

sangbuch sowohl formalen Gesichtspunkten verdankt (z. B. neu entstandene Lieder zu den Hochfesten am Beginn) als auch eher inhaltlichen (die biblischen Cantica als unerreichbarer Abschluß allen christlichen Singens am Ende). Abschnitt D stellt Luthers Gesangbucharbeit als Arbeit an einem »Gesamtkunstwerk« dar, das bereits Zeitgenossen sehr wohl als solches begriffen und gewürdigt haben. Abschnitt E entfaltet schließlich eine eigene, der Situation der Gemeinde entsprechende Theologie von Luthers Gesangbuch in der Abfolge von »1 Gottes Wundertat«, »2 Christen singen«, »3 In Gottes Gegenwart«, »4 Auf Erden Richter« und »5 Das Glaubenslied«. Besonders sei hingewiesen auf die unter 3 aufgenommene Diskussion zum fehlenden Passionslied Luthers, die Vf. im Blick auf die eigentliche Bedeutung der theologia crucis als Befreiungsgeschehen weiterführt. Ihre eigenen Klagen gehört gewiß in das Lied der Gemeinde, aber warum sollte sie in einem eigenen Lied den Grund ihrer Errettung mittels Trauerpraktiken artikulieren?

Indem Vf. Luthers »Fürsorge für die Gemeinde«, also den Gemeindeaufbau, im Mittelpunkt seiner Überlegungen sieht, und den Stellenwert der theologisch verantworteten Arbeit an der gemeinsamen öffentlichen Artikulation der Gemeinde in ihrem vielfältigen, Gott in Psalmen antwortendem Gesang heraushebt, leistet er zugleich einen Beitrag zur Ekklesiologie Luthers. Es ist dem Buch wie potentiellen Lesern zu wünschen, daß es trotz der Mängel bezüglich seiner formalen Gestaltung (Zitierweise, Literaturverzeichnis) in den Bibliotheken neben WA 35 und AWA 4 seinen Platz findet.

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CARL SCHALK: *Music in early Lutheranism: shaping the tradition (1524-1672)*. StL: Concordia Academic Press, 2001. 184 S.

This volume provides a welcome survey of music by specific composers working in the first century and a half of Lutheranism. Carl Schalk's aim is not only to provide a concise overview of this repertoire, but also to do so with the hope that knowledge of these composers, their work, and their theological grounding will aid church musicians in the present day as they struggle with the questions facing the church and its musicians now, nearly five hundred years after the Reformation.

Schalk begins his study with an overview of the context for music in the Reformation, examining both Martin Luther's views of music and also the prevailing trends in the wider musical world. Therefore, Schalk situates Luther's views within the musical context of his time, providing helpful insights on Luther's own oft-quoted remarks on music and also illustrating the theological standard by which subsequent composers could measure new musical trends and guide their own compositional choices. One supposes, then, that, given Schalk's double purpose in writing this book, we can turn to this same standard to guide our decisions in church music today.

The remaining chapters are devoted to separate discussions of the following composers working in the Lutheran arena: Johann Walter (1496-1570), Georg Rhau (1488-1548), Hans Leo Hassler (1564-1612), Michael Praetorius (1571/72-1621), Johann Hermann Schein (1586-1630), Samuel Scheidt (1587-1654), and Heinrich Schütz (1585-1672). For each Schalk sketches the important biographical information, discusses important collections and contributions, and provides a guide to that composer's collected works – or publications in the case of Georg Rhau –, together with a bibliography consisting of both primary and secondary sources for each composer and a timeline of the publications.

The musicians Schalk discusses fall into two historical time periods. Walter and Rhau were contemporaries of Luther, and both enjoyed

personal friendships with him. Both were affected by Luther's favorable view toward music through their personal relations, but perhaps more strongly through their work. Schalk points out Luther's encouragement of Walter resulting in his publication of the »Geystliche gesanck Buchleyn« (1524), which was followed by Walter's collaboration with Luther on the »Deutsche Messe« (1526). Rhau, on the other hand, studied at the University of Wittenberg and later published Luther's writings, as well as those of other early reformers, at his Wittenberg printing house. Consequently, when he published his many volumes of service music and motets it was Luther's understanding of music that provided a context for these pieces and influenced Rhau's selection of works. Thus, Schalk establishes the foundation of Lutheran church music with Walter and Rhau in direct contact with Luther.

Schalk's second group of composers – Hassler, Praetorius, Schein, Scheidt, and Schütz – were all born after Luther's death, none lived in Wittenberg, and all lived across the turn of the seventeenth century. They represent the expansion of Lutheran church music beyond the Wittenberg circle connected to Luther himself. Each of these composers was living in an era that witnessed the development of Italian baroque style features, such as basso continuo texture, polychoral writing, and the rise of instrumental writing resulting in concerted music – mixing voices and instruments. Since these elements existed alongside the Renaissance ideal of Franco-Flemish polyphony, each composer, in writing sacred music, not only mastered the art of Franco-Flemish polyphony, but also needed to determine which elements of the new style were appropriate to incorporate in writing church music and how best to do that. Schalk selects several compositions by each composer to illustrate this point.

