

# Heinrich Scheidemann in Otterndorf, 1662

## *The Reconstruction of an Organ Dedication Service*

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IN THE LAST YEAR of his life, Heinrich Scheidemann traveled from Hamburg to the small town of Otterndorf on the Elbe River to participate in the dedication of a newly renovated organ. This dedication service marked one of the final important performances of Scheidemann, a founder of the north German organ school and the most famous organist of his time, before his death of the plague in September 1663. It is possible to create a close reconstruction of this unique musical event, including five of the eight compositions performed, based on the published sermon and a detailed account of the dedication service.

### **A Fanciful Scene in the Scheidemann Household, 19 September 1662**

“I am very sorry that you’re not feeling well today, Maria, so you can’t come to hear the rebuilt Otterndorf organ and visit your sister and brother-in law, Johannes. Hans Riege did a fine job of renovating and enlarging Wilde’s old organ and I know Johannes will deliver an eloquent sermon. Also, the music will sound very good in the small church, especially with the best of the *Ratsmusikanten* coming along.”

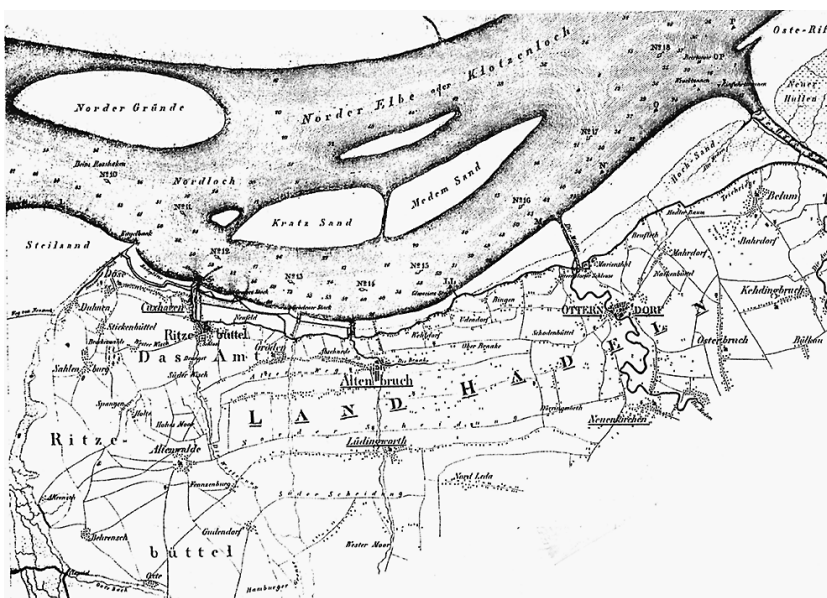
“What music have you selected?”

“Two of our favorite pieces by Hammerschmidt, a song by Johann Schop from one of Rist’s collections, and an exciting new concerto by Tobias Zeutschner of Breslau that will fit the service perfectly. It’s called ‘Resonent organa.’”

“I’m especially sorry to miss hearing a new piece by a young composer, but even sadder not to hear you play and demonstrate the new organ.”

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The present article is an expanded version of a paper first read at the GOArt Organ Academy, August 2000, Göteborg, Sweden. The Academy featured the first performance of the service reconstruction by Weser-Renaissance directed by Manfred Cordes and recorded by Loft Recordings, Seattle, WA.



**Figure 1** Map of Land Hadeln showing the city of Otterndorf in right center. [“Charte der Inter-Elbe (Hamburg, 1837),” Alster, Elbe und die See, ed. Jörgen Bracker and Carsten Prange (Hamburg: Das Topographikon Verlag Rolf Müller, 1981), 24.] Used with permission.

“I’ll only be accompanying the musicians and playing a prelude and a chorale verse during the service, but afterwards I’ll show off the organ in my usual entertaining fashion. Auf wiedersehen, mein Schatz.”

## Otterndorf and the *St. Severikirche*

The city of Otterndorf lies downstream from Hamburg along the Elbe just east of Cuxhaven in Land Hadeln (see figure 1). Otterndorf had long enjoyed close associations with Hamburg because it was a river port adjoining the Amt Ritzebüttel (mostly present-day Cuxhaven) which belonged to Hamburg. Hamburg beer was regularly imported there, upper-class children were often sent to school there, and books written in Land Hadeln were published in Hamburg. The area was ruled by the Dukes of Sachsen-Lauenburg, who owned a small Schloß in Otterndorf, but Otterndorf had been given rights of independent cityhood in October of 1400.<sup>1</sup> Between 1596 and 1694 the city’s

<sup>1</sup> Wilhelm Lenz, “Die Erweiterung der Stadt Otterndorf im 16. Jahrhundert und ihre Befestigung,” in *Otterndorf: Kleine Stadt am großen Strom*, ed. Rudolf Lembcke (Hamburg: Christians Verlag, 1978), 53–54.

population doubled from seven hundred to fourteen hundred, having mostly escaped the turmoil of the Thirty-Years’ War and the Swedish-Danish wars, so that in 1662 it must have been a relatively well-to-do community.

The Otterndorf church, *St. Severus* or *St. Severikirche*, was one of several in this area referred to as a *Bauerndom* along with churches in Lüdeworth and Altenbruch (see figure 1). These even smaller cities lie further west toward Cuxhaven, but both also had and still have significant organs in their “farmers’ cathedrals.” As the seat of the Superintendent of Land Hadeln in the seventeenth century, the *St. Severikirche* was the administrative center and more of a cathedral than the other churches; thus its old organ also deserved to be put in better condition (see figure 2).

