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263 Settings of 73 Chorale Melodies
Heinrich Scheidemann's Keyboard Music
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The Hymnal and Order of Service
Bd. Jugendzeit
Bach Studies
Christ in Song : Hymns of Immanuel
Worship Wars in Early Lutheranism
Index to Record Reviews
Early Music Discography: Composer, plainsong, anonymous work, and performer indexes

Routledge
Rich treasury of great 17th-century composer's organ compositions. Included are 72 chorale settings for Lutheran ritual, 48 secular works, among them toccatas, fugues, preludes, fantasias, and more.

Reprinted from authoritative Breitkopf & Härtel edition.
Heinrich Scheidemann's Keyboard Music Boston : G. K. Hall
This volume draws together a collection of Robin A. Leaver's essays on Bach's sacred
music, exploring the religious aspects of this repertoire through consideration of three core themes: liturgy, hymnology, and theology. Rooted in a rich understanding of the historical sources, the book illuminates the varied ways in which Bach’s sacred music was informed and shaped by the religious, ritual, and intellectual contexts of his time, placing these works in the wider history of Protestant church music during the Baroque era. Including research from across a span of forty years, the chapters in this volume have been significantly revised and expanded for this publication, with several pieces appearing in English for the first time. Together, they offer an essential compendium of the work of a leading scholar of theological Bach studies.

**The Hymnal and Order of Service**

Oxford University Press

How important was music to Martin Luther? Drawing on hundreds of liturgical documents, contemporary accounts of services, books on church music, and other sources, Joseph Herl rewrites the history of music and congregational song in German Lutheran churches. Herl traces the path of music and congregational song in the Lutheran church from the Reformation to 1800, to show how it acquired its reputation as the "singing church." In the centuries after its founding, in a debate that was to have a strong impact on Johann Sebastian Bach and his contemporaries, the Lutheran church was torn over a new style of church music that many found more entertaining than devotional. By the end of the eighteenth century, Lutherans were trying to hold their own against a new secularism, and many members of the clergy favored wholesale revision or even abandonment of the historic liturgy in order to make worship more relevant in contemporary society. Herl paints a vivid picture of these developments, using as a backdrop the gradual transition from a choral to a congregational liturgy. The author eschews the usual analyses of musical repertoire and deals instead with events, people and ideas, drawing readers inside the story and helping them sense what it must have been like to attend a Lutheran church in the sixteenth through eighteenth centuries. Parallel developments in Catholic churches are discussed, as are the rise of organ accompaniment of hymns and questions of musical performance practice. Although written with academic precision, the writing is clear and comprehensible to the nonspecialist, and entertaining anecdotes abound. Appendixes include translations of several important historical documents and a set of tables outlining the Lutheran mass as presented in 172 different liturgical orders. The bibliography includes 400 Lutheran church orders and reports of ecclesiastical visitations read by the author.

*BBC Music Library Catalogues: Choral and opera catalogue. 1. Composers. 2. Titles*  
*Routledge*

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celebrated works for organ, and a milestone in the history of the chorale. Addressed to organists, scholars, and general listeners alike, this lucid and engaging book examines the music from a wide spectrum of historical and analytical perspectives. Stinson examines the models used by Bach in conceiving the original pieces, his subsequent compilation of these works into a collection, and his compositional process as preserved by the autograph manuscript. Himself an accomplished organist, Stinson also considers various issues of performance practice and concludes with a discussion of the music's reception--its dissemination in manuscript and printed form, its performance history, and its influence on later composers. Completely up-to-date and presenting a wealth of new material, much of it translated into English for the first time, this study will open up fresh perspectives on some of the composer's greatest creations.

Bach Studies [London] : British Broadcasting Corporation
One of the most remarkable tales of recent resurrections in the field of early keyboard music concerns the music of Heinrich Scheidemann (c. 1595-1663). Long considered a minor master overshadowed by such figures as his teacher Jan Pieterszoon Sweelinck or his fellow student Samuel Scheidt, a number of major source discoveries made in the second half of the twentieth century - the most important one being the discovery of the Zellerfield tablatures - have gradually raised his stature towards what it should now be, namely that of the paramount figure in North German organ music of the first half of the seventeenth century, equalled only by Buxtehude in the second half. Pieter Dirksen, one of the leading scholars on early German keyboard music, shows how Scheidemann was a central personality in the rich musical life of Hamburg and stood on friendly terms with colleagues such as Jacob and Johannes Praetorius, Ulrich Cernitz, Thomas Selle, Johann Schop and Johann Rist. The sources for Scheidemann are for the most part contemporary and stem from all periods of his career, and beyond that until one or two decades after his death. His keyboard music was never published in his lifetime but circulated widely within professional circles. Dirksen considers the transmission of Scheidemann's music as a whole in Part One, where each source is analyzed individually, and the repertoire itself is examined in Part Two. A number of specialized studies, including a detailed investigation into the background of one of the sources as well as addressing questions of organology (an account of the famous Catharinen organ as it was during Scheidemann's era) and performance practice (a study of the fingering indications and observations on registration practice) form Part Three. A wealth of appendices also detail a relative chronology of the music; a geographic overview of the transmission and two hitherto unpublished, fragmentarily transmitted Scheidemann pieces. The book will therefore a

Christ in Song : Hymns of Immanuel
Scarecrow Press
An essay on authorities examines the controversies over the authenticity of Pachelbel's manuscripts. "Meticulously compiled with copious notes and comments, this unique volume will be invaluable to those already familiar with Pachelbel's compositions and will create new interest among those who were aware
only of the universally loved canon movement of his Canon and Gigue in D."--
BOOK JACKET.
Worship Wars in Early Lutheranism Courier Corporation
Total 371, Nos. 1-198 in this volume.
Volume 1 of Bach's historic settings of the chorales. C. P. E. Bach said of these chorales: "Those connoisseurs of the art of harmonizing and composing settings will likewise not withhold their praise when they observe with appropriate attentiveness the very unusual manner my father uses to set up harmony in these settings, the natural flow of the inner voices as well as the bass, factors which set these chorale settings apart from any others."

Index to Record Reviews Alfred Music

EARLY MUSIC DISCOGRAPHY: COMPOSER, PLAINSONG, ANONYMOUS WORK, AND PERFORMER INDEXES

Oxford University Press
Schillers sämmtliche Werke BoD - Books on Demand
Wartburg Hymnal

The Thematic Catalogue of the Musical Works of Johann Pachelbel
The Hymns and Hymn Writers of the Church Hymnary

65 WO KOMM ICH HER WO GEH ICH HIN UND WO VERDAMMT: YOUR GATEWAY TO A WORLD OF LITERARY ADVENTURES

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