

Prince-Archbishops and Local Liturgies in Late Seventeenth-Century Salzburg



Salzburg’s Distinct Geo-Political Context

Situated within the Holy Roman Empire and sandwiched between Bavaria and the Habsburg hereditary lands, the wealthy Archbishopric of Salzburg was an individual principality ruled by a prince-archbishop who assumed both sacred and secular power.

The Prince-Archbishops and Salzburg’s Local Liturgies

Building on the existing scholarship regarding the role of music and governance in the Holy Roman Empire (Saunders 1995, Weaver 2012, Fisher 2014) this poster presents a diachronic overview of music produced under three late seventeenth-century prince-archbishops. Tracking the shifting nature of Salzburg’s local sacred traditions under each ruler augments our understanding of regional Catholic history, which begs for further exploration. (Monson 2002, Ditchfield 1995, Ducreux 2011)

Salzburg was allowed to keep its local traditions following the Council of Trent (1545-1563) due to a papal dispensation that allowed any diocese whose liturgical traditions were established more than 200 years prior to maintain its local practices.

Musical sources provide a wealth of information about Salzburg’s local traditions in the second half of the seventeenth century. Composers Heinrich Biber and Andreas Hofer left behind a robust repertory of sacred pieces associated directly with specific Catholic feasts that neglect to set the liturgical texts prescribed by the Vatican, drawing instead on texts that are freely composed and of unknown authorship.

Thesis Statement

The inventive musical repertoire cultivated by Prince-Archbishops in Salzburg reflects the religious values of each individual and illustrates each leader’s individual manifestation of Salzburg’s local Catholic piety.

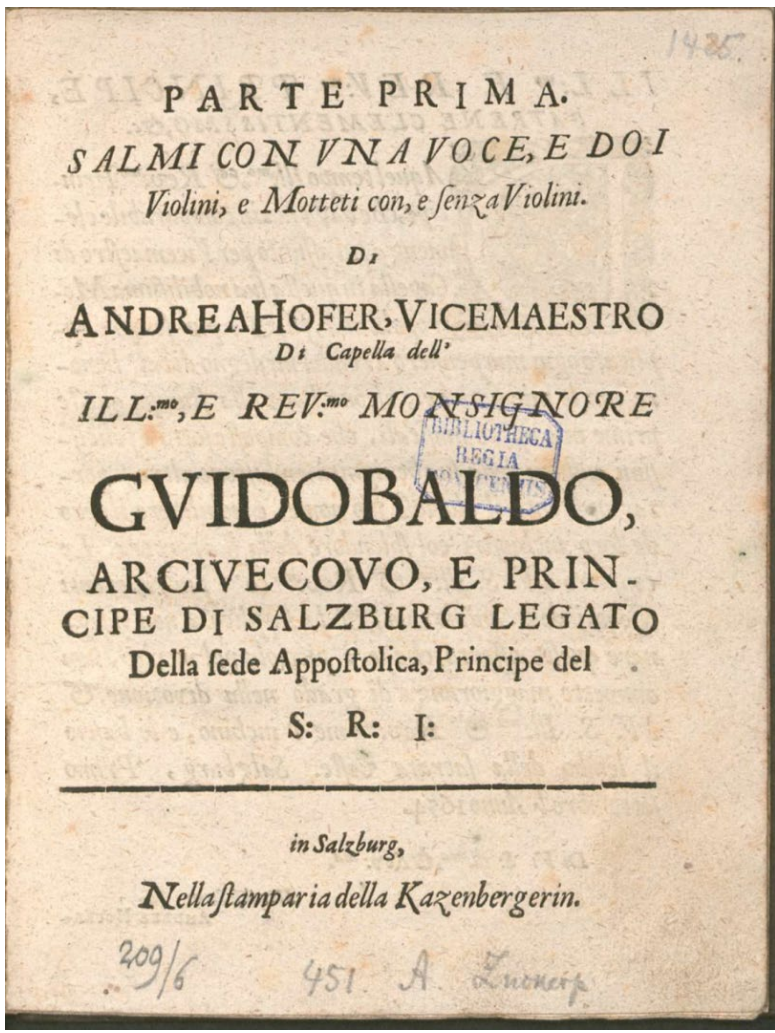


Guidobald von Thun (r. 1654–1668)

- Saw himself as more of a “diplomat and statesman” than archbishop.
- Physically abandoned his office in Salzburg in the early 1660s to represent the imperial office at the Reichstag meeting in Regensburg at the request of Emperor Leopold I and was later voted into the position of Bishop of Regensburg in 1666, which he held concurrently with his post in Salzburg.
- Called Andreas Hofer to serve as vice Kapellmeister in 1654, turning over a new leaf for Salzburg’s musical establishment, which had been devoid of leadership since 1650.