## The Printed Service Account and the Sermon

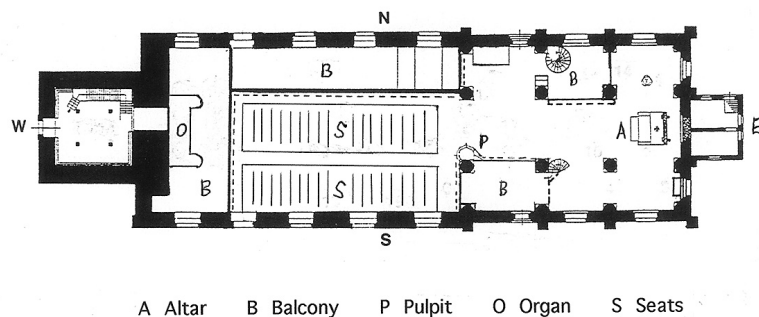
The entry for 1662 in a chronicle of Land Hadeln contains this notice: “1662: according to the Testament of Carsten Busch from Hamburg, new organs were dedicated in Neuenkirchen and Otterndorf.”<sup>2</sup> Among the usual notices of political and economic matters, as well as natural disasters and community disputes, the completion of the two new organs must have been considered significant events. Fortunately for us, much more extensive information about the organs has survived in the sermons for both dedication services printed in the *Psalmodia christiana* (1665) by Hector Mithobius VI (1631–after 1677).<sup>3</sup>

The *Psalmodia christiana* is best known for the sermons by Mithobius that answer the criticisms of the newer church music styles by Theophil Großgebauer, a Rostock theologian. It was issued in Jena three years after the Otterndorf event, but actually printed in nearby Bremen.<sup>4</sup> Even though the important publication contains mostly texts by Hector Mithobius and his father, the additional *Orgel-Predigt* for the Otterndorf dedication service is by

<sup>2</sup> “Neue Orgeln werden in Neuenkirchen aus dem Testament des Carsten Busch aus Hamburg und in Otterndorf eingeweiht.” Eduard Rüther, *Hadler Chronik: Quellenbuch zur Geschichte des Landes Hadeln* (Neuhaus-Oste: Heinrich Borgardt, 1932), 331.

<sup>3</sup> For more information on Mithobius, see *Allgemeine Deutsche Biographie, Elektronische Version*, edited by the Historical Commission of the Bavarian Academy of Sciences and the Bavarian State Library (Munich, 2003), Vol. 22, 12–14. [http://mdz1.bib-bvb.de/~ndb/abd\\_index.html](http://mdz1.bib-bvb.de/~ndb/abd_index.html), under the spelling Hektor.

<sup>4</sup> Hector Mithobius, *Psalmodia christiana . . . Das ist Gründliche Gewissens-Belehrung, Was von der Christen Musica, so wol Vocali als Instrumentali zu halten?* (Jena, Bremen: Erhard Berger, 1665). For Frontispiece see figure 4 on page 54.



**Figure 2** Floor plan and interior of the St. Severikirche looking toward the altar.  
Photo by F. K. Gable.

Johannes Münstermann, pastor of the *St. Severikirche* and Superintendent of Land Hadeln. Its title runs as follows:

[A] Christian Organ-Sermon, which [was] given in the year 1662 on the 19th day of the month of September in the Otterndorf church before a large gathering of people, during the delivery of the new organ, begun in the year 1659 and in the year 1662 brought to admirable completion by the esteemed and experienced Master Hans Riege, a famous organ builder in the city of Hamburg, and on request released for printing, by Johannes Münstermann, Pastor of that church and Superintendent of all the churches in Hadeln.<sup>5</sup>

Preceding the fourteen-page sermon is a complete order of service for the organ dedication which numbers each service item and names specific compositions and composers (the service order is translated and reconstructed in figure 3).<sup>6</sup>

<sup>5</sup> *Psalmodia christiana*, 378. See Appendix I for the original German text.

<sup>6</sup> *Psalmodia christiana*, 376-77. See Appendix II for the original German text.

The rich detail of the account makes possible the reconstruction of the service with most of the exact music performed. The author of the service order is not given, but it most probably is Münstermann.

Nevertheless, we owe our information about the Otterndorf event mainly to Maria Scheidemann, as described in the “Zuschrift an Frau Mariam Scheidemännin” by Münstermann:

Most honorable and virtuous sister-in-law, because due to physical weakness you could not listen with the others to my modest and humble organ-sermon, delivered by God’s grace on the 19th day of the fall month in the Otterndorf Church, and nevertheless wish to read it and desire a copy of it, I have therefore presented the same organ-sermon copied by me with my own hand, with the request that you will receive it kindly and find it useful. Otterndorf, the 22nd of September, 1662.<sup>7</sup>

Maria (née Bokels or Böckel, 1613-77) was from Hamburg and married Heinrich in 1634. Three daughters and one son survived to adulthood, born between 1635 and 1649.<sup>8</sup> Maria’s exact relationship to Münstermann is unclear because the word *Schwager* (strictly meaning sister- or brother-in-law) was used more broadly in those days to mean closely or less closely related by marriage. She may indeed have been a sister of Münstermann’s wife, but Joyce Irwin hypothesizes no particular relationship to Münstermann, and only a distant relationship to Mithobius.<sup>9</sup> In any case Maria must have had strong musical interests and perhaps was well-known to members of the Otterndorf congregation through frequent visits; otherwise Münstermann would not have thought it so important to help her feel closer to the event by sending her a hand-written copy of his sermon only three days later.

Münstermann’s elaborate and wide-ranging sermon speaks against the enemies of music in the church, as had the sermons of Mithobius earlier in the *Psalmodia Christiana*, except without mentioning Großgebauer. But chiefly

<sup>7</sup> See Appendix I for the original German text.

<sup>8</sup> Konrad Küster, “Zur Geschichte der Organistenfamilie Scheidemann,” *Schütz-Jahrbuch* 21 (1999), 107; also Karl-Egbert Schultze and Harald Rickert, *Hamburger Tonkünstler-Lexikon* (Hamburg, 1983), s.v.

<sup>9</sup> Joyce Irwin, *Neither Voice nor Heart Alone* (New York: Peter Lang, 1993), 173, n. 284: “Scheidemann was married to the daughter of Mithobius’ grandmother’s brother.” This assumption is based on Mithobius’s own statement in *Psalmodia christiana*, 63, cited in Arnfried Edler, *Der nordelbische Organist* (Kassel: Bärenreiter, 1982), 43, n. 133. Joseph Herl defines Mithobius’s relationship more exactly as “first cousin once removed of Heinrich Schiedemann’s wife” in *Worship Wars in Early Lutheranism* (New York: Oxford University Press, 2004), 119.

