



Villa dei Misteri, Pompeii | photo: Wolfgang Rieger (wikimedia.org)

Since ancient times, religious practices and the perception of the divine have been determined by the intersection of rite, sound and sacred space. Temples, churches and other sacred buildings not only define a holy place as a physical and symbolic expression of a specific faith, but establish the setting for performative and multisensorial religious ceremonies in which music and other sonic manifestations play an important role. The structure, decoration and furnishing of sacred buildings create specific acoustics which influence the soundscape of sacred spaces. Performative rites such as services, processions, sacred plays or other liturgical ceremonies use the potentials of these environments in specific ways. Vice versa, architecture reacts to ritual and musical developments by modifying venerable sanctuaries or in designing and constructing new buildings.

The interdisciplinary conference explores the complex interrelation of sacred space, sound and rites in transcultural perspectives from ancient to premodern times. The sacred space is understood as a historical product, which was determined by a religion's theological, aesthetic and socio-cultural context and which conversely shaped the performative, sonic and aesthetic dimensions of the ritual activities.

The congress is organised by the research project "CANTORIA. Music and Sacred Architecture" (Johannes Gutenberg University Mainz) in cooperation with the "Dipartimento di Storia, Archeologia, Geografia, Arte e Spettacolo" (University of Florence). A lecture-concert in the basilica of San Lorenzo with polychoral music composed for this church and for the Florentine Cathedral in the 17th century will prove the interrelation of music, architecture and acoustics at an authentic space.

INFORMATION

The conference will be held in a hybrid format in Florence and digitally via GMeet.

All participants on site must be vaccinated and tested. For the current Covid 19-regulations please see the website.

Further information:

<https://cantoria-mainz.de>

Registration is required:

anmeldung-musikwissenschaft@uni-mainz.de

CONCEPT

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CONFERENCE COMMITTEE

Mila De Santis and Antonella D'Ovidio

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Klaus Pietschmann and Tobias C. Weißmann

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CONFERENCE VENUES

Biblioteca Umanistica dell'Università di Firenze

Sala Comparetti

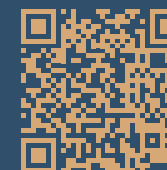
Piazza Brunelleschi, 4

I-50121 Florence

Basilica di San Lorenzo

Piazza di San Lorenzo, 9

I-50123 Florence



Cover: Lodovico Cigoli, Filippo Brunelleschi's Dome of Santa Maria del Fiore in Florence, Drawing 1610, Gabinetto dei Disegni e Stampe degli Uffizi, Florence, Inv. 7980 A (Courtesy of the Ministero Beni e Attività Culturali e del Turismo)

Aural Architectures of the Divine Sacred Spaces, Sound and Rites in Transcultural Perspectives

International and Interdisciplinary Conference

Florence, 24–26 February 2022

THURSDAY, 24 FEBRUARY 2022

14.30
Mila De Santis Antonella D’Ovidio (Florence): Welcome
14.45
Klaus Pietschmann Tobias C. Weißmann (Mainz): Introduction
Keynote Lecture
15.00
Jonathan Berger (Stanford): Sound, Space and the Aesthetics of the Sublime
16.00 Coffee Break
I. Antiquity
17.00
Doris Prechel (Mainz) Giulia Torri (Florence): Stations of the Temple Cult – Set to Music in the Hittite Culture in Central Anatolia 2nd Millenium BC
17.30
Diana Perego (Milan) Michele Traversi Montani (Lecco): Spazio e suono nel santuario attico di Ikaria
18.00
Jutta Günther (Göttingen) Florian Leitmeir (Würzburg): Mysterious Noises, Mysterious Space. The Soundscape of the Frieze of the Villa dei Misteri in Pompeii
18.30 Break
Lecture Concert in the Basilica di San Lorenzo*
21.00
Umberto Cerini (Florence): Musiche poliorali negli archivi musicali di San Lorenzo e Santa Maria del Fiore. Testimonianze di una pratica diffusa
21.15 Concert by Lilium Cantores & Cappella Musicale di San Lorenzo (Musical Director: Umberto Cerini): Polychoral Church Music from 17th Century Florence. Ruggiero Giovannelli, Marco da Gagliano, Filippo Vitali and Nicolò Sapiti

FRIDAY, 25 FEBRUARY 2022

II. Middle Ages
9.00
Renzo Chiovelli (Rome) Enrica Petrucci (Camerino) Vania Rocchi (Florence): Lo studio delle ‘Trombe d’Eustachio’ nella cripta del Santo Sepolcro di Acquapendente come contributo al paesaggio sonoro della Via Francigena
9.30
Stefan Morent (Tübingen): Sacred Sound – Sacred Space: In Search of Lost Sound. Virtual Acoustic-Visual Reconstruction of Sacred Spaces of the Middle Ages
10.00
Anna Adashinskaya (Moscow): Singing for the Dead in Medieval Serbia. From Lateral Chapels to Additional Monastic Buildings
10.30 Coffee Break
11.30
Galliano Ciliberti (Monopoli): Reims: Spazi sacri, suoni e riti nelle incoronazioni dei re di Francia. San Luigi IX (1226) e Carlo X (1825)
III. Early Modern Period I: Italy
12.00
Vasco Zara (Dijon): The Theory of Architecture. The Renaissance Principles and their Applications

* A video recording of the lecture concert will be published
on the “CANTORIA” project website.

SATURDAY, 26 FEBRUARY 2022

IV. Early Modern Period II: Central & Eastern Europe (continued)
9.00
Jean-Christophe Valière (Poitiers): The Approach of the Archaeoacoustic. The Case of Montivilliers Abbatial Church
9.30
Jana Kratochvílová (Brno): The Relationship of Sacral Architecture and Musical Practise in Royal Cities in Czech Lands (1450–1700)
10.00
Nicholas Smolenski (Durham): Metaphorical Construction of St Paul’s Cathedral in John Blow’s <i>I was glad</i>
10.30 Coffee Break
V. Non-European Cultures
11.30
Patrick Becker-Naydenov (Vienna): From Eastern Plainchant to Qur’ān Recitation? Practical, Aesthetical, and Architectural Implications for Converting Churches into Mosques and Constructing Islamic Sacral Sites in 16th-Century Urban and Rural Ottoman Southeastern Europe
12.00
Janie Cole (Cape Town): Sacred Architecture, Jesuit Missionaries and Performan- ce in the Christian Kingdom of Early Modern Ethiopia
12.30
Gayathri Iyer (New Delhi): She Came, She Sang, She Danced. Interactions Between South Indian Temple Architecture and the Body of the Hereditary Performer as the Foundation of the Hindu Aural Divine
13.00
Concluding Remarks and End of the Conference