



Music and Sacred Architecture

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Tobias C. Weißmann | Klaus Pietschmann [Eds.]

Music, Performance, Architecture

Sacred Spaces as Sound Spaces
in the Early Modern Period

GEORG OLMS 
VERLAG

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Edited by

Tobias C. Weißmann

Klaus Pietschmann

Volume 1

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On the Interrelation of Music and Sacred Space in Early Modern Europe

An Introduction

Klaus Pietschmann & Tobias C. Weißmann

Early modern churches as sonic environments are a multi-layered phenomenon that has long occupied various disciplines. The compositional developments between the late Middle Ages and the early modern period were accompanied by a multifaceted change of requirements to musical performance practice, which correlated with both ritual and mass piety and enduringly affected the experience of liturgy and music. The most distinctive impact of this development is epitomised by the installation of singing galleries and organ lofts on which top-class music ensembles and organists often performed and which served as stages for musical excellence. The permanent presence of musical performance spaces evolved to become a core component of sacred architecture while the potential of these spaces to promote identity was manifested in numerous graffiti, as the singer pulpit in the Vatican's Cappella Sistina exemplifies. Luca della Robbia's and Donatello's *cantorie* for Florence Cathedral or Jacopo Sansovino's *pergoli* in St Mark's Basilica in Venice are prominent examples of the high artistic value, already ascribed to singing galleries in the Renaissance period. Beginning in 15th-century Italy, polychoral musical performance practice became a European phenomenon in the 17th and 18th centuries and required the modification of venerable churches and the integration of music spaces in new sacred buildings. Moreover, the polychoral experimentation and opulent musical compositions for festive occasions made ephemeral music stages necessary in order to take full advantage of the acoustics and musical potential of church interiors. However, after Alexander VII's *Editto sopra le musiche* (1665), popes increasingly opposed the architectural exposure of musicians who distracted the faithful from the liturgy with their visible and audible performance.

The research project »CANTORIA – Music and Sacred Architecture«, based at Johannes Gutenberg University Mainz, examines the complex interrelation of music, ritual and sacred space from late antiquity to the early modern period from an interdisciplinary perspective.¹ The name of the project refers to the Italian word for a singing gallery, *cantoria*, a feature increasingly introduced into sacred spaces from the 15th century onwards, creating a prominent and

¹ <<https://en.cantoria-mainz.de/>>, 01.04.2024.

visually permanent architectural feature of church interiors. The leading questions addressed by the project are: To what extent did composers and performers react to the architectural and acoustic characteristics of sacred spaces? In what ways did patrons and architects consider musical issues in designing and constructing new church buildings? What role did liturgical regulations and innovations play in the relationship between ritual, sound and space? And how were the multisensory performances experienced and perceived by the faithful?

The areas investigated by the project to date relate to specific case studies, such as the Cappella Palatina in Palermo and other Siculo-Norman churches in 12th-century Sicily², the Sistine Chapel in the Vatican Palace³ and the national churches in early modern Rome⁴, as well as to broader phenomena such as the sensory perception of liturgical music in sacred space⁵, musicians' graffiti in early modern churches⁶ and the potential of digital technologies for the exploration

