executed for a complex mixture of political and religious reasons in 1498, promoted musical simplicity in the form of laude (he also wrote texts for laude himself), while criticizing figural singing, i.e., artful polyphony in churches, for its lasciviousness and wantonness (Macey: 11–31, 91–117; Østrem/Petersen: 35–40). Savonarola’s legacy was preserved, not least through the mentioned Serafino Razzi, and became important for the future devotional and musical history in new ways.

Lauda-singing was introduced in Rome in the mid-16th century by Filippo Neri. In the context of his Oratorian movement, the priestly confraternity Congregazione dell’oratorio (see “Congregazione dell’Oratorio”), important collections of (more or less) simple polyphonic laude were published, which in the course of a century became important for the development of the new genre of the oratorio. (Smith: 1–144; Hill; Fenlon; Østrem/Petersen: 97–112; see also “Animuccia, Giovanni” and “Ane- rio, Giovanni Francesco”). Recently, it has been argued that the laude has also been important for the beginnings of the opera (Østrem/Petersen: 201–42).


Nilis Holger Petersen

Lauds

Lauds is the hour of the daily office celebrated in the morning (or in some traditions in the night af- ter Vigils/Matins) in which psalms, hymns, and can- ticles are sung to a variety of melodies. The name appears to derive from the Latin incipits of Pss 148– 150 used at the end of many celebrations. Early church fathers witness to the practice of saying certain prayers when rising in the morning, drawing on the tradition of praying in the morning found in scripture verses such as Ps 58:17 and Ps 91:3. First Cen- lent 24:1–3 makes an association between rising from sleep in the morning and the resurrec-