

The New JSCM Instrumenta Edition

With this publication, *The Choir Library of Saint Mary's in Lübeck* takes its proper place among the catalogues compiled by colleagues with whom I have worked closely since the very beginnings of the Society for Seventeenth-Century Music. When I was first ready to publish my catalogue, our Society was not yet prepared to convert a relational database to web form; the JSCM Instrumenta series was designed primarily to present collections of linked PDF files. Instead, my colleagues at the Göteborg Center for Organ Art (GOART; now the Göteborg International Organ Academy) generously supported its publication on the Göteborg University website. Carl Johan Bergsten skillfully converted my data to web form, and that first edition, published in 2015, is still available at <https://orgeldatabas.gu.se/webgoart/goart/Snyder.php>.

A catalogue of vocal music is not so easily found amidst a cluster of Swedish organ databases, however, so when JSCM Instrumenta made an exception for Alexander Silbiger's *Frescobaldi Thematic Catalogue Online* (another preexistent relational database needing a new home) and published it as volume 6 of Instrumenta in 2021, I inquired about publishing my *Choir Library* catalogue in that series as well. Lois Rosow, editor-in-chief of the *Journal of Seventeenth-Century Music*, supported the move, and Christopher Borgmeyer, technical manager of JSCM, converted my data using the same design that he had for Silbiger's Frescobaldi catalogue. The basic data remain the same in both editions of my catalogue, of course, but we have taken this opportunity to make some corrections, refine the structure, include the generation of CSV files, and add information that has appeared in the meantime, notably online facsimiles of many of the sources. I have been greatly assisted by John Sheridan, my former student at the Eastman School of Music, who has joined the editorial team as associate editor.

Every scholar depends on libraries and librarians, but a project such as this would have been impossible without the help of many librarians. My first thanks go to Prof. Dr. Otto Biba, former Director of the Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Vienna, who made the collection available to me and posed challenging questions at the start of my research. I received immeasurable help at the Archiv der Hansestadt Lübeck from Dr. Antjekathrin Graßmann, its former Director, and from Ann-Mailin Behm. Arndt Schnoor at the Stadtbibliothek Lübeck assisted me in countless ways. The work of compiling the information that I had found in Vienna and Lübeck took place in the United States; here I would like to thank Dr. John Howard, formerly of the Harvard University Music Library; Dr. Daniel Zager, former Director of the Sibley Music Library; and the entire staff of the Yale University Music Library, who have always responded cheerfully to my nearly constant stream of requests. I am also grateful to a number of scholars who have encouraged and assisted my work in various ways, notably Fred Gable, Jeffrey Kurtzman, Ibo Ortgies, Colleen Reardon, Jeffrey Sammons, and Ann Schnoebelen. My research has been supported financially by the Buxtehude Prize of Lübeck and faculty leaves from the Eastman School of Music at the University of Rochester.

I first became aware of this collection while browsing the *Lubicensien* shelves of the Lübeck city library, and I began to study it in order to fill out the musical context for Dieterich Buxtehude's compositions. My discovery of the documents that I present in "A Brief History of the St. Mary's Choir Library," which had returned to the Lübeck archives after years of exile in places to the east, inspired me to go far beyond my original intentions and prepare this catalogue. Thus I

affectionately dedicate it to the city of Lübeck, whose citizens have welcomed me so warmly over the decades, in deep appreciation of the honor it bestowed by awarding me its Buxtehude Prize.

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