004
Erschienen ist der Herrliche Tag	II – 1658	self, M. Krämer	2012
Der Herr ist mein Hirte*	III – 1665	GK-Edition, W. Stolze	1994
Höre Gott*	III – 1665	A-R Editions, Charlotte Leonard <sup>26</sup>	2003
Misericordias Domini*	III – 1665	Garri Editions, A. Garri	2006

Figure 5 - Published Editions of J. R. Ahle, 1981 - 2017. Asterisks denote editions I have examined.

Both Lustgarten I and II are well represented, and proportionately, Lustgarten III is equally well represented, given that the collection only contains ten pieces.

What this table demonstrates, however, is that there has been almost no editing work done in the past ten years. With the exception of Leonard's edition of "Höre Gott," none of the editions have been peer-reviewed, meaning standards for editing Ahle's music remain low.

It is worth discussing the independent editions – those published by smaller presses, but continually publishing works by Ahle edited by the same people (Howard Wiener, Konrad Ruhland, Wolfgang Stolze, Martin Krämer, and

<sup>26</sup> Included in Recent Researches in the Music of the Baroque 131: Seventeenth-Century Lutheran Church Music with Trombones. Leonard's edition follows A-R's editorial principles, and is therefore complete with a detailed introduction and critical notes. Her dissertation ("The Role of the Trombone and its Affekt in the Lutheran Church Music of Seventeenth-Century Saxony and Thuringia," Duke University, 1997) contains editions of few more pieces by Ahle, not discussed here, as they remain commercially unpublished.

Alejandro Garri). Of these independent editions, those by Howard Weiner and Konrad Ruhland are the strongest. Weiner's 1992 edition of "Herr, nun läßt Du Deinen Diener" contains a detailed introduction, complete with an acknowledgement of sources (the part books in Wolfenbüttel) as well as an outline of editorial methods.<sup>27</sup> The edition includes complete parts, as well as a few facsimiles to orient the user as to the type of original source. However, in the opening line, Wiener modernizes the text in the same way Wolf did, altering the "lästu" in the print to "läßt Du" in his edition. He also fails to acknowledge two errors he has corrected from the print – both of which are obvious printing errors needing correction, but should be mentioned in a critical commentary.

Ruhland's 2003 edition of "Tröstet, tröstet mein Volk" lacks a facsimile, but again, acknowledges which sources his edition is based on (the part books in Kassel), and has a detailed introduction – including touting the Lustgarten collections as "a real treasure trove with pearls, or even jewels, of protestant church music – particularly with regard to text interpretation."<sup>28</sup> However, Ruhland has modernized the text, and more importantly, altered time signatures silently, without presenting the original, and halving note values in the triple section. In this case, he has altered a 3/1 section to 3/2 – implying a *sesquialtera* relationship, as opposed to a *tripla* relationship.

Wolfgang Stolze's editions are troubled. They are poorly typeset, with frequent "clashes" between text and notes and also lack any sort of critical commentary or introduction, or even a simple statement of the sources used.

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<sup>27</sup> Howard Weiner, ed., "Herr, nun läßt Du Deinen Diener" (Gorxheim: Parow'sche Musikalien, 1992).

<sup>28</sup> Konrad Ruhland, ed., "Tröstet, tröstet mein Volk" (Magdeburg: Edition Walhall, 2003), preface.

The introduction that is included with *some* of his editions incorrectly states the publication dates of the Lustgarten Collection as between 1657 and 1663 – the final installment was published in 1665.<sup>29</sup> While the editorial policy is not stated anywhere, I would suggest Stolze did return to original sources, but was sloppy in his transcription and fails in consistency, and to acknowledge his acts of criticism.

For example, in “Ach mein herzliebes Jesulein” (Lustgarten II, XIII), the text presents a problem. Four of the six vocal parts are consistent – writing a portion of the text as “meines Herzen Schrein.” Of the remaining two, one consistently writes “meines Herzens Schrein,” and one writes the phrase both ways. Modern German would dictate the “s” is necessary, while many sixteenth and seventeenth century publications omit it (the text comes from the Luther chorale, Vom Himmel hoch). Caldwell suggests that baroque music gives little reason to change orthography,<sup>30</sup> and Grier, while not explicitly stating a preference, does warn, “editors should be prepared to defend their decisions on the basis of contemporary theoretical sources and the attendant secondary scholarship.”<sup>31</sup> Stolze, then, has a choice (as do I in my edition of the same piece) – we can announce that we are modernizing the text to fit modern German practice, and render each word as “herzens.” We can copy directly what is in the print, and announce we have made no changes to the text. Alternatively, we can alter the two parts that have inconsistencies, and alter them to reflect both

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<sup>29</sup> “Aus seinen zahlreichen Sammlungen, insbesondere den drei Teilen thür..mit einem Nebengang von 1657 - 1663 liegt nur außerordentlich wenig als Neuausgabe vor. Seine Kompositionsmittel waren mehr reizvolle Kombinationen alternierender Stimmgruppen als imitatorische Vielfalt.” Stolze, imprint found in four of the seven editions.

