

Chapter 13: Music in the City, Court, and Church in the Holy Roman Empire

Anthology Repertory:

- No. 20: Dietrich Buxtehude, *Membra Jeusa nostri*, BWV 75: Ad cor: Vulnerastici cor meum (1680)
- No 21: Georg Philipp Telemann, *Overture burlesque de Quixotte*, TWV 55: G10
- No 22: Heinrich Ignaz Franz Biber, *Mystery Sonatas: Crucifixion Sonata*, no. 10

Repertory Discussed:

- Ex. 13.1-3 Buxtehude, *Toccata in F Major*, BuxWV 156
- Ex. 13.4, Buxtehude, *Jubilate Deum*, BuxWV 64
- Ex 13.5 Biber, “Die liederliche Gesellschaft von allerley Humor” (The Dissolute Company of all Humors), from *Battalia* (1673)
- Fig. 13.3 Biber, *Mystery Sonatas, Resurrection Sonata*, no. 11

General

- Diversity of religious and political entities included within the Holy Roman Empire
- Chapter focuses on three areas, with different political structures, religious traditions, and systems of patronage
 - Hamburg and Lübeck, free cities, part of the Hanseatic League, primarily Lutheran
 - Salzburg, independent state, ruled by bishop-prince
 - Vienna – capital of Austrian branch of the Habsburg Empire and Seat of the Holy Roman Emperor

A Domestic Scene in North Germany – Hamburg and Lübeck

- Voorhout painting provides insights into music making in the cities of Hamburg and Lübeck
- Buxtehude and Lübeck
 - Served as organist in Lübeck
 - Composed in all the genres of organ music
 - Sacred vocal music in Latin and German
- Public concerts in Hamburg Lübeck
 - Abendmusik (Lübeck)
 - Public opera in Hamburg – often with mixture of languages and styles reflecting the city’s cosmopolitan nature
 - Resident composers included Telemann, Johann Mattheson, Reinhard Keiser
 - Telemann as composer of sacred music, chamber, and orchestral music, also presented in Hamburg churches and in public concerts.

Heinrich Biber (1644-1704) in Salzburg

- Ecclesiastical city, with long tradition of musical excellence, Italian influence in both music, art, and architecture
- Ample resources for Biber, who arrives in 1671, serving first as a violinist, ultimately rising to Kapellmeister.
- Composes operas (only one survives), chamber music, large-scale sacred vocal works
 - Missa salisburgensis (Salzburg Mass) scored for 52 vocal and instrumental parts
 - Known best today for his violin music, particularly those involving “scordatura” (mistuning) in the Mystery Sonatas, each of which depicts an event in the life of the Virgin Mary.

Vienna and the Imperial Style

- One of several courts in which music flourished under absolute monarchs in the Holy Roman Empire (others include Munich, Dresden, Prague, for example)
- Uniformity of style was part of the court culture
- Long tradition of musical excellence, influenced in particular by Italian composers, librettists, and stage designers—what is often termed the “Austro-Italian Baroque.”
- Carefully regulated use of different musical styles and genres for various occasions.
 - Elaborate music (either sacred or secular) with trumpets, timpani for major feasts
 - More sober contrapuntal music (inspired to some degree by Palestrina) during lent.
- Dominance of opera seria and influence of Arcadian aesthetics (see Chapter 11)
 - Composers include Johann Joseph Fux (1660-1734), Antonio Caldara (1671-1736); librettists Apostolo Zeno and Pietro Metastasio
 - The poetry of Metastasio proved to be particularly well-suited to Viennese court sensibilities
 - Operas typified by elegant scenery (in particular stage designs by members of the Galli-Bibiena family), vocal virtuosity, contrapuntal richness, colorful orchestration, and serious tone.