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- 2 Thomas Dittelbach/Tobias C. Weißmann, »Die Cappella Palatina in Palermo als Klangraum. Über das Verhältnis von Architektur, Musik und Liturgie in der Palastkapelle der Normannenkönige im 12. Jahrhundert«, in: *Musiktheorie* 37,1 (2022), pp. 27–39; Idem/Idem, »Aural Architectures in Medieval Sicily. Architecture, Music and Acoustics of Siculo-Norman Churches«, in: *Sound, Music and Architecture* (Music, Science and Technology 7), ed. Roberto Illiano, Turnhout 2024, pp. 33–62.
 - 3 Klaus Pietschmann, *Kirchenmusik zwischen Tradition und Reform. Die päpstliche Kapelle und ihr Repertoire unter Papst Paul III. 1534–1549*, Vatican City 2007; Tobias C. Weißmann, »Space, Sight, and Music in the Sistine Chapel«, in: *Listening in the Past. Sound, Space, and the Aesthetics of the Sublime*, ed. Jonathan Berger, Ann Arbor 2024, pp. 161–185.
 - 4 Tobias C. Weißmann, *Kunst, Klang, Musik. Die Festkultur der europäischen Mächte im barocken Rom* (Römische Studien der Bibliotheca Hertziana 50), Munich 2021; Idem, »Identitätsbildung und Selbstdarstellung der ›natio gallicana‹ an San Luigi dei Francesi in Rom. Baugeschichte und künstlerische Ausstattung, Musik und Liturgie«, in: *Die Tonkunst* 16,1 (2022), pp. 38–50; Idem, »Creating Baroque Surround Sound. Polychoral Performance Practice and Architectural Adaptions in Roman Churches«, in: *Performance Practice in the Hispanic Cathedrals (1563–1833). Liturgy, Musical Styles and Conditions of Execution* (Église, liturgie et société dans l'Europe moderne), ed. Albert Recasens, María José de la Torre Molina and Sergi Zauner, Turnhout 2024 (forthcoming).
 - 5 Klaus Pietschmann, »Liturgical and Musical Space in Renaissance and Counter-Reformation Italy«, in: *Renaissance Studies in Honor of Joseph Connors*, ed. Machtelt Israëls and Louis A. Waldman, Florence 2013, vol. 2, pp. 643–649; Idem, »Polyphonie im Jenseits? Sinnendiskurs und Musikverständnis im ausgehenden Mittelalter«, in: *Die Tonkunst* 6 (2012), pp. 459–468; Idem, »The Sense of Hearing Politicized. Liturgical Polyphony and Political Ambition in Fifteenth-Century Florence«, in: *Religion and the Senses in Early Modern Europe*, ed. Wietse de Boer and Christine Göttler, Leiden/Boston 2013, pp. 273–288.
 - 6 Klaus Pietschmann, »Ein Graffito von Josquin Desprez auf der Cantoria der Sixtinischen Kapelle«, in: *Die Musikforschung* 52 (1999), pp. 204–207; Idem, »Die Sängergraffiti auf der Cantoria der Sixtinischen Kapelle zwischen Selbstglorifizierung und memorialer Frömmigkeit«, in: *Analecta Musicologica* 33 (2004), pp. 81–99; »Die Graffiti auf der Sängerkanzel der Cappella Sistina. Vollständiger Katalog und Dokumentation«, in: *Institutionalisierung als Prozess. Organisationsformen musikalischer Eliten im 15. und 16. Jahrhundert* (Analecta Musicologica 43), ed. Birgit Lodes and Laurenz Lütken, Laaber 2009, pp. 225–273; Idem, »Identitätsmarker

of multisensory rites in pre-modern sacred spaces⁷. In addition to this ongoing research, the project organises conferences which aim to engage scholars from different disciplines in an interdisciplinary dialogue, including musicology, art and architectural history, liturgical and church history, religious studies, archaeology, anthropology and sensory culture studies, (archaeo-)acoustic and sound studies, as well as digital engineering. Another important approach is to discuss the connection between music and sacred space in collaboration with experts in historical performance practice. Thus, an integral part of the conferences is the inclusion of lecture concerts such as those in S. Maria in Vallicella in Rome in 2019 and in the basilica of San Lorenzo in Florence in 2022. In these concerts, ensembles specialising in early music performed polychoral sacred music, composed in Rome and Florence respectively in the 16th and 17th centuries. By reviving the repertoire in these churches in spatially separated positions, the performances could test the interrelation of music, architecture and acoustics in authentic settings.⁸

