

Abstract

This dissertation introduces the church musician and teacher Hermann Ignaz Knievel (1786-1840) and his significant work, the four-part Choral Book (Paderborn 1840) together with the relevant sources (Paderborn canticle books, Choral Book by F.W.I. Kayser, Choral Adaptations by Chr. H. Rinck and M. Roeren) as well as Knievel's paper (1835). It describes Knievel's ideas and ideals regarding choral music, his examination of theoretical and practical works of choral music, his relationship with the distinguished music scholars of his time (G. J. Vogler, P. Mortimer, D. G. Türk, B.C.L. Natorp) and the development process of the Knievel Choral Book combined with Knievel's ways towards the renovation of church music in the Diocese Paderborn during the **19th century**. Knievel deals with the "efficient context" between church music and liturgy. This dissertation shows Knievel's efforts to return to traditional church music and to make Latin hymns accessible to the parish and shows Knievel in connection with Libori Tradition in the Diocese Paderborn as preserver and promoter of hymns in honour of St. Liborius. It examines the question of restoration of church-tonal conditions in the tunes to be sung as well as the characteristics of Knievel's organ composition with its interludes, in particular the newly composed chorales and underlines Knievel's relationship with tradition as well as his degree of independence by shaping a choral style of his own.