**Figure 3** English translation of the organ dedication service account.  
*Hector Mithobius, Psalmodia christiana* (1665)

<p><i>The sermon on the Otterndorf organ now follows. The proper order was observed so that everything was carried out and completed with great ceremony.</i></p>	
I.	On the Sunday before the Friday [of the dedication], after the main sermon was delivered, the whole congregation was informed of the celebration from the pulpit and invited to attend.
II.	On the day itself, the bells were first rung at 6 o'clock in the morning, (just as is usual on a saint's day in this town).
III.	At 8 o'clock all the bells were rung together.
IV.	Then the cantor with the school boys immediately began to chant the "Veni Sancte Spiritus," etc.
V.	After this, Herr Scheidemann played a Praeambulum on the new organ.
VI.	Directly following, the full choir with instruments performed the sacred motet no. 25 by Andreas Hammerschmidt (Part 4, published in folio by Georg Beuther in Freyberg, 1646), in eight parts for polyphonic choir, based on the first eight verses of Psalm 66, "Be joyful in God all you lands," etc.
VII.	Then Herr Scheidemann had an imaginative and artistic solo concerto sung from the organ.
VIII.	A well-known hymn, based on Psalm 147, "Praise the Lord for he is kind, for it is good to sing praises to our God," etc., was sung by the choir and the whole congregation (the organ playing harmoniously all the time).
IX.	The pastor and superintendent delivered the sermon and at the conclusion admonished the congregation to be quite still during the official transferral of the organ and while listening to the instrument.
X.	After the sermon, Herr Scheidemann had a beautiful and delightful solo concerto, "Resonent organa," etc., sung from the organ once again.
XI.	In the same way, the motet no. 38 by Hammerschmidt in twelve parts was performed polyphonically, partly from the choir and partly from the organ, by the choir, solo singers, and also an ensemble of five voices and five instruments. Specific stops were pulled on the organ and string and wind instrument sounds (such as violins, flutes, cornettos, trombones, and cymbals) were heard which the text itself requires, namely the entire Psalm 150, "Hallelujah! Praise God in his holy temple," etc.
XII.	Afterwards, a collect of thanksgiving was sung by the pastor in front of the altar and the Benediction was said.
XIII.	For the third time, a solo concerto was sung from the organ and thus the whole service came to an end, when whoever wanted to went home.
XIV.	However, after Herr Scheidemann met the patrons in the choir, they went together with the pastors up to the organ, which was inspected by Herr Scheidemann, and all the stops and pipes were played through in order, exactly and painstakingly, and examined and tested for three hours, after which they finally went together to a musical banquet.

**Figure 3 continued** Reconstruction of the Otterndorf organ dedication service. Based on *Hector Mithobius, Psalmodia christiana* (1665)

Service Order		
III.	Bells	
IV.	"Veni Sancte Spiritus" chant — Franz Eler, <i>Cantica sacra</i> (Hamburg, 1588), 146	Anonymous
V.	"Praeambulum in G" organ — [modern editions cited in article text]	Heinrich Scheidemann
VI.	"Jauchzet Gott" Ps. 66 a8 choir (+ insts <i>colla parte</i> ) Hammerschmidt — <i>Musicalische Andachten IV</i> (Freiberg, 1646), No. 25	Andreas
VII.	"Auf meine Seel' und lobe Gott" S/T, bc. Rist — <i>Neue himlische Lieder V</i> (Hamburg, 1652), No. 1	Johann Schop/Johann Rist
VIII.	"Lobet den Herrn, denn er ist sehr freundlich" — <i>Geistliche Lieder und Psalmen</i> (Berlin, 1657), No. 269 7 verses [alternation between congregation, choir, and organ] Organ verses [modern edition cited in article text]	Johann Crüger  Scheidemann
IX.	"Orgel-Predigt" — excerpts from the text in <i>Psalmodia</i> (1665), 379-93	Johannes Münstermann
X.	"Resonent organa" SSATB, 2 vln, 3 trb, 2 trpts, bc. — <i>Musicalische Kirchen- und Hausfreude</i> (Leipzig, 1661), No. 9	Tobias Zeutschner
XI.	"Alleluia. Lobet den Herrn" T, Capella a5, Inst a5, bc. Hammerschmidt <i>Musicalische Andachten IV</i> (Freiberg, 1646), No. 38	Andreas
XII.	"Dank Collecta & Segen"	Traditional sources
XIII.	"Benedicam Dominum" Organ intabulation with A or T — [modern editions cited in article text]	H. Praetorius/ Scheidemann
XIV.	Organ demonstration, followed by the <i>musical convivium</i> .	

he quotes Bible passages in praise of music, offers instruction for proper congregational singing and listening to the service music, and explains the role of beautiful music on earth as a glimpse of the heavenly harmony to come and a symbol of divine order.<sup>10</sup> Of greater interest for scholars of the organ, however, is the fact that the sermon also relates how the renovation came to fruition and provides detailed information about the state of the organ in 1662.

Münstermann says that he has been Pastor in Otterndorf for thirty-two years and during that time he has wished for five improvements in the church: a new confessional; a new pulpit; that the women's seats be raised in height and made uniform in appearance; new seats for the pastors so they would be nearer the pulpit to hear the sermon better; and finally, that the old organ would be improved, because it was falling apart (*baufällig*) and was *nicht Chormäßig*. No specific details of these deficiencies have survived and the meaning of *Chormäßig* is uncertain. Münstermann then gives some information on the history of the organ up to 1662, to which presently only little can be added. Most importantly for our purposes, he includes a complete stoplist of its state in 1662, reproduced in Appendix III.<sup>11</sup> Thus it is evident that Münstermann knew the organ very well, and was proud of the fine instrument.

## The Organ and the Organ Builder

The rebuilding of the Otterndorf organ, begun in 1659 and finished in 1662, was done by Hans Riege of Hamburg. Riege retained at least eight stops from the 1596 organ by Antonius Wilde, which had replaced the 1553 organ by Matthias Mahn of Buxtehude.<sup>12</sup> Wilde had been a student of Hans Scherer the elder in Hamburg, but had settled in Otterndorf by 1600. Wilde is also known for the 1598 organ in nearby Lüdingworth, which still today contains much pipework from his time. Little is known about Hans Riege, but he flourished between 1648

and 1666 and some of his pipework still remains in St. Cosmae, Stade. With the strong Hamburg ties of the builders, the Otterndorf organ represented the pre-Schnitger Hamburg styles as well as any other instrument.<sup>13</sup>

Between 1741 and 1742 the organ was heavily altered in the rebuilding by Dietrich Christoph Gloger (1704/08-1773), an apprentice of Erasmus Bielefeldt. Working out of Stade, Gloger built a new prospect and enlarged the Otterndorf organ from thirty-two to forty-seven ranks making it the largest organ between Hamburg and Bremen for the next hundred years<sup>14</sup>. Most likely in Gloger's rebuilding the Rückpositiv was incorporated into the main case. The present disposition retains approximately twenty-one ranks of Riege's and Gloger's instrument. A complete documentation of the organ is underway and within the next few years the organ will be restored to this eighteenth-century state.<sup>15</sup>

## The Service Participants

Pastor Johannes Münstermann was presiding minister, gave the sermon, and together with Scheidemann may have helped to select the music for the service, since he seemed to know it in such detail. Hector Mithobius may also have attended, since he calls himself a "servant of God's word in Otterndorf" on the title page of the *Psalmodia christiana*. It is possible that he also assisted in arranging the service, and that he may have been the author of the service account, but the best assumption is that it was written by Münstermann himself.

