

MUSICAL AUTHORSHIP FROM SCHÜTZ TO BACH

What did the term ‘author’ denote for Lutheran musicians in the generations between Heinrich Schütz and Johann Sebastian Bach? As part of the Musical Performance and Reception series, this book examines attitudes to authorship as revealed in the production, performance and reception of music in seventeenth-century German lands. Analysing a wide array of archival, musical, philosophical and theological texts, this study illuminates notions of creativity in the period and the ways in which individuality was projected and detected in printed and manuscript music. Its investigation of musical ownership and regulation shows how composers appealed to princely authority to protect their publications, and how town councils sought to control the compositional efforts of their church musicians. Interpreting authorship as a dialogue between authority and individuality, this book uses an interdisciplinary approach to explore changing attitudes to the self in the era between Schütz and Bach.

STEPHEN ROSE is Professor of Music at Royal Holloway, University of London. He is the author of *The Musician in Literature in the Age of Bach* (Cambridge, 2011) and editor of *Leipzig Church Music from the Sherard Collection* (2014). He is co-editor of the journal *Early Music* and active as a harpsichordist and organist.

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STEPHEN ROSE

Royal Holloway, University of London



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Author's Note

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Abbreviations

ASD	Desiderius Erasmus, <i>Opera omnia</i> (Amsterdam: North-Holland Publishing / Leiden: Brill, 1969 onwards)
BDok	<i>Bach-Dokumente</i> (Kassel: Bärenreiter, 1963 onwards)
CWE	Desiderius Erasmus, <i>Collected Works of Erasmus</i> (Toronto: University of Toronto Press, 1974 onwards)
HSR	<i>A Heinrich Schütz Reader: Letters and Documents</i> , ed. Gregory S. Johnston (New York: Oxford University Press, 2013)
NBR	<i>The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents</i> , ed. Hans T. David and Arthur Mendel, revised by Christoph Wolff (New York: Norton, 1998)
RISM	Répertoire International des Sources Musicales, http://opac.rism.info
SDok	<i>Schütz-Dokumente</i> (Cologne: Dohr, 2010 onwards)
WA	<i>D. Martin Luthers Werke: kritische Gesamtausgabe</i> (Weimar: Böhlau, 1883–2009)

The following library sigla are used:

A-GÖ	Göttweig, Benediktinerstift Göttweig, Musikarchiv
A-Whh	Vienna, Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv
A-Wm	Vienna, Minoritenkonvent, Klosterbibliothek und Archiv
A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
D-Bhm	Berlin, Universität der Künste, Universitätsbibliothek
D-Bsa	Berlin, Sing-Akademie, Notenarchiv
D-Cv	Coburg, Kunstsammlungen der Veste Coburg, Bibliothek
D-Dl	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek
D-Dla	Dresden, Sächsisches Hauptstaatsarchiv
D-GOI	Gotha, Forschungsbibliothek
D-Kl	Kassel, Landesbibliothek und Murhardsche Bibliothek
D-LEm	Leipzig, Leipziger Stadtbibliothek - Musikbibliothek
D-LEsa	Leipzig, Stadtarchiv

List of Abbreviations

D-LEsm	Leipzig, Stadtgeschichtliches Museum
D-Lr	Lüneburg, Ratsbücherei
D-Mbs	Munich, Bayerische Staatsbibliothek
D-W	Wolfenbüttel, Herzog August Bibliothek
D-WRz	Weimar, Herzogin-Anna-Amalia-Bibliothek
D-Z	Zwickau, Ratsschulbibliothek
F-Pn	Paris, Bibliothèque Nationale
GB-Lbl	London, British Library
GB-Eu	Edinburgh, University Library
GB-Och	Oxford, Christ Church
I-Bc	Bologna, Museo internazionale e biblioteca della musica
PL-GD	Gdańsk, Biblioteka Gdańska Polskiej Akademii Nauk
RUS-SPsc	St Petersburg, Rossijskaja nacional'naja biblioteka
S-N	Norrköping, Stadsbiblioteket
S-Uu	Uppsala, Universitetsbiblioteket
US-NH	New Haven, Yale University, Music Library