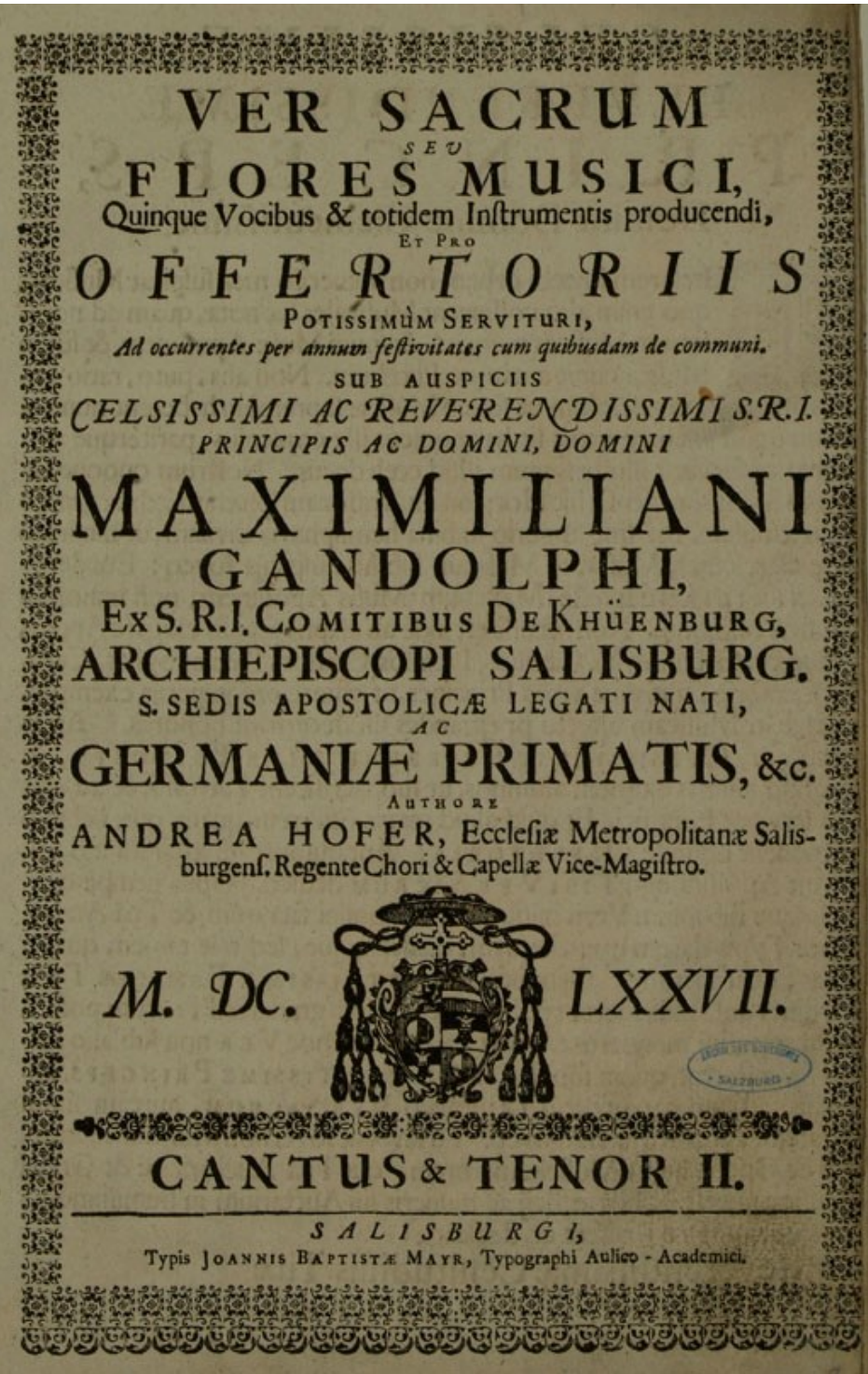
Printed Musical Volumes Dedicated to Guidobald		
Composer	Title	Year
Andreas Hofer	<i>Psalmi con una voce</i>	1654

Andreas Hofer’s first music print, *Psalmi con una voce*, is essentially the only musical source we can tie specifically to Guidobald’s reign. The contents of the print reflect the blend of liturgical and local music heard in Salzburg, opening with seven settings of liturgical Psalms and concluding with seven settings of freely composed texts.