This volume assembles the contributions to the first conference *Music, Performance, Architecture. Sacred Spaces as Sound Spaces in the Early Modern Period*, which took place from 11 to 14 December 2019 at the German Historical Institute in Rome, the Biblioteca Vallicelliana and the Vatican Library. The book also marks the start of the series *Music and Sacred Architecture*, in which the proceedings of further conferences of the CANTORIA project and other research on the relationship between music, ritual and architecture in sacred spaces between the late Middle Ages and early modern times will be published.

und Traditionsstifter: Musik(er)-Graffiti in Kapellen, Klöstern und Sängerkapellen der Frühen Neuzeit« in this volume. A digital edition of the graffiti on the singer pulpit of the Sistine Chapel can also be found on the CANTORIA project website: <<https://en.cantoria-mainz.de/graffiti-edition/>>, 01.04.2024.

7 Tobias C. Weißmann (ed.), *Virtuelle Klangräume der Vormoderne. Ein interdisziplinäres Forschungsfeld der Digital Humanities* (Musiktheorie 37,1 (2022)), Lilienthal 2022; Idem, »Christliche Sakralräume der Vormoderne als multisensorielle Erfahrungsräume. Forschungsperspektiven zur Sinnesgeschichte und digitalen Technologie, in: *Musiktheorie* 38,3 (2023), pp. 250–272.

8 At the lecture concert *La musica policorale a Roma nella prima età moderna* on 11 December 2019 in S. Maria in Vallicella in Rome, the ensemble *Barock Vokal – College for Early Music* (University of Music Mainz) under the direction of Christian Rohrbach performed vesper music by Francesco Severi, Domenico and Virgilio Mazzocchi, with the ensemble positioned separately in two choirs on either side of the presbytery. For the lecture concert *JUBILATE DEO – Polychoral Church Music from Seventeenth-Century Florence* on 24 February 2022 in the Basilica di San Lorenzo in Florence, the vocal ensemble *Lilium Cantores* and the *Cappella Musicale di San Lorenzo* under the direction of Umberto Cerini presented works by Marco da Gagliano, Ruggiero Giovanelli, Filippo Vitali and Nicolò Sapiti. The singers and instrumentalists were positioned in different places in the sacred space, on the two musicians' balconies, in the crossing of the church and behind the altar. The programme and further information about the concerts as well as a video recording of the concert in San Lorenzo in Florence can be found at: <<https://en.cantoria-mainz.de/concerts/>>, 01.04.2024.

The book is therefore intended as an exploration of a field of research in which, on the one hand, much has already been achieved, but which, on the other, still has fundamental desiderata. From the perspective of musicology and art history, questions of terminology and typology are addressed as well as the usage and ceremonial function of liturgical spaces. The concrete interactions between architectural developments and compositional decisions are equally a main focus of some contributions. Rome is at the centre of the topics as a central starting point, complemented by further case studies such as Venice, Wolfenbüttel, Schwerin, and London for comparison.

In the first essay, Sabine Ehrmann-Herfort explores the terminology and contemporary usage of terms for performance venues of polyphonic church music in the early modern period, noting their association with elevated positions for performers. Her chapter highlights a discrepancy between the frequency of performance-related terms such as *cantoria*, *coretto*, or *palco* in informal texts, in comparison with their minor presence in music theoretical writings, suggesting a gap in theoretical reflection on performance spaces during this era. Joseph Clarke, on the other hand, explains how the printed book influenced European architectural acoustics, enabling the study and manipulation of sound effects through geometric diagrams. In the seventeenth century, illustrated texts explored the spatial dynamics of echoes, with Athanasius Kircher's ›echotectonics‹ theory gaining prominence for its detailed engravings depicting sound's hidden spatial properties alongside geometric analysis. These works influenced the design of ecclesiastical spaces and inspired architects such as Francesco Borromini to integrate acoustic considerations into their works. In his paper, Klaus Pietschmann focuses on the phenomenon of graffiti in sacred spaces. Carved inscriptions such as names, figures or music quotations are frequently found on the walls of raised choirs in the early modern period and sometimes provide significant historical sources. The singers' graffiti uncovered during the restoration of the Sistine Chapel in the 1990s serve as starting point for an overview of the current state of research, particularly in the light of recent initiatives regarding graffiti research in sacred spaces in various other places in Europe.

