

SCHLICK -

☛1 Arnolt (senior)

blind South German organist, organ builder and writer.

*c1460 probably in Heidelberg (D:)

1482 the year of his marriage contract, *S* was in the service of the Palatine Court

1486 the blind organist who played at the election of Emperor Maximilian in Frankfurt Cathedral may have been Schlick but was more likely Hofhaimer.

1491 traveled to the Netherlands with the Palatine Court; the “Meister Arnolt dem Blinden”, who approved the new organ in Strasbourg Jun-Sep, was probably Schlick

1499 a visit to Strasbourg is recorded

1511 published [Spiegel der Orgelmacher und Organisten](#) (while still serving at the Palatine Court). He was blind by this time. In this year Viridung published *Musica getutsch*, attacking *S* in it by saying that “the mirror [Spiegel] has grown dim.”

1512 published *Tabulaturen etlicher lobgesang und lidlein uff die orgeln und lauten* in which *S*'s son mentions his father's blindness in a reply to Viridung in the preface. In this year another visit to Strasbourg is recorded.

1516 visited Torgau for an organ congress (Hofhaimer and “Friederich der Weise” also attended.)

†a1521

Also recorded, but without date, are visits to Hagenau and Speyer.

Schlick may also have left a Mass setting (Pietzsch, p. 694).

His organ/lute music treats sacred melodies contrapuntally, with some imitation and doubling at various intervals. His trio setting of *Maria zart* can be seen as the earliest precursor to the chorale-prelude. Works that he sent to Bernhard Clee, the Bishop of Trent (probably with a view towards playing for Charles V's coronation as Holy Roman Emperor) are still preserved in a manuscript in Trent. These pieces are variations on “*Gaude Deus genitrix*” and “*Ascendo ad Patrem meum*,” whose second section is in 10 parts, requiring the [pedals](#) to play 4 parts simultaneously. This is the earliest unequivocal source for the use of heels in organ playing.

☛2 son, also called Arnolt.