The organist, of course, was Heinrich Scheidemann (ca. 1591-1663), long-time organist of the Hamburg *Katharinenkirche*.<sup>16</sup> Scheidemann was over seventy: thus this event may have been his last professional appearance outside Hamburg. But who were the other musicians? The service account refers to a *Cantor* and *Schulknaben*, whom we must assume were local performers. Nothing is known about other musicians in Otterndorf at that time, not even the organist's or Cantor's names, and no estimate of the number of singers can be given. The account mentions instruments and the works performed

<sup>10</sup> *Psalmodia christiana*, 379-93. Selected excerpts from the sermon may be found in Edler, *Der nordelbische Organist*, 356-58. Further quotations are included in Frederick K. Gable, "Warum sollen wir eine neue Orgel bauen?" *Organ - Journal für die Orgel* 4, no. 2 (April 2002): 50-55.

<sup>11</sup> *Psalmodia christiana*, 389-90. A slightly different organ disposition is also printed in Friederich Neidt and Johann Mattheson, *Musikalische Handleitung II* (Hamburg, 1721), 193.

<sup>12</sup> From the leaflet *Die Severikirche in Otterndorf*, 4; *Orgeln in Niedersachsen*, ed. Harald Vogel, Günter Lade, and Nicola Borger-Keweloth (Bremen: H. M. Hauschild, 1997), 56-57; and Günther Seggermann and Wolfgang Weidenbach, *Denkmalorgeln zwischen Elbe und Weser* (Kassel: Merseberger, 1986), 72-73. All of these sources have been superseded by Martin Schulze, *Die Orgeln in der Stadtkirche St. Severi zu Otterndorf: 1552-2003* (Otterndorf, 2008), a documentary history of the organ.

<sup>13</sup> For the relationship of the organ's design to earlier and later instruments, including remarks on Scheidemann's playing in Otterndorf, see Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology* (Aldershot, England, and Burlington VT: Ashgate, 2007), 199-213.

<sup>14</sup> For views of the interior of the church, and the organ, see Figure 5 on page 55.

<sup>15</sup> Private communication from Martin Schulze, Kantor, *St. Severikirche*, January 2008.

<sup>16</sup> This birth date for Scheidemann has been determined by Konrad Küster, "Geschichte der Organistenfamilie," 111.

**Chorus I**

*Cantus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Altus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Tenor*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Bassus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

**Chorus II**

*Cantus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Altus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Tenor*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Bassus*

Jauch - zet Gott, al - le Land, jauch - zet Gott,

*Bassus continuus*

*Tutti*

**Example 1a** "Jauchzet Gott," mm. 1-8, edited from Andreas Hammerschmidt, *Musicalische Andachten IV* (Freiberg, 1646), no. 25. [Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel. Shelf mark: 2o Mus. 20] Used with permission.

call for them: where did the instrument players come from and how many were there? I have assumed that Scheidemann brought them from Hamburg, perhaps including Johann Schop (ca. 1590-1667), violinist and leader of the city instrumentalists, as well as others required by the music. A minimum instrumental and vocal force would require two violins, two cornettos/trumpets, three trombones, a second continuo player, tenor soloist (the Cantor?), and a solo vocal ensemble or small choir.

[illegible]

*Example 1a continued.*

## The Service Order and the Music

The service as described in the account followed a special order, rather than that of a normal liturgy (see figure 3). It was held on Friday, a work day, so a regular *Hauptgottesdienst* (Communion service) would have been inappropriate. No Mass Ordinary items were included, such as a “Kyrie” or “Gloria,” no lessons were read, nor was communion celebrated. However, the dedication did not consist chiefly of solo organ works, as we might expect. Aside from the “Preambulum,” no. 5, the organ only accompanied the singers and the congregation, saving a full demonstration of the new instrument’s capabilities for after the service, no. 14. Instead, varied musical settings of texts praising God’s creative power as expressed in Psalm 150 formed the focus of the service.

The original list of the service elements is amazingly detailed for some items, but extremely general for others. Specific titles are amazing given for Nos. 4, 6, 8, 10, and 11, including the two large choral works by Hammerschmidt and the chorale to be sung by the congregation. It is relatively easy therefore to identify these items, find the original notation, and prepare modern performing editions.

Example 1b “Jauchzet Gott,” mm. 40-43.

The first of these, the antiphon “Veni sancte Spiritus,” is specified in many German service orders of the time “to be sung at the beginning of any service.” The chant version from Franz Eler’s *Cantica sacra* (Hamburg, 1588), a kind of Hamburg *Liber usualis* still used in Scheidemann’s day, seems the most logical choice.<sup>17</sup> The two large works by Andreas Hammerschmidt (1611-1675), nos. 6 and 11, are both from the same publication, *Musikalische Andachten IV* (1646), a collection of forty sacred concertos for five to twelve or more voices with instruments. Works by Hammerschmidt were especially praised by Mithobius, and these two were perhaps recommended by him for the service or were also known to Münstermann.<sup>18</sup> No. 6, “Jauchzet Gott” (Psalm 66:1-8) is a relatively standard double-choir work with continuo and optional doubling instruments

<sup>17</sup> Original notation for this may be found in Franz Eler, *Cantica sacra* (Hamburg, 1588), facs. ed. (Hildesheim: Georg Olms Verlag, 2002), 146, and a modern edition in *Dedication Service for St. Gertrude’s Chapel, Hamburg, 1607*, ed. Frederick K. Gable, in *Recent Researches in the Music of the Baroque Era 91* (Madison: A-R Editions, 1998), 1.

<sup>18</sup> “When Hammerschmidt’s six-part piece, ‘Who will roll away the stone?’ was sung on Easter, godly women poured out many tears from heartfelt devotion.” Translated in Irwin, 96.

Example 1b continued.

(see example 1a). The first and last (eighth) verses frame the work with varied versions of the same music. The dancing triple meter and full eight-part texture emphatically express the message of the text: “Be joyful in God, all you lands; sing the glory of his name; sing the glory of his praise” and “Bless our God you peoples; make the voice of his praise to be heard.”<sup>19</sup> Regular alternation between high and low choirs fills the largely duple-meter middle section, with contrasting interruptions for the word “Sela” and the phrase “and there we rejoiced in him.” Particularly attractive is the light-hearted, repeated treatment of the words “how awesome are your deeds!” shown in example 1b.