Arnold Nesselrath's essay develops a typology of singing galleries, starting with the famous *cantorie* of Luca della Robbia and Donatello for the Florentine cathedral of S. Maria del Fiore and extending to the singer pulpit of the Sistine Chapel and its successors. On the basis of a stylistic analysis, it is argued that the *cantoria* of the papal singers was already an integral part of the chapel's original furnishing programme implemented by Sixtus IV and was closely connected to the choir screen before the latter was moved closer to the entrance under Julius II.

Jörg Bölling discusses the interrelation of liturgy, music, and architecture within the *cappella papalis*, noting its influence as a ceremonial model predating the

Council of Trent and its adoption as a broader church model thereafter. The structure consisted of four choirs, including the papal throne area, the altar with choir area, the cardinal's benches, and the choir of singers on the *cantoria*, from which masses, vespers and masses were sung in Gregorian chant or in demanding vocal polyphony.

Noel O'Regan explores the evolution of Roman confraternity oratories from private meeting spaces to venues for Lenten devotional exercises featuring vocal and instrumental music, beginning from the late sixteenth century onwards. As these oratories accommodated musicians and aristocratic attendees, platforms, balconies and organs were added, leading to architectural reconfigurations and acoustic adjustments to enhance performances. Federico Bellini's article gives an overview of the integration of musical devices such as choir lofts, loggias and balconies into the architectural layout of Roman churches and oratories, tracing their evolution from the 16th century to the Baroque era. Additionally, it discusses how changes in musical practices, such as the shift from polychorality to concerto practices, influenced the architectural elements, such as the emergence of lavish organ balconies in Baroque churches.

Deborah Howard explores the acoustic implications of singing from elevated platforms in different types of churches in Renaissance Venice, highlighting how the structure and function of each sacred space influenced the acoustics, depending on the type of music and vocal arrangement. The paper emphasises the religious significance of music emanating from above, attributing it not only to the downward projection of voices by the roof but also to the perceived ethereal quality of the music. The pivotal, political and symbolic role of St Mark's Basilica, the State church of the Venetian Republic and the palatine chapel of the doges, featuring complex ceremonies elaborate sacred music, is discussed by Massimo Bisson. The basilica, modelled on the Byzantine Apostoleion, provided highly articulated spaces for ceremonial and musical purposes, evolving over time to accommodate changing musical styles and experimenting with various placements for musicians, before establishing fixed spaces around the chancel by the late 17th century.

Martin Raspe discusses structural similarities such as imitation and symmetry between early modern architecture and contemporary polyphonic music since the early Renaissance. The paper delves into how the concept of polyphonic imitation in vocal music aligns structurally with Roman fountains' figurative compositions; it also examines the integration of musicians' balconies into early modern church architecture in Italy, illustrating how they were influenced by noble burial chapels and incorporated into symmetrical arrangements reflecting polychoral compositions. Roberta Vidic examines the revised versions of Palestrina's six-voice *Missa Papae Marcelli* made at the beginning of the 17th century by Roman composers

such as Francesco Soriano and Giovanni Francesco Anerio for eight and four voices, noting the popularity of an anonymous four-voice version published before Palestrina's death. The study aims to analyse these revisions within the broader context of musical authorship and the contemporary concept of harmony, considering questions of adaptive strategies and their relationship to ›sonic architecture‹. Florian Bassani's paper discusses the ›end of polyphony‹ as a gradual shift in polychoral composition and performance practices in Rome during the 17th century, marked by a transition from festive church music with up to twelve separate locations to concentrated spaces emphasizing instrumental concerto grosso effects. The essay examines this evolution through musical and architectural evidence, focusing on the Roman Jesuit church of Sant'Ignazio as a case study that exemplifies the structural aspects of this musical transformation.

