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

**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

**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