This book will be beneficial to both the specialist and the more general reader. Although in an effort to provide concise summaries of these

musicians lives and work the writing is sometimes choppy, the overall presentation, generous musical examples, and use of footnotes rather than endnotes make this volume quite readable. The reader not only gains a concise overview of each composer's life, work, and position within the development of music in general and church music in particular, but also is encouraged to dig deeper through the helpful reference tools provided.

It is not Schalk's intent to be exhaustive in covering all composers of Lutheran church music within his proscribed era but rather to illustrate the primary issues and directions by examining those composers leaving behind the greatest footprints: those with the most significant repertoire and who also most affected succeeding generations. At several points Schalk tips his hat toward the wide circle of composers active in church music.

Although this book is fascinating and reliable enough as a historical overview – despite the minor error that it was not Johann der Beständige (1468, 1525-1532) but Johann der Großmütige (1503, 1532-1554) whom Moritz replaced as elector – Schalk's original purpose was to hold these composers up in order to offer insights for our present-day church musicians in navigating the often-treacherous waters facing church music today. This he does in his afterword through five summary points. These points are given below – Schalk's words are given in quotation-marks – with a brief explanation:

1. »All were musicians highly trained in their art and craft.« Despite varying family backgrounds they sought out the best musical education available to them and considered striving for musical excellence in their compositional output to be the responsible expression of piety.

2. »All were musicians involved, in varying degrees, in the secular musical life of their day.« They did not isolate themselves from active participation in the wider world of high musical culture.

3. »All ... were musicians who wrestled in various ways with the challenges and implications of a «new» musical style for the church.« They strove to »preach the Word« through their musical writing and did not reject their musical inheritance, but built on the foundation of the chorale.

4. »All were musicians who found the liturgy and worship of God's people to be the most natural and appropriate context for the greater part of their music.« The historic liturgy of the church was both well-spring of and context for the largest part of their musical contributions.

5. »All of these musicians were influential as teachers.« Each shared a concern for training the next generation and took this role seriously, thus passing on a particular understanding of the role and responsibilities of church music.

Each of these five commonalities is then contrasted with some of the shortcomings in church music today. Thus Schalk offers hope for the future through learning from the past. He sees the time in which these musicians worked and the issues they faced as not so very different from our own. In doing so he brings to fuller light an important link in Lutheran church music, which is all too often passed over on the way to the great Johann Sebastian Bach (1685-1750). With Schalk's help, however, we see that Bach is the recipient of a rich, continuous tradition of careful biblical exegesis in music. One hopes then that both the sensibilities and the music of these composers will again find a prominent place in our worship.

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BERND MOELLER: Luther-Rezeption: kirchenhistorische Aufsätze zur Reformationsgeschichte/ hrsg. von Johannes Schilling. GÖ: V&R, 2001. 301 S.: Ill.

Nachdem zum 60. Geburtstag des Autors die Aufsatzsammlung »Die Reformation und das Mittelalter« erschienen war (vgl. LuB 1992, Nr. 031), folgte zum 70. Geburtstag der vorliegende Band (vgl. LuB 2002, Nr. 040). Er enthält 15 Beiträge aus den Jahren 1984 bis 2000. Darunter befinden sich sowohl inzwischen häufig zitierte und damit positiv akzeptierte Aufsätze als auch zwei bisher unveröffentlichte: »Ambosius Blarer als Alpirsbacher Mönch« und »Die Universität Königsberg als Gründung der Reformation«.

Die Beiträge sind – wie üblich – im wesentlichen unverändert nachgedruckt worden. Eine Besonderheit stellt allerdings der Vortrag »Luther in Europa: die Übersetzung seiner Schriften in nichtdeutsche Sprachen 1520-1546« dar. Er erschien erstmals 1986 in dem Berichtsband »Martin Luther: Leistung und Erbe«, der eine Auswahl der auf der im Oktober 1983 in Halle (Saale) durchgeführten internationalen wissenschaftlichen Konferenz gehaltenen Vorträge enthielt. 1987 erschien eine englische Fassung in der Elton-Festschrift »Politics and society in Reformation Europe«. Nun liegt eine Übersetzung dieses Textes vor. Sie unterscheidet sich von dem Hallenser Vortrag zunächst durch eine Einleitung, aus der hervorgeht, daß der Vf. sich auf den von Geoffrey R. Elton geäußerten Zweifel bezieht, daß Luther »für ganz Europa der Ursprung der Reformation« gewesen sei. Dadurch wird die Intention der Untersuchung erst recht deutlich. Der Text ist aber auch aktualisiert, indem neuere Ergebnisse der Flugschriftenforschung eingearbeitet worden und ältere Angaben korrigiert worden sind.

Der vorliegende Band erhält noch einen besonderen Akzent durch die Einleitung des Autors. Er beschreibt darin den Schwerpunkt seiner Forschung und leitet dadurch den Leser zum rechten Verstehen der nachfolgenden Beiträge an. Der Autor erklärt, es sei ihm nicht vorrangig um Luther selbst, um seine Entwicklung, sein Denken und Lehren gegangen, auch nicht um den geschichtlichen