<sup>30</sup> Caldwell, 92.

<sup>31</sup> Grier, *The Critical Editing of Music*, 166.

contemporary sources, and the other vocal parts, taking care to note these changes in our critical commentary. Stolze opts to do none of the above, and instead create underlay of unknown origin, with no explanation. Of course, one cannot tell whether this is a lack of scholarship or a series of typographical errors. The problem remains, though, that this edition is unclear, inconsistent, and fails to acknowledge the editor's "translation" of the text.



Figure 6 - Wolfgang Stolze's edition of "Ach mein herzliebes Jesulein" (No. 13, Lustgarten II), mm. 21-22 (GK-Edition, 1997) as compared with the underlay of the same parts from the 1658 print.

Finally, whether from the publishing house or the editor himself, there is a tolerance for misinformation: Stolze incorrectly states on the title page that "Meister, wir haben" comes from *Neue geistliche Chorstücke*, when it actually comes from Lustgarten I. He neglects to mention the collection which "Unser Herr Jesus Christus" is drawn (Lustgarten II), but does include a facsimile of the title page to *Neue geistliche Chorstücke*.<sup>32</sup> While Stolze has published writings on Scheidt, as well as on the adjuvant choir culture of Thuringia and Saxony, his editions do not meet the requirements for scholarly critical editions, and are only adequate performance editions.

Martin Krämer's edition of "Ich hab's gewagt" acknowledges the collection from which the piece is drawn, but not which sources were used in the creation of the edition. The time signatures have been adjusted silently, but note

<sup>32</sup> Ironically, this is the only facsimile found in any editions of his I have investigated.

values retained. The figured bass has been modernized with the same approach as Wolf in DDT. While accurate, the editions give little information, and are devoid of introductions or any indications to put the music in context. Alejandro Garri's two editions do possess introductions complete with a biographical sketch and interesting facts about the respective pieces, as well as details of the adaptations Garri has made for the edition, such as the introduction of tempo suggestions, and alterations of the key signature. A substantial failure, however, is that their only source is Wolf's 1901 volume of DDT – Garri has not investigated any of the original prints. As a result, Garri's editions include Wolf's "adjustments" to the figures (see example). In addition, Garri has inserted extensive dynamic markings found neither in DDT nor in the original print, and has neglected to mention that he has so done.

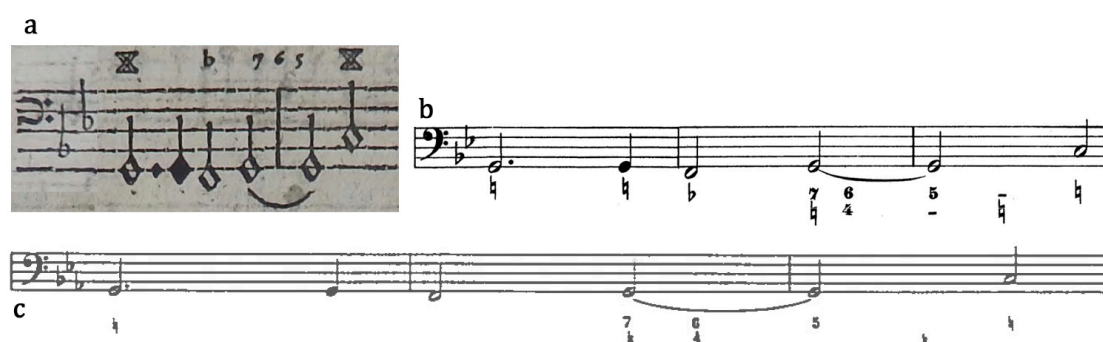


Figure 7 - "Jesu Dulcis Memoria" (No. 6, Lustgarten I) in three sources: the original print (a), Wolf's 1901 DDT edition (b), and Garri's 1996 edition (c).

Even the strongest of these editions have limited circulation – many are out of print, and are only available through interlibrary loans from various institutions in North America and Europe. The only Ahle that is easily accessible is that in DDT – held in most academic libraries in the world, and easily available online. In order to both study and perform this music, a new critical edition is needed – one that contains a complete collection, giving the scholar/performer

an opportunity to investigate the music in its context, and one that is up-to-date with modern critical editing practice.