In keeping with good Christian and Lutheran doctrine the service praises and thanks God—not the congregation or the organ builder—for the wonderful gift of a new organ. Appropriately the sermon takes Psalm 150 as its main text, “Praise the Lord all you nations,” and the second Hammerschmidt piece, no. 11, “Alleluia. Lobet den Herrn,” sets all the verses of the psalm. This musical counterpart to the sermon is the most elaborate work in the service

<sup>19</sup> English translations from *The New Revised Standard Version* (1989).

**Example 2a** “Alleluia. Lobet den Herren,” mm. 1-10, edited from Andreas Hammerschmidt, *Musicalische Andachten IV* (Freiberg, 1646), no. 25. [Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel. Shelf mark: 2o Mus. 20] Used with permission.

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*Example 2a continued.*

The use of this psalm in the Otterndorf service invites a closer look at the frontispiece of the *Psalmodia christiana* in which the psalm title figures prominently (see figure 4). Could this engraving depict the interior of the *St. Severikirche*? If the frontispiece is compared to the interior view of the present church looking toward the organ (see figures 5a and b), an organ with a Rückpositiv on a low balcony is clearly shown and the musicians perform from

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prei - set ihn, und prei - set ihn al - le Völ - cker.  
 prei - set ihn, und prei - set ihn al - le Völ - cker.  
 prei - set ihn, und prei - set ihn, al - le Völ - cker.  
 prei - set ihn, und prei - set ihn, al - le Völ - cker.  
 prei - set ihn, und prei - set ihn, al - le Völ - cker.  
 Lo - - - bet ihn, lo - bet ihn

**Example 2b** “Alleluia. Lobet den Herren,” mm. 47-54.

the side balconies. Today there is no south balcony, and seats fill the middle section, but otherwise the correspondence is close.<sup>20</sup> Kerala Snyder maintains that the organ replaces the altar, since the people seem to be facing it and worshipping the organ.<sup>21</sup> Perhaps the frontispiece is intended to be satirical, however, because it would be difficult to actually sit facing the rear of the church

<sup>20</sup> Hans Otte has also suggested that “the frontispiece [of the *Psalmodia christiana*] perhaps depicts a concert in the Otterndorf church.” Otte, “Die Kirche und das Konsistorium zu Otterndorf nach der Reformation,” *Otterndorf: 600 Jahre Stadtgeschichte an der Nordsee*, ed. Axel Behne (Otterndorf: Archiv des Landkreises Cuxhaven, 2000), 176.

<sup>21</sup> Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck*, rev. ed. (Rochester, N.Y.: University of Rochester Press, 2007), 147.

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mit Po-sau- nen, mit Po-sau- nen, mit Po-sau- nen, mit Po-sau- nen, mit Po-sau- nen, mit Po-sau- nen,

**Example 2b** continued.

in the fixed seats. Other details within this intriguing illustration also continue to stimulate questions and multiple interpretations.

Corresponding to the service’s emphasis on Psalm 150, the specified chorale is one which paraphrases a closely related psalm, “Lobet den Herren, denn er ist sehr freundlich” (“Praise the Lord, for he is gracious”; see example 3). Interestingly, the most standard Hamburg chorale collection of the day, the *Melodeyen Gesangbuch* (Hamburg, 1604), does not contain this chorale. However, a four-part harmonization of the most usual melody for this text is to be found in one of the widely disseminated and often reprinted collections by Johann Crüger, *Geistliche Lieder und Psalmen* (Berlin, 1657). Scheidemann clearly knew the chorale, because he arranged it for organ; this work is easily accessible to us in its modern edition.<sup>22</sup> Even though not specified in the service account, the organ

<sup>22</sup> Heinrich Scheidemann, *Orgelwerke* II, ed. Gustav Fock (Kassel: Bärenreiter, 1967), 96-97.



Figure 4 Frontispiece of the *Psalmodia christiana* (Jena, Bremen, 1665)

[Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Shelf mark: Mus. ant. theor. M 90] Used with permission.

chorale (twice through the melody) seems eminently suitable for solo organ verses within the alternatim performance of the seven verses. A likely alternating scheme would have tutti verses alternating with four-part choir verses and the organ chorale inserted between verses four and five. Another possibility for the chorale performance by a Hamburg composer is the more elaborate version by



Figure 5a Interior view of the St. Severikirche looking toward the organ. Photo by F. K. Gable.



Figure 5b St. Severikirche, close-up of the organ case. Photo by F. K. Gable.

Thomas Selle (Hamburg Cantor 1641-63), in which alternating verses are given to continually varied ensembles. But this work seems too complicated to incorporate the congregational singing that is clearly described in the service account. The account's statement that "the organ played continuously throughout the singing" is significant as concerns seventeenth-century performance practice: this was the practice in Hamburg, probably since 1604, but it remained excep-

**Example 3** “Lobet den Herrn, denn er ist sehr freundlich,” verse 1, edited from Johann Crüger, *Geistliche Lieder und Psalmen* (Berlin, 1657), no. 269. [Courtesy of Holger Eichhorn, Berlin].

tional in other regions, perhaps explaining the presence of the remark.<sup>23</sup>

For one of the works with a specified title, no. 10, “Resonent organa,” no composer’s name is given. Whose composition with this title was performed at the dedication service? If it is extant, how can this work be found among all the surviving compositions from seventeenth-century Germany? According to the account it was sung “voce sola in die Orgel,” suggesting that it was a piece for solo voice and organ, performed from the organ balcony, an example of *Organisten-Musik* in mid-century church services. This narrows the possibilities greatly, but leads to no results: no piece for solo voice with this title or text is to be found

in the extant repertoire. Where to find such a piece? One can search in vain in the music of Hamburg contemporaries of Scheidemann, such as Thomas Selle or Matthias Weckmann, but in the comprehensive bibliography of German sacred polyphonic vocal music by Diane and Paul Walker, two intriguing possibilities emerge.<sup>24</sup> The Walkers’ bibliography lists two compositions with this title, one each by Johann Rosenmüller (1619-84) and Tobias Zeutschner (1621-75), neither of them Hamburg composers. RISM on-line leads to a copy of the Rosenmüller work housed in Berlin (D-B Mus. ms. 18908/3) and one anonymous work of this title. But the manuscript “Resonent organa” in Berlin, doubtfully attributed to Rosenmüller, cannot be the piece in question: the main part of its text is specifically for Easter or Ascension, and it is thus not suitable for a Friday in September or for an organ dedication service. However, the anonymous “Resonent organa” listed in RISM is identical to the one by Tobias Zeutschner: the text of this work paraphrases verses of Psalm 150, the chief text of the dedication service, and it therefore seems to be the most likely candidate. A third possible setting by Gabriele Fattorini, *Sacri concerti* (1600/1602/1608; probably an eight-voice double-choir work) is a more distant possibility not least because of its early date of composition.