Maximilian Gandolph von Kuenburg (r. 1668–1687)

- Elected to oust heresy from the region.
- Instituted aggressive pro-Catholic and anti-Protestant legislation.
- Funded lavish musical representations of Catholic theology and the construction of impressive edifices in and around the city center of Salzburg.
- Significantly expanded the musical workforce of Salzburg’s Cathedral in talent and number.



The vast majority of compositions produced during Maximilian’s reign embrace local traditions. Settings of liturgical texts are scant. The texts set and feasts celebrated suggest that Maximilian’s Catholic piety focused on themes of sacrifice and martyrdom. These themes are prevalent in the manuscript sources and run through the sole print of sacred music dedicated to Maximilian Gandolph: Andreas Hofer’s *Ver sacrum seu flores musici*, the title of which alludes directly to sacrifice (“Sacred Spring”) and the contents of which honor martyrs and apostles who suffered for their faith.

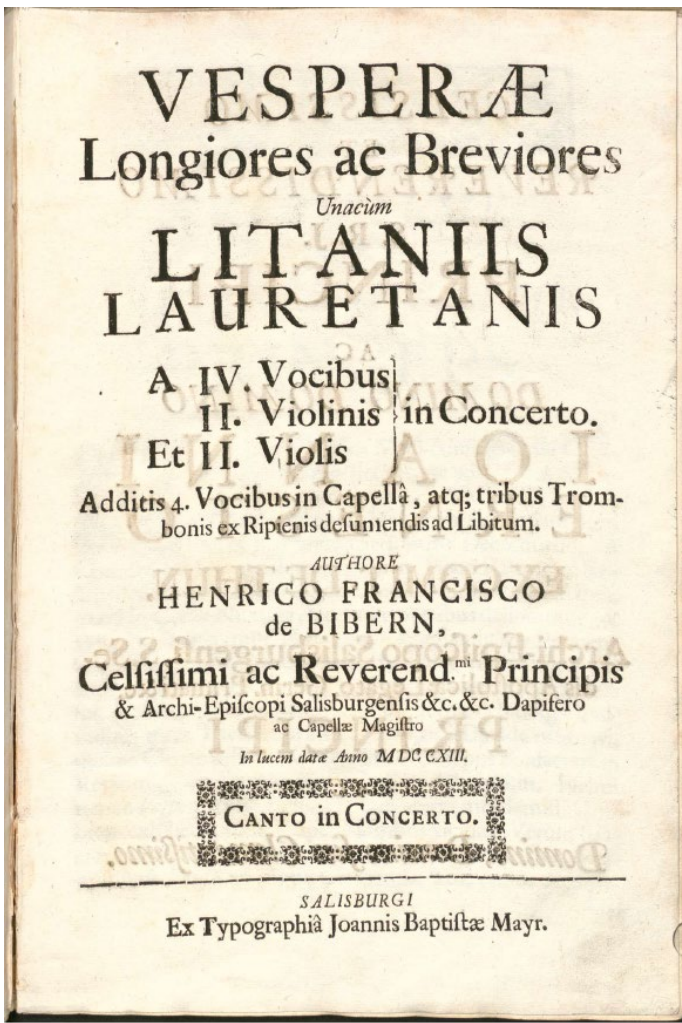


Johann Ernst von Thun (r. 1687–1709)

- Instituted more rules to maintain Salzburg’s staunchly Catholic character.
- Founded educational institutions for the local training of priests.
- Dedicated resources to serving the poor and sick, an integral mission of the Catholic Church at the time.
- Maintained the increased size of the chapel instituted by his predecessor, but cultivated mainly liturgical music.

