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Altri autori (Persone)	MatthesonJohann <1681-1764.> RaupachChristoph <1686-1744.>
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Nota di contenuto	Foretastes Of Heaven In Lutheran Church Music Tradition ; Contents; List of Figures; Series Editor's Foreword; Preface; Abbreviations; Introduction; Part I Christoph Raupach, Deutliche Beweis-Grunde, 1717 Edited by Johann Mattheson; Preface by Johann Mattheson; Chapter 1. Concerning the Commands of God that Deal with Church Music, Vocal as well as Instrumental; Chapter 2. Of the Examples of Jews and Christians; Chapter 3. Concerning the Powerful Usefulness of the Whole of Church Music and also Concerning its Necessity Chapter 4. Concerning the Powerful Usefulness of Music in Alleviating and Sweetening other Daily AffairsChapter 5. Of the Various Powerful Effects of Music on the Hearts and Minds of People.; Chapter 6. Of the Use of Music in Bodily Illness; Chapter 7. Of the Use of Church Music by Which One Experiences a Foretaste of Heavenly Life; Additional Comments; Part I Notes; Part II Johann Mattheson, Behauptung der himmlischen Musik, 1747; [Introductory Remarks]; Section 1. Investigation of Heavenly Music According to Purified Reason Section 2. Investigation of Heavenly Music According to Doctrines of the Church and its TeachersSection 3. Investigation of Heavenly Music According to Holy Scripture Itself; Part II Notes; Appendix Mizler's Comments on Ammon's Grundlicher Beweis (1746); Index (Names and

subjects); About the Author

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## Sommario/riassunto

In the two centuries after Martin Luther's affirmation that music stood second only to theology, Lutheran theologians and musicians formulated a theological defense of music that validated this exalted status. Against Calvinist rivals and Pietist critics, the orthodox Lutheran position further claimed that both instrumental and vocal music were commanded by God. Joyce Irwin's earlier work, *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*, traced this development in Lutheran theological

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