However, Zeutschner’s “Resonent organa” is not for solo voice and organ as the account describes, but rather for instruments and multiple voice parts. The extensive solo vocal passages within the large-scale concerto may conceivably have led Pastor Münstermann to designate it for solo voice, or perhaps he meant thereby a small ensemble of soloists. Indeed, this work employs the most ornamental singing of any work in the service and contains more passages for a variety of single soloists and in pairs. The opening *Sinfonia* for three trombones, two violins, and continuo (see examples 4a and 4b) introduces a framing vocal section in triple meter on the central words “Resonent organa” and appropriate triadic figures imitate the sense of “pulsentur tympana.” In the following tutti sections (precise solo-tutti distinctions are clearly marked in the continuo part) the timbre and flourishes of the two clarini create an added brilliance. Violins duetting with pairs of soloists in the intervening *concertante* sections aptly and joyfully illustrate phrases of psalm texts often beginning with the words “cantate Domino” (see example 4c). Thus, this exuberant composition by the little-known Tobias Zeutschner of Breslau fits the occasion very well; how Scheidemann or Münstermann knew of this collection published only one

<sup>23</sup> Also / daß die Orgel einträchtig mit unter geschlagen, Mithobius, *Psalmodia Christiana*, 377.

<sup>24</sup> *German Sacred Polyphonic Vocal Music Between Schütz and Bach*, compiled by Diane Parr Walker and Paul Walker (Warren, MI: Harmonie Park Press, 1992).

**Example 4a** “Resonant organa,” mm. 1-5, edited from Tobias Zeutschner, *Musicalische Kirchen- und Hausfreude* (Leipzig, 1661), no. 9. [Sächsische Landesbibliothek–Staats- und Universitätsbibliothek Dresden (SLUB), Mus.Löb.37,1] Owner City of Löbau. Used with permission.

year before the service remains a mystery.

The opening prelude for organ, no. 4, proves to be less easily identifiable. Most probably this was improvised by Scheidemann as was customary for the time; thus, the obvious choice for a reconstruction of the service is one of Scheidemann’s own preludes (failing an improvisation by the organist!). Two obvious candidates present themselves. One in G Major impressively displays Scheidemann’s contrapuntal expertise along with sequential passages that would

**Example 4a continued.**

provide opportunity to show off the rebuilt organ’s variety of pipework.<sup>25</sup> The key or mode also matches that of the opening antiphon. The Praeambulum in D minor is a second candidate; it is a shorter work based on brief motives, and emphasizes the key of the vocal work to follow.

For the other two non-identified works, nos. 7 and 13, we can turn again to a Hamburg contemporary of Scheidemann. The five collections of continuo songs to texts by the famous Hamburg pastor and poet Johann Rist (1607-67) provide us with a large body of works by Hamburg composers for solo voice from the middle of the seventeenth century. The fifth collection, entitled *Neuer Himmlischer Lieder*:

<sup>25</sup> Heinrich Scheidemann, *Orgelwerke* III, ed. Werner Breig (Kassel: Bärenreiter, 1971), 20-23.

[illegible]

**Example 4b** “Resonant organa,” mm. 8-15.

*Fünffter und letzter Theil, In sich begreifend Lob- und Danklieder* (Hamburg, 1652) with music by Johann Schop, contains “a song of joy, in which our God is highly praised and the glory of the eternal creator is fully described” (see example 5). Its words match the “praise the Lord” expressions of Psalm 150, and Schop may well have played at the Otterndorf service, as mentioned earlier. Further, in this case it is possible to follow a literal interpretation of the performance description—solo voice singing from the organ—in the reconstruction.

The third and final “voce sola in die Orgel,” no. 13, suggests to me Scheidemann’s elaborate organ intabulation of the motet “Benedicam

[illegible]

*Example 4b continued.*

Dominum” by an earlier Hamburger, Hieronymus Praetorius (1560-1629).<sup>26</sup> When a single voice part from the original six-voice motet is added to the organ intabulation (preferably Altus or Tenor), the performance description, “a concerto in the organ [sung] by one voice,” is accurately interpreted.<sup>27</sup> (See example 6). Whether this practice is historically accurate is open to question,

<sup>26</sup> Among several editions of this intabulation are Heinrich Scheidemann, *12 Orgel-intavolierungen*, ed. Cleveland Johnson (Wilhelmshaven, Germany: Heinrichshofens Verlag, 1991); and Heinrich Scheidemann, *Sämtliche Motettenkolorierungen für Orgel*, ed. Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1992), 24-29.

<sup>27</sup> *Eine concert in die Orgel, mit einer Stimme.*

51

no. In psal-te - - - ri-o et cy - tha-ra,  
no. In psal-te - - - ri-o et cy - tha - ra,  
no. In psal  
no. In psal  
no.

*Solo*

**Example 4c** “Resonant organa,” mm. 8-15.

but the stunning effect provides an exhilarating and virtuosic ending to the festive service.

Finally, the dedication account states that after the service Scheidemann’s actual demonstration and testing of the organ and its capabilities took place in the organ balcony and lasted for three hours (!). We can only imagine the marvelous improvisations and examples of standard and fanciful registrations which were displayed by Scheidemann. Ultimately, all who were left in the church went off to a “musical convivio,” undoubtedly filled with wonderful food and drink, as well as technical organ talk, general conversation, and hearty laughter.

