

# EN PLEIN AIR

## Soundscapes of Ritual and Festivity in Europe and beyond from the Middle Ages to the Present

### International Conference

organized by

Università di Siena – Dipartimento di Scienze Storiche e dei Beni Culturali

Centro Studi Opera Omnia Luigi Boccherini

**Siena, 24-26 September 2025**

Complesso Museale di Santa Maria della Scala, Piazza Duomo 1



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**CENTRO STUDI  
OPERA OMNIA**  
*Luigi Boccherini*



INTERNATIONAL CONFERENCE

## **EN PLEIN AIR**

# **SOUNDSCAPES OF RITUAL AND FESTIVITY IN EUROPE AND BEYOND FROM THE MIDDLE AGES TO THE PRESENT**

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**Siena, Complesso Museale di Santa Maria della Scala,**

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### **Programme committee:**

- GIULIA GIOVANI (Università di Siena)
- ANNA GUARDUCCI (Università di Siena)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
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  - MARIDA RIZZUTI (Università di Siena)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



### **Keynote Speakers**

- MARK EVERIST (University of Southampton)
- MASSIMILIANO TABUSI (Università per Stranieri di Siena)



## WEDNESDAY 24 SEPTEMBER

### 8.30-9.00: **Welcome and Registration**

### 09.00-09.30: **Opening**

- ROBERTO DI PIETRA (Rector of the Università di Siena)
- ENRICO ZANINI (Director of the Dipartimento di Scienze Storiche e dei Beni Culturali, Università di Siena)
- MASSIMILIANO SALA (President of the Centro Studi Opera Omnia Luigi Boccherini)
- GIULIA GIOVANI (Università di Siena)

### 10.00-11.30 Room 1 – **Ritual Contexts (1)**

(Chair: Mark Everist, University of Southampton)

- CATHERINE A. BRADLEY (University of Cambridge), *Medieval Ritual Contexts and Soundscapes for the «Benedicamus Domino»*
- KAREN DESMOND (Maynooth University), *Approximations of Angelic Song: Earthly and (Imagined) Heavenly Soundscapes in the Ritual Performance of Polyphonic Alleluyas*
- SIMON FRISCH (Stanford University), *'The Prince in His Church': Polyphony, Doctrinal Dispute, and the French Civic