

Russia, the Ukrainian and Belarusian confraternities mediated the clash of east and west. The explosion of a humanist educational model in the west found its counterpart in the sponsorship of elementary and advanced educational institutions by the eastern confraternities. While western Protestants used the printing revolution to encourage direct access to the Bible, the Ukrainian and Belarusian confraternities of larger towns began their own publishing houses. Printing in the vernacular, with the Cyrillic alphabet, became at once a method of socio-economic advancement as well as a means of promoting ethnic identity and pride.

The volume concludes with an extensive bibliography of published and unpublished sources. *Voluntary Brotherhood* makes a significant contribution to the study of early modern confraternities and does it via a very polished and eminently readable English translation.

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Koldau, Linda Maria. *Die venezianische Kirchenmusik von Claudio Monteverdi*. Kassel: Bärenreiter, 2001, rev. 2005. xiii, 588 pp. ISBN 3-7618-1570-0 € 48.95, SFr 88.10

This volume discusses Claudio Monteverdi's sacred music during his tenure as Maestro di Cappella at the Basilica di San Marco in Venice from 1613 to 1643. The author's main intention is to refute the current view of Monteverdi as a composer primarily of madrigals and dramas and to put forward instead the notion that his sacred and secular compositions were equal in importance. Koldau chooses a broad, interdisciplinary approach to the subject, considering not only musical, but also biographical, cultural, political, religious and social aspects of Venetian life.

The chapters "Das Repertoire" (97–151) and "Die Musik" (155–422) deal intensely with Monteverdi's Venetian sacred music repertoire. On the basis of detailed analyses of particular pieces which are taken mainly from the publication "Selva, Morale e Spirituale", Koldau emphasizes two significant aspects of Monteverdi's music—his text and affect orientated dramatic style ("Theatralik") and his context-building instrumental style ("Instrumentalik"). Through a comparison of Monteverdi's pieces with those of younger contemporaries from northern Italy such as Giovanni Rovetta, Giovanni Antonio Rigatti, Alessandro Grandi and Francesco Cavalli ("Die Zeitgenossen", 425–462), the diversity of his Venetian music—with regard to genre, style and musical realization of sacred texts—is pointed out once more.

Besides these significant musicological studies, this volume is of special interest to confraternity researchers in light of the first chapter "Der Kontext" (11–94), in which the social function of sacred music is outlined against the background of Venetian religious life. Religiousness was an omnipresent phenomenon that

manifested itself in more than one way: in the devoutness of each individual (*orazione mentale*), in the various interpretations of “collective devoutness” (*Volksfrömmigkeit*, *spiritualità popolare*) which were carried out in churches, convents, academies and confraternities and in the specific Venetian symbiosis of religion and state, “the integration of *cose temporali* with *religione*” (15). In this religious domain music had the function of communicating the religious and social values of Venice—not only at services and processions in and around San Marco, but also within the context of numerous ceremonies of the Venetian sodalities that, at the beginning of the seventeenth century, totalled six *scuole grandi* and two hundred *scuole piccole*. The members of the *scuole grandi* came predominantly from the upper class (*cittadini originari*) and were the most important patrons of music in Venice, as they commissioned many musicians and composers for their elaborate ceremonies. The *scuole piccole*, which represented most Venetians, were not as well funded as the *scuole grandi*, yet they solemnized a wide range of religious ceremonies and acted as patrons of music as well. According to letters and documents, Monteverdi worked for both the *scuole grandi* and the *scuole piccole*, using the opportunity for increased income and to become involved with the dense social network of the fraternities. Koldau describes the crucial role the fraternities played in the Venetian social life in two main areas: the “collective veneration of god and saints” (*kollektive Gottes- und Heiligenverehrung*) and the “solidarity” (*Solidarität, carità*) (22). Due to the fact that the *scuole* were independent from Church, they contributed significantly to a unique balance of power within the political-religious system of Venice.

This excellent and insightful volume is of particular value to musicologists, as it reflects the relationship between Monteverdi’s sacred and secular music in a completely new and comprehensive way, re-evaluating the common distinction between functional sacred music and non-functional, “free” secular music. Scholars from other disciplines benefit from Koldau’s work because of the broad insights it allows into the religious and social life of seventeenth-century Venice. With the valuable chapter on the meaning and function of the Venetian confraternities, the book also holds special interest for confraternity researchers.

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Lazar, Lance Gabriel. *Working in the Vineyard of the Lord. Jesuit Confraternities in Early Modern Italy*. Toronto: University of Toronto Press, 2005. xv, 377 pp. 13 b/w illustrations. ISBN 0-8020-8854-6 US \$80, £40

This work of great breadth and intention presents new research data on the Jesuit confraternities in early modern Italy. It represents an important contribution to the study of religious reform in sixteenth and seventeenth century Italy and its impact