54

in psal - te - ri - o et cy - tha - ra. Can - ta - te  
in psal - te - ri - o et cy - tha - ra. Can - ta - te  
te - ri - o et cy - tha - ra, in psal - te - ri - o et cy - tha - ra. Can - ta - te  
te - ri - o et cy - tha - ra, in psal - te - ri - o et cy - tha - ra. Can - ta - te  
in psal - te - ri - o et cy - tha - ra. Can - ta - te

*[Tutti]*

**Example 4c** continued.

To sum up: looking at the organ dedication service as a whole, we can see that the initial prelude introduces the newly rebuilt organ, but the rest of the service emphasizes the instrument’s use in Christian worship rather than its recital capabilities. The service is skillfully unified around Psalm 150, at first praising God for all his works and doings, in nature and among men, and then progressing from simpler to more elaborate music. After the long sermon, which deserves its own treatment in a separate article, the texts specifically emphasize the role of music in the congregation’s praise of God. Beginning with “Resonant organa,” placed after the sermon on account of its verbal reference to “organ,” musical praise culminates in Hammerschmidt’s Psalm 150, featuring

Auf mei - ne Seel' und lo - be Gott, Spiel auf dem Her - ren Ze - ba -

oth, Dem Kö-nig al-ler Eh - ren. Auf, auf und lass' uns bes - ter Weis', Al-lein des

Her - ren Lob und Preiß, Zu je - der-zeit ver - meh - ren:

Her - ren Lob und Preiß, Zu je - der-zeit ver - meh - ren:

Mein Gott Du bist voll Her - lig - keit, Sehr präch - tig glän - tzet dort dein

Kleid, Viel hel-ler alß die Son - ne. Du brei-test dei - nes Him - mels Hauß, Als ei - nem blau -

- en Tep - pich auß, Mit gros - ser Freud' und Won - ne.

Tep - pich auß, Mit gros - ser Freud' und Won - ne.

**Example 5** “Auf meine Seel’ und lobe Gott,” verse 1, edited from Johann Schop/Johann Rist, *Neue himlische Lieder V* (Hamburg, 1652), no. 1. [Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Shelf mark: Scrin. A/497] Used with permission.

performers from the front and rear of the church, thereby enveloping the listeners in rich, overwhelming sonorities. The sense of hearing the “heavenly choirs” mentioned in the sermon and seen in the frontispiece must have surely been felt by all in attendance.

I hope these music selections seem plausible and appropriate for a reconstruction of this celebratory event. Other compositions could be used for the works with solo voice and organ, but the identified pieces seem to be those that were heard in Otterndorf in 1662, surely creating one of the most impressive musical events of the year, if not in the whole life of the church.<sup>28</sup>

This service is a vivid example of the organ’s significant role in the society of the time, especially its primary function as a means of praising God and strengthening Christian beliefs. As we all know, organs and organ music fared less well in the later seventeenth century and opposing views continually gained strength. Thus it was precisely in the smaller settlements like Otterndorf that the traditional values of organ and church music were retained, to which this dedication service and the later rebuilding of the organ in 1742 testify. We must hope that the completion of the Otterndorf organ’s restoration will provide another occasion for a re-dedication of the organ, perhaps in a service closely resembling the one held in 1662.

<sup>28</sup> All of the vocal music has been newly edited from microfilm copies of the original partbooks. These prepared scores and parts are available upon request from the author.

# Benedicam Dominum

Edited to sing with Scheidemann's  
organ intabulation: Lüneburg KN 209, no. 21

Hieronymus Praetorius  
*Opus musicum I* (1622), No. 47

Altus  
or  
Tenor  
Organ

5  
Do - mi - num,  
Be -

8  
be - ne - di - cam Do - mi -  
ne - di - - - cam Do - mi -

11  
num in om - ni tem - -  
num in om - ni tem - -

14  
po - re, sem - per laus e - jus in o - re  
po - re,

18  
me - o, sem - per laus e - jus in o - re me - o, sem - per laus e -  
sem - per laus e - jus in o - re me - o, sem - per laus e -

**Example 6** “Benedicam Dominum,” mm. 1-23, edited from Hieronymus Praetorius, *Opus musicum I* (Hamburg, 1622), no. 47. [Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Shelf mark: Scrin A/617:1] Used with permission.

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## APPENDIX I

### *Title of the Sermon for the Organ Dedication Service and the “Zuschrift” to Maria Scheidemann*

HECTOR MITHOBIUS, *PSALMODIA CHRISTIANA*

#### **Christliche Orgel-Predigt /**

Welche Anno 1662. am 19. Tage des Monats Septembris bey überlieferung der / von dem Vorachtbahnen und Kunsterfahrnen Meister Hans Riegen berühmten Orgelbauern in der Stadt Hamburg / Anno 1659. wohl angefangenen und Anno 1662. zu rühmlicher Perfection gebrachten neuen Orgel / in der Kirchen zu Otterndorff in Volckreicher Versammlung gehalten / und auf Begehren dem Druck übergeben / durch M. Johannem Münstermannum, Pastorem daselbst / und der samptlichen Kirchen in Hadelen Superintendenten.

#### **Zuschrift**

An Frau Mariam Scheidemannin / gebohrne Bockels.  
VielEhren-TugendreicheFrauSchwägerinne/inEhrenwohlgeneigteFreundinne / weil sie wegen Leibes Schwachheit / meine am 19. Tage des Herbst Monats / in der Otterndorffischen Kirchen / durch Gottes Gnade / gehaltene / schlechte und geringe Orgel-Predigt / mit andern / in öffentlicher Kirchversammlung nicht anhören können / dieselbe gleichwol zu lesen gewünschet / und derselben Abschrift begehret: So habe ich sie ihres Wunsches billich gewehret / übergebe derselben solche mit eigener Hand von mir abgeschriebene Orgelpredigt / mit Bitte / daß sie dieselbe wolle vorlieb nehmen und nützlich gebrauchen / auch mir und den meinigen mit beharrlicher Schwägerlicher Affection wohl bey gethan verbleiben / dergleichen sie und die ihrigen von uns sicherlich zu erwarten. Geben Otterndorf / am 22. Septemb. Anno 1662.

Der Tugendsamen Frauen Schwägerin Gebehtswilliger

*M. Johannes Münstermannus.*

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## APPENDIX II

### *Account of the Otterndorf Organ Dedication Service, 1662*

HECTOR MITHOBIUS, *PSALMODIA CHRISTIANA*

Folget nun die Otterndorffische Orgel-Predigt / Dabey zu mercken der ordentliche Proceß / so dabey Hochfeyerlich fürgenommen und angestellet worden.