In her article, Anne Holzmüller examines how Protestant travellers encountered ›virtual‹ and spatial sound in Roman churches, and considers their impact on the perception of sacred sound aesthetics among Protestants around 1800. It explores the transformation of these sound experiences from their original liturgical and architectural contexts to aesthetic values, as evidenced in travellers' reports and discussions within theoretical discourse on Protestant architecture, with the layout of Ludwigslust church serving as a notable example of this influence in the late 18th century. Simon Paulus analyses the interplay between music, acoustics, space, and architecture in early modern Protestant churches through various methodological approaches. Using the Wolfenbüttel court church Beatae Mariae Virginis as a case study, the article investigates how composers like Michael Praetorius and Daniel Selichius adapted Italian polychoral church music for Lutheran liturgy, shedding light on knowledge transfer between music, performance and architecture in the 17th and early 18th centuries. Finally, Elisabeth Natour's essay discusses how ecclesiastical reforms in England during the reign of Charles I in the 1620s, which concerned church architecture and interior design as well as liturgy and musical practice, were critically perceived as Roman influences that disrupted English traditions. The essay focuses on the correlation between sacred architecture and liturgical music, revealing how debates over religious practice became a battleground over political power within both the Anglican church and the realm.

At the end of this introduction, it is our joyful duty to thank all those persons and institutions who contributed to the inspiring, interdisciplinary exchange at the conference in Rome and the Vatican and thus laid the foundation for this book: We would first like to thank the other members of the expert committee, Sabine Ehrmann-Herfort, Markus Engelhardt and Teresa Gialdroni, for their support in selecting the contributions, as well as our co-operation partners on site: the German Historical Institute in Rome, foremost its director Martin Baumeister

and the former head of the music department Markus Engelhardt and his team for their hospitality and vigorous support, as well as Paola Paesano, the director of the Biblioteca Vallicelliana, in whose magnificent Salone Borromini we were privileged to open the conference. Many thanks to *Barock vokal – College for Early Music* (University of Music Mainz) and its director Christian Rohrbach for the impressive lecture concert in S. Maria in Vallicella (Chiesa Nuova), in which the ensemble performed – in spatially separated positions of two choirs on either side of the presbytery – compositions by the Roman chapel masters Francesco Severi, Domenico and Virgilio Mazzochi, which were specially arranged for the conference and modelled on a festive vespers liturgy. We are also grateful to Florian Bassani for his scientific advice and the introduction to the concert, which made the interactions between polychoral church music and sacred architecture in their spatial, tonal and acoustic effects impressively tangible, and to Michele Gasbarro for including the concert in the *Roma Festival Barocco*. We owe a debt of gratitude to Padre Rocco Camillò and the Confederation of Oratories of Saint Philip Neri for hosting our concert in their principal church. Finally, in the Biblioteca Apostolica Vaticana, we were honoured to present the digital edition of the graffiti of the Sistine Chapel's *cantoria* in the Sala Barberini, to consult some of the magnificent choir books of the Cappella Pontificia and to visit the singer pulpit with all the participants, to inspect the engraved names of Josquin Desprez, Jacques Arcadelt and other papal singers, for which we are very grateful to the head of the music collection, Claudia Montuschi, and to Monsignor Guido Marini, then Master of Pontifical Liturgical Ceremonies. Finally, we would like to thank the Fritz Thyssen Foundation for its generous financial support of the conference and the German Research Foundation (Deutsche Forschungsgemeinschaft – DFG) for funding the concert.

Our student assistants Johanna Massing and Adrian Leppla provided us with valuable support in finalising the book manuscript by proofreading the contributions and compiling the indices, for which we would like to express our sincere thanks. We would also like to thank Olms Verlag for the professional production of this volume, especially Doris Wendt for her careful editorial work and Fabian Wahl for the elegant typesetting of the book. A great debt of gratitude is owed to the Gutenberg Research College (Johannes Gutenberg University Mainz), without whose generous financial support neither the work of our project nor the publication of this book would have been possible.

