

Wendy Heller, *Music in the Baroque*
Chapter 5: Music in Civic and Religious Ritual
Study Guide

Anthology Repertory:

9. Claudio Monteverdi, *Vespro della Beata Vergine*: Duo Seraphim
10. Heinrich Schütz, *Symphoniae Sacrae*, Book 1: Fili mi, Absalon, SWV 269
11. Giacomo Carissimi: *Jephte*: Plorate Colles

Repertory Discussed:

- Ex. 5.1 Claudio Monteverdi, *Vespro della Beata Vergine*: Laudate Pueri
- Ex. 5.2 Claudio Monteverdi, *Vespro della Beata Vergine*: Nigra Sum
- Ex. 5.3 Johann Herman Schein, *Opella nova*: Vom Himmel hoch, da komm ich hir"
- Ex. 5.4 Heinrich Schütz, *Psalmen Davids*: Wie lieblich sind deine Wohnungen, SWV 29
- Ex. 5.5 Salamone Rossi, *Hashirim asher leSholomo*: Barekhú

Chapter 5 Outline

General

- Prominent role of sacred music in everyday life
- Inseparability of church and state—monarchical rule as divinely ordained
- Relationship between religious ideology and musical practice
- Manifestations of baroque theatricality in sacred music
- Effects of Thirty Years' War
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Music, Faith, and Ideology

- Protestant approaches to musical rituals from Catholic practice
- Sectarian differences over use of polyphony and instruments in sacred music
 - Anglicans, Calvinists, Lutherans, Puritans
- Luther's emphasis on music and congregational participation
 - Use of vernacular and elements of the Catholic liturgy (including ordinary of the Mass and Vespers)
 - German chorales (hymns) for congregational singing
 - *Contrafacta*
- Church of England
 - Use of English chant and anthems
 - Political implications of Latin sacred music
- Catholic response to the Reformation – Council of Trent
 - Sensory stimulation of music and art to resist the Reformation
 - Text should be intelligible; some use of vernacular to assure accessibility

Religious Diversity and Stylistic Pluralism

- Coexistence of new and older musical styles
- Sacred concerto
 - Lodovico Viadana, *Concerti ecclesiastici*
 - Concertato style
- Colossal Baroque
 - *cori spezzati*
 - Used in both Catholic and Protestant contexts
- Diversity of styles in Monteverdi's *Vespro della Beata Vergine*
- Printed music for Protestant Services
 - Johann Hermann Schein and the use of chorale in the sacred concerto

- Heinrich Schütz—studies of influence on use of multiple styles in series of printed volumes
- Salamone Rossi and Jewish liturgy/identity
 - Ashkenazic and Sephardic traditions
 - Printing music in Hebrew - *Hashirim asher leSholomo*
 - Jewish music and “noise”

Music and Paraliturgical Practices

- Civic-religious processions (Venice)
 - Processions for divine intervention and as expressions of theology (Ferdinand III in Vienna)
 - As quasi-militant demonstrations of power or to enhance conversions (Augsburg; European colonies)
- Theatrical Devotion
 - Musical theater as educational tool, expression of faith in schools, confraternities, convents, orphanages, etc.
 - Jesuits and sacred opera
 - Origins of the oratorio in Rome –Carissimi

Source Readings:

Lodovico Viadana, from Preface to *One Hundred Sacred Concertos, op. 12* (1602), 101: 617-621; 4/21. 109-113

Heinrich Schütz, Memorandum to the Elector of Saxony (1651), 86: 557-561; 4/6:49–53