

In cooperation with



## Conference venues

Deutsches Historisches Institut in Rom  
Istituto Storico Germanico di Roma  
Via Aurelia Antica, 391  
I-00165 Roma  
[www.dhi-roma.it](http://www.dhi-roma.it)

Biblioteca Vallicelliana  
Via della Chiesa Nuova, 18  
I-00186 Roma  
[www.vallicelliana.it](http://www.vallicelliana.it)

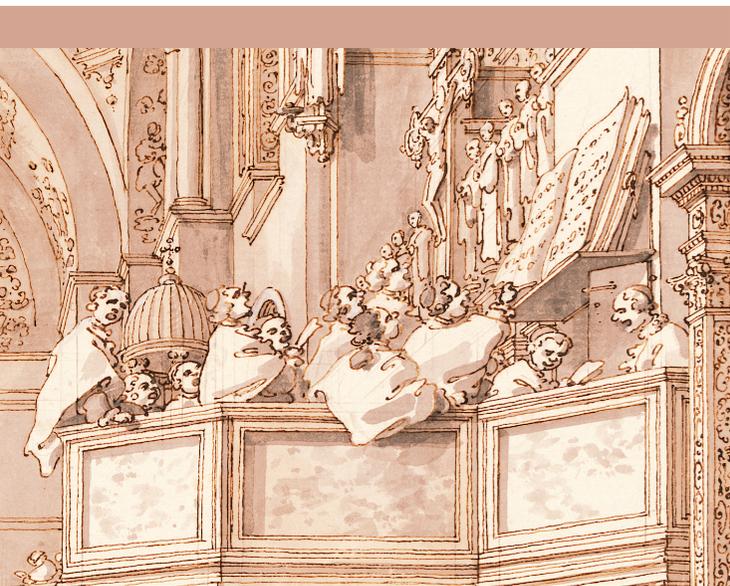
Biblioteca Apostolica Vaticana  
Cortile del Belvedere  
V-00120 Città del Vaticano  
[www.vaticanlibrary.va](http://www.vaticanlibrary.va)

S. Maria in Vallicella (Chiesa Nuova)  
Piazza della Chiesa Nuova  
I-00186 Roma  
[www.vallicella.org](http://www.vallicella.org)

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Registration is required:  
[http://musica.dhi-roma.it/ma\\_tagungen.html](http://musica.dhi-roma.it/ma_tagungen.html)



JOHANNES GUTENBERG  
UNIVERSITÄT MAINZ



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



International and interdisciplinary conference  
Rome, 11–14 December 2019

Beginning in 15<sup>th</sup> 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 17<sup>th</sup> 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).

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 policorale 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

