

Music, Performance, Architecture. Sacred Spaces as Sound Spaces in the Early Modern Period



International and interdisciplinary conference
Rome, 11–14 December 2019

Beginning in 15th century Italy, the polychoral musical performance practice and new compositional developments in church music required the modification of venerable churches and the integration of music spaces in new sacred buildings. This multifaceted change correlated with the rite and mass piety and enduringly affected the experience of liturgy and music. The most distinctive impact of this progress is epitomised by the installation of singer balconies and organ galleries on which top-class music ensembles and organists often performed and which served as stages for musical excellence. The permanent display of music advanced to become a core segment of sacred architecture while the potential of these spaces to promote identification becomes evident in numerous graffiti, as the singer pulpit in the Sistine Chapel in the Vatican exemplifies.

The conference explores the complex interdependencies between architecture, acoustics, musical performance practice and rite in the interdisciplinary discourse between musicology, art and architecture history. The congress is organised by the research project

"CANTORIA. Music and Sacred Architecture" (Johannes Gutenberg University Mainz) and the German Historical Institute in Rome (Department of Music History) in cooperation with the Biblioteca Apostolica Vaticana and the Biblioteca Vallicelliana. A lecture-concert in Santa Maria in Vallicella with polychoral Roman church music of the 17th century will prove the interrelation of music, architecture and acoustics at an authentic space.

Fig.: Giovanni Antonio Canal, called Canaletto, View of the Crossing and the Northern Transept of San Marco in Venice, 1766
(© Hamburger Kunsthalle / bpf. Foto: Christoph Irrgang).

Conference venues

Deutsches Historisches Institut in Rom
Istituto Storico Germanico di Roma
Via Aurelia Antica, 391
I-00165 Roma
www.dhi-roma.it

Biblioteca Apostolica Vaticana
Cortile del Belvedere
V-00120 Città del Vaticano
www.vaticanlibrary.va

Biblioteca Vallicelliana
Via della Chiesa Nuova, 18
I-00186 Roma
www.vallicelliana.it

S. Maria in Vallicella (Chiesa Nuova)
Piazza della Chiesa Nuova
I-00186 Roma
www.vallicella.org

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In cooperation with



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Registration is required:
http://musica.dhi-roma.it/ma_tagungen.html

Wednesday, 11 December 2019

3.00 pm – 5.45 pm

Biblioteca Vallicelliana, Salone Borromini

3.00 pm Paola Paesano | Director of the Biblioteca Vallicelliana
Welcome

3.15 pm Klaus Pietschmann, Tobias C. Weißmann | Mainz
Introduction

I - Bases: Music, Liturgy, Architecture

Chair: Klaus Pietschmann, Tobias C. Weißmann | Mainz

3.30 pm Sabine Ehrmann-Herfort | Roma
Cantoria – coretto – palco? Zur Terminologie kirchen-
musikalischer Aufführungsorte in der Frühen Neuzeit

4.15 pm Jörg Bölling | Hildesheim
"ex qua omnes exemplum sumere debent".
Zur vor- und nachtridentinischen Rezeption von
Liturgie, Musik und Architektur der "cappella papalis"

5.00 pm Joseph Clarke | Toronto
Clamours in Print: Theorizing Echo in Early Modern
Church Architecture

5.45 pm Aperitivo

8.30 pm – 10.00 pm
S. Maria in Vallicella

Lecture-Concert

8.30 pm Florian Bassani | Bern, Christian Rohrbach | Mainz
La musica polichorale a Roma nella prima
età moderna

9.00 pm Concert by *Barock Vokal* – College for Ancient
Music, University of Music Mainz
Musica vespertina a doppio coro del primo
Seicento romano:
Francesco Severi, Domenico e Virgilio Mazzocchi

The lecture-concert is generously supported by:
German Research Foundation **DFG**
Gutenberg Workshops, Johannes Gutenberg University Mainz
(Excellence Initiative of Federal and Regional Governments)

Thursday, 12 December 2019

9.00 am – 7.00 pm

Deutsches Historisches Institut in Rom

9.00 am Alexander Koller | Vicedirector
of the German Historical Institute
Welcome

II - Rome: Centre of Innovation

Chair: Richard Erkens | Roma

9.15 am Noel O' Regan | Edinburgh
Architecture, Acoustics and Performance Practice in
Roman Confraternity Oratories in the
Early Modern Period

10.00 am Martin Raspe | Roma
Wo sang Palestrina auf der Baustelle
von Neu-Sankt Peter?