- I. Ist der Freytag / am Sontage vorher / der gantzen Gemein / nach gehaltener Haupt-Predigt / öffentlich von der Cantzel / zu solcher Feyer angekündigt / und sie dazu eingeladen worden.
- II. Ist am selben Tage / Morgens frühe um 6. Uhr (gleich wie an einem Aposteltag dieses Orthes gebräuchlich) zum erstenmahl geleutet worden.
- III. Hat man umb Acht Uhren mit allen Glocken zusammen geleutet.
- IV. Darauf hat der Cantor alsobald / choraliter, mit den Schulknaben zu singen angefangen das Veni Sancte Spiritus &c.
- V. Nach diesem hat Herr Scheidemann auf der neuen Orgel ein Praeambulum geschlagen.
- VI. Gleich auf dasselbig / hat der volle Chor aus den Geistlichen-Moteten Andr. Hammerschmidts (part. 4. in fol. edit. Freyberg Misn. [in Meissen?] durch Georg Beuthern A. 1646) die XXV. mit acht Stimmen / per choros, figuraliter, mit Gesang und Instrumenten musiciret / nemlich die ersten acht Versicul aus dem 66. Psalm: Jauchzet Gott alle Land und so weiter.
- VII. Hat Herr Scheidemann eine Geist- und Kunstreiche concert. voce sola in die Orgel singen lassen.
- VIII. Ist von dem Chor mit der gantzen Gemeinde (also / daß die Orgel einträchtig mit unter geschlagen) gesungen worden der bekandte Kirchen-Gesang / aus dem 147. Psalm: Lobet den Herrn :/ denn er ist sehr freundlich / es ist sehr köstlich unsern Gott zu loben und so weiter.
- IX. Hat der Herr Pastor und Superintendentens nachfolgende Predigt gehalten / und zum Beschluß die Gemeinde ermahnet / unter der Lieferung und durch hörung des Werckes fein stille zu sein.
- X. Nach gehaltener Predigt hat Herr Scheidemann die schöne und liebliche concert : RESONANT ORGANA &c. abermahl voce sola in die Orgel singen lassen.
- XI. Auf dieselbe ist theils auf dem Chor / theils auf der Orgel / die XXXIIX. Motet aus dem Hammerschmidt / mit zwölf Stimmen / Chor- und concerts-weise / auch der capella von Fünff Stimmen / dazu fünff Instrumenten der gestalt gemacht und figuriret worden / daß die jenigen Stimmen in der Orgel angezogen / und die Instrumenta mit Seyten und Pfeiffen (als Geigen / Flöten / Cornöten / Posaunen und Cymbeln) gebraucht worden / welche der Text selbst erfodert [sic] / als nemlich der 150. Ps. gantz: Alleluja / Lobet den Herrn in seinem Heiligthum und so weiter.
- XII. Nachgehends ist eine Danck-Collecta von dem Prediger für dem Altar gesungen / und der Seegen des Herrn gesprochen worden.
- XIII. Ist zum drittenmahl eine concert in die Orgel / mit einer Stimme gesungen und also der gantze Gottes-Dienst geendigt worden / also daß / wer gewolt / nach Hause gegangen.
- XIV. Nach dem aber die Hn. Patroni Hn. Scheideman auf dem Chor beneventiret, sind sie nebenst den Predigern sämptlich mit ihm auf die Orgel gegangen / welche von Hn. Scheidemann ist besichtigt und allen Stimmen und Pfeiffen nach / auf das allgeruueste und fleißigste / durch geschlagen / über die drey Stunden examiniret und probiret worden / darauf sie sich endlich mit einander zu einem musicalischen convivio verfüget haben.

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### APPENDIX III

## *Disposition of the Otterndorf Organ, as given in the Sermon by Johannes Münstermann*

HECTOR MITHOBIUS, *PSALMODIA CHRISTIANA*

Da in der vorigen alten Orgel nur 24. Stimmen gewesen / davon 16. Stimmen gänzlich verworffen worden / und nur 8. alte Stimmen übrig geblieben / hat er zu denselben 8. alten Stimmen 24. Glut neue Stimmen / und dieselben Chormäßig gemacht / also daß jetzt 32. neue Stimmen darin zu finden sein / und kan das gantze Werck füglich in drey Hauptstücke ein- und abgetheilet werden / nemlich in das Ober-Werck / in die Ober-Brust oder Ober-Positiv und Rück-Positiv / und kan ein jedes Stück durch ein absonderliches Clavier allein gebraucht werden.

1. Im Ober-Werck sind zu finden nachfolgende Stimmen.  
An statt des alten Principalen / eine Glut neue Principal von gutem Zinn 8. Fuß  
Vor die alte Cymbel eine kleine Octava 2. Fuß.  
Vor die alte Rausch-Pfeiffe / eine neue zweyfache Rausch-Pfeiffe.  
Das alte Gedackt verbessert 8. Fuß.  
Vor die alte Octava eine neue Octava 4. Fuß.  
An statt der Querpfeiff 8. Fuß eine Quintadena 16.  
Letzlich vor die verderbte Mixtur / eine neue fünffächige Mixtur.
2. In der Ober-Brust oder Ober-Positiv /  
findet sich eine neue Holfloit von Mangut [?] 8. Fuß.  
Eine neue Feld-Pfeiffe 4. Fuß.  
Der alte Nasat aus dem Rück-Positiv 3. Fuß.  
Das alte Gemshorn aus dem Rück-Positiv 2. Fuß.  
An statt der gestickten Trompet eine ganz neue Trompet 8. Fuß.  
Eine kleine neue Trompet 4. Fuß.  
Die alte Zinck im halben Clavier oder Discant 5. Fuß.
3. Im Rück-Positiv wird gefunden:  
An statt der alten Principal 4. Fuß / eine neue Principal von gutem Zinnen 4. Fuß.  
Vor eine halbe Principal die halbe Querpfeiffe.  
Das alte Gedackt verbessert von 4. Fuß.  
An statt des Nasat eine neue Quintadena von 8. Fuß.  
Vor das Gemshorn eine Sesquialtera 2. Pfeiffen.  
An statt des alten Scharffs eine gantz neue vierfächige Scharff.

An statt der alten Ziflicht eine neue Ziflicht 1. Fuß.  
In einem ledigen Platz ist gesetzt worden eine neue Schalmey 4. Fuß.  
An statt des alten Krumhorns ein neu Krumhorn 8. Fuß.  
An statt des alten Regals ein neu Trichter Regal 8. Fuß.

4. Sind im Baß zu finden:

Der Untersatz von 16. Fuß.  
An statt der alten ein neuer Posaunen Baß 8. Fuß.  
Es wird gefunden ein neuer Trompeten Baß 8. Fuß.  
Ein Octaven Baß 8. Fuß.  
Ein neuer Dulcian Baß 16. Fuß.  
Ein neuer kleiner Trompeten Baß 4. Fuß.  
Und ein neuer Cornetten Baß 2. Fuß.

Über das und fürs 5. ist verfertigt ein gantz neuer Tremulant / und ein ümblauffender Cymbel-Stern mit 4. Cymbeln in Oberwerck zusehen. Sind also nunmehr im gantzen neuen Orgelwerck ins gesamt 1559. Pfeiffen zu finden.