Last but not least, it is our pleasure and honour to thank all the authors for their stimulating contributions to this volume, which we hope extends an invitation for further research on sacred spaces as sonic environments in the early modern period.

Authors

Florian Bassani studied historical keyboard instruments (Schola Cantorum Basiliensis, Basel), undertook postgraduate studies in musicology and obtained a doctorate in musicology (Pontificio Istituto di Musica Sacra, Rome). He was a postdoctoral fellow (DFG) and research associate at the German Historical Institute in Rome before becoming SNSF-funded professor at the University of Bern, Institute of Musicology (habilitation in 2014), where he has been private lecturer since 2016. In 2020 he took over the scientific curatorship of the Fondo Leoncavallo (Locarno). Various lectureships, grants, national and international research awards.

Federico Bellini (Rome, 1962) is full professor of history of architecture at the University of Camerino. He focused on the connection between form, symbolism and construction, intending statics as one of the symbolic forms of Renaissance and Baroque architecture. He has also been interested in the relationship between sacred music and religious spaces. He wrote the volumes *Mario Ridolfi* (1993, De Angelis d'Ossat' Award), *Le cupole di Borromini. La »scientia« costruttiva in età barocca* (2004), *La basilica di San Pietro da Michelangelo a Della Porta* (2 vols., 2011, Livio G. Borghese Award). He is currently preparing a monograph on Michelangelo's architecture, while being PI of the PRIN funded project *MetaMic: A Metaverse of the Unbuilt Architectures of Michelangelo Buonarroti* (2023–2025).

Massimo Bisson is an architectural historian and a musician. He graduated from IUAV University of Venice and received his PhD from Ca' Foscari University of Venice; at the same time, he graduated in Organ and Organ Composition as well as in Gregorian Chant at the Benedetto Marcello Conservatory in the same city. His numerous researches and publications focus on the architecture of the Venetian area, where he investigated the relationship among church architecture, music and liturgy between the Middle Ages and the early modern period. His numerous publications include the book *Meravigliose macchine di giubilo. L'architettura e l'arte degli organi a Venezia nel Rinascimento* (2012). He is currently covering the position of Professor of Organ Practice and Gregorian Chant at the Cesare Pollini Conservatory in Padua.

Jörg Bölling (born in 1974) completed his studies in history, latin, Catholic theology, education and musicology in 1999, initially with the 1st state examination. In 2004, he was awarded his doctorate in Münster with a dissertation on the relation-

ship between primarily liturgical ceremonies and music at the papal court of the Renaissance, followed by a theological doctorate in Bochum in 2010, after which he qualified as a professor of medieval and modern history and historical auxiliary sciences in Göttingen in 2013. Since 2018, he has been professor of church history at the Institute of Catholic Theology at the University of Hildesheim and also teaches at Leibniz University Hannover.

Joseph L. Clarke is an associate professor of art history at the University of Toronto and the author of *Echo's Chambers: Architecture and the Idea of Acoustic Space* (University of Pittsburgh Press, 2021). Originally trained as an architect, Clarke has been a visiting scholar at the Canadian Centre for Architecture (Montreal), the Max Planck Institute for the History of Science (Berlin), and the Centre André-Chastel (Paris). His work has appeared in the *Journal of the Society of Architectural Historians*, *Grey Room*, the *Journal of Architecture*, *Perspecta*, and *Log*.

Sabine Ehrmann-Herfort studied musicology, classical philology and philosophy at the Universities of Tübingen and Freiburg im Breisgau, where she obtained a PhD in Musicology. She has been a scientific collaborator and lecturer at the Universities of Freiburg and Karlsruhe and subsequently a scientific collaborator for *Handwörterbuch der musikalischen Terminologie* (HmT), for which she has written numerous monographs. In 2023 she obtained the habilitation at the University of Music Cologne. Until 2023 she was a scientific collaborator and head of the Department of Musicology at the German Historical Institute in Rome. Opera and music theatre, musical terminology, Italian and especially Roman history of music and music theory, migration history of composers and their music, cultural history of music are the main subjects of her research.