10.45 am Coffee Break

11.15 am Tobias C. Weißmann | Mainz
Präsentieren vs. Verstecken. Architektonische
Inszenierung musikalischer Performanz und
die Verbotspolitik der Päpste

12.00 am Florian Bassani | Bern
Das "Ende der Mehrchörigkeit" – Eine musikalische
Stilwende und ihre baulichen Folgen

12.45 am Lunch Break

III - Audio-visual Performance in Theory and Practice

Chair: Teresa Gialdroni | Roma

2.30 pm Roberta Vidic | Hamburg
(Re)compositional Strategies and Sonic Architecture
in Palestrina's, Anerio's and Soriano's
Missa Papae Marcelli

3.15 pm Emanuel Signer | Cambridge
"to be performed together or apart". Sacred Space
and Instructive Paratext in Sacred Music Books
Printed in Italy c. 1580–1640

4.00 pm Coffee Break

4.30 pm Federico Bellini | Camerino
The Design of the Music-Space in Roman Baroque
Churches and Oratories

6.00 pm Keynote Lecture

Deborah Howard | Cambridge
Voices from Heaven: Singing from on High
in Venetian Churches in the Cinquecento

Friday, 13 December 2019

9.00 am – 12.30 am

Deutsches Historisches Institut in Rom

IV - Polychorality and Architectural Staging
as a European Phenomenon

Chair: Vitale Zanchettin | Venezia-Roma

9.00 am Massimo Bisson | Venezia
Architettura e spazi per la musica nelle
chiese veneziane: tradizioni, resistenze e innovazioni
nella prima età moderna

9.45 am Elisabeth Natour | Regensburg
"Celebrating 'Apollo's Solemnities?'" Der Streit um die
Sängerkanzel in Durham im Kontext der Neugestaltung
des anglikanischen Kirchenraums, ca. 1620–1640

10.30 am Coffee Break

11.00 am Simon Paulus | Stuttgart
"damit nicht nur der Laut deutlich unter die Zuhörenden
falle". Musik, Raum und Klang im protestantischen
Kirchenbau ab 1600

11.45 am Anne Holzmüller | Freiburg i. Br.
"Töne aus einer unsichtbaren Region". Über einige
protestantische Nachbildungen römischer
Klangarchitektur im 18. Jahrhundert

12.30 am Lunch Break

3.00 pm – 5.00 pm

Biblioteca Apostolica Vaticana,
Sala Barberini

3.00 pm José Tolentino Cardinal Calaça de Mendonça |
Archivist and Librarian of the Holy Roman Church
Welcome

V - Collegium Cantorum and Singer Pulpit
of the Sistine Chapel

Chair: Alexander Koller | Roma

3.15 pm Central Office of Répertoire International des
Sources Musicales (RISM)
Presentation of the Cataloging Project
"Chorbücher der Cappella Sistina"

3.30 pm Arnold Nesselrath | Berlin-Roma
Die Sängerkanzel der Sixtinischen Kapelle
in der Typologie der Musikeremporen

4.15 pm Klaus Pietschmann | Mainz
Das identitätsstiftende Potential der cantorie.
Graffiti in Sängerkanzeln der Frühen Neuzeit

5.00 pm – 6.00 pm

Biblioteca Apostolica Vaticana,
Salone Sistino

5.00 pm Final Discussion and Presentation of the Exhibited
Music Manuscripts

Saturday, 14 December 2019

9.00 am – 11.00 am
Palazzo Apostolico

9.00 am For active conference participants only