Manuscripts Surviving from the Reign of Johann Ernst		
Composer	Title	Feast
Biber, Heinrich	<i>Nisi Dominus aedificaverit Domum</i>	
Biber, Heinrich	<i>Quasi cedru exaltata sum</i>	The Assumption of Mary
Hofer, Andreas	<i>Tollite Principes</i>	Christmas Eve Vigil
Hofer, Andreas	<i>O quam metuendus</i>	Dedication of a Church
Biber, Heinrich	<i>Quo abiit dilectus tuus</i>	Feast of Seven Sorrows of Mary
Biber, Heinrich	<i>Huc Poenitentes</i>	Mary Magdalene
Biber, Heinrich	<i>Ne Cedit</i>	S. Michael Archiepiscopalis
Biber, Heinrich	<i>Stabat Mater</i>	Mary Suffering at Cross
Biber, Heinrich	<i>Litania de S. Josepho a 20</i>	St. Joseph
Biber, Heinrich	<i>Maria Jungfrau</i>	Mary
Biber, Heinrich	5 Masses	
Biber, Heinrich	3 Requiem Masses	

Music produced during Johann Ernst’s administration reflects Imperial and Roman influences. More of the texts set in these compositions align with those of the liturgy dictated by the Vatican. Feasts celebrated run in line with those honored by the Imperial Habsburgs, who were particularly interested in worshipping the Blessed Virgin Mary. A piece even survives from his reign honoring St. Joseph, the namesake of Emperor Leopold I’s first son and the dedicatee of the Habsburg Hereditary Lands as of 1675.



Printed Musical Volumes Dedicated to Maximilian		
Composer	Title	Year
Andreas Hofer	<i>Ver sacrum seu flores musici</i>	1677

Manuscripts Surviving from the Reign of Maximilian Gandolph		
Composer	Title	Feast
Biber, Heinrich	<i>Congregamini Omnes Populi</i>	Martyrs
Biber, Heinrich	<i>Hic est panis</i>	Eucharist
Biber, Heinrich	<i>Lux Perpetua</i>	Martyrs
Biber, Heinrich	<i>Laetatus Sum</i>	
Biber, Heinrich	<i>Quo abiit dilectus tuus</i>	Seven Sorrows of Mary
Biber, Heinrich	<i>Plaudite Tympana</i>	St. Rupert
Biber, Heinrich	<i>4 Masses</i>	
Biber, Heinrich	<i>Vesperae a 32</i>	
Biber, Heinrich	Rosary Sonatas	
Biber, Heinrich	Sonata S. Polycarpi a 9	St. Polycarp (martyr)
Hofer, Andreas	<i>Virgo Prudentissima</i>	St Cecila: Martyr
	<i>Dextera Domini</i>	
Hofer, Andreas	<i>Magnificata</i>	
Hofer, Andreas	<i>Fundata es domus domini</i>	Dedication of a Church
Hofer, Andreas	<i>O quam metuendus est</i>	Dedication of a Church
Hofer, Andreas	<i>Audite Insulae</i>	St. John the Baptist
Hofer, Andreas	<i>Stabunt Justi</i>	Martyrs
Hofer, Andreas	<i>Gaudeamus Exultemus</i>	
Hofer, Andreas	<i>Vidi conjunctos Viros</i>	Apostles
Hofer, Andreas	<i>Venite gentes accurrite populi</i>	Mary
Hofer, Andreas	<i>Estote fortes in bello</i>	Apostles
Hofer, Andreas	<i>Lauda Jerusalem</i>	
Hofer, Andreas	<i>Vespers/Psalmi Breves</i>	
Hofer, Andreas	<i>Dixit Dominus</i>	
Hofer, Andreas	<i>Laetatus Sum</i>	
Hofer, Andreas	<i>Nisi Dominus</i>	
Hofer, Andreas	<i>Laudate Pueri</i>	
Hofer, Andreas	Magnificat a 17	
Hofer, Andreas	Magnificat a 9	
Hofer, Andreas	Litanies for the Blessed Virgin	Mary
Hofer, Andreas	<i>Litaniae Lauretanae</i>	Mary
	<i>Litany de Venerabili Sacramento</i>	Eucharist
Hofer, Andreas	4 Te Deum (x 4)	
Hofer, Andreas	3 Requiem Masses	
Hofer, Andreas	<i>Quo progredieris sine filio pater</i>	St. Lawrence (martyr)
Hofer, Andreas	<i>Veni de Libano</i>	

Printed Musical Volumes Dedicated to Johann Ernst		
Composer	Title	Year
Heinrich Biber	<i>Vesperae longiores ac breviores</i>	1693

Conclusions

Guidobald von Thun reinstituted Salzburg’s court and chapel and maintained established local traditions.

Maximilian Gandolph used music to aurally establish the dominance of Catholicism in Salzburg and to convey a distinct focus on themes of sacrifice and martyrdom.

Johann Ernst brought liturgical practices in Salzburg more in line with those in Rome and Vienna.