Anne Holzmüller (Dr. phil., Freiburg University) is tenure track professor at the Music Department, Marburg University. Her research interests include eighteenth-century music and aesthetics, the Lied, and the history of musical listening. Her current focus is the history of acousmatic listening and devisualised sound. With Christian Thorau (Potsdam) and Hansjakob Ziemer (MPI Berlin), she is conducting the research project *Music listening and music seeing. Historical reciprocities between the 17th and the 21st Centuries* (DFG). Recent publications include: *Dunkelbrückner. Anton Bruckner in den Dunkelkonzerten der Wiener Symphoniker 1939 bis 1944* (forthcoming), *Zwischen Absorption und Überwältigung. Musikalische Immersion in der Diskussion* (Laaber 2020, with Wolfgang Fuhrmann).

Deborah Howard is professor emerita of architectural history at the University of Cambridge, where she is a Fellow of St John's College. She was elected a Fellow of the British Academy in 2010. Her principal research interests are the art and

architecture of Venice and the Veneto; music and architecture in the Renaissance; and the relationship between Italy and the Eastern Mediterranean. With Laura Moretti she co-authored *Sound & Space in Renaissance Venice* (2009). She is the joint author, with Mary Laven and Abigail Brundin, of *The Sacred Home in Renaissance Italy* (2018). Her other books include *Proto-Industrial Architecture of the Veneto in the Age of Palladio* (2018); *Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture* (2011); *Venice and the East* (2000); and *The Architectural History of Venice* (rev. edn. 2002).

Elisabeth C. Natour, Dr. phil., is scientific research assistant at the history department of the Johannes Gutenberg-University Mainz. She has worked on Elizabethan resistance thought for her PhD thesis *Die Debatte um ein Widerstandsrecht im frühen elisabethanischen England, 1558–ca. 1587* (Duncker&Humblot, 2016), on interdisciplinarity, and on the importance of music within the politics of early modern Europe. Most recently she has co-edited *Musik und Politik im Europa der Frühen Neuzeit. Methodische Öffnung und interdisziplinäre Vernetzung an der Schnittstelle von Geschichts- und Musikwissenschaft* (Brill/Böhlau, 2024). She is currently writing a comparative study of music as political communication in the first half of the seventeenth century at the courts of London, Madrid and Paris.

Arnold Nesselrath studied in Mainz, London, and Bonn. From 1981 to 2019 he was the director of the *Census of Antique Works of Art and Architecture Known in the Renaissance*, based at the Warburg Institute in London, the Bibliotheca Hertziana in Rome, and the Humboldt University in Berlin, and he oversaw its computerisation funded by the J. Paul Getty Trust and the Berlin-Brandenburgische Akademie der Wissenschaften (BBAW). As director of the Department for Byzantine, Medieval, and Modern Art at the Vatican Museums since 1995 and from 2008 to 2017 also as deputy director of the Museums in their entirety, he led the restorations in the Sistine and Pauline Chapels and Raphael's *Stanze*. From 1996 to 2019, he was professor for art history at the Humboldt University. Since 2021 he has been one of the three directors of the *Antiquitatum Thesaurus* at the BBAW.

Noel O'Regan is a former Reader in music at the University of Edinburgh where he retains an honorary research fellowship. He is the author of the book *Institutional Patronage in Post-Tridentine Rome*, as well as numerous articles on Roman sacred music and its composers in the late 16th and early 17th century. He is currently engaged in a study of the role of music in Roman confraternities in this period. He is a member of the editorial board of the *New Palestrina Edition*, for which he has edited a volume of the composer's triple-choir music, and has until recently been a co-editor of *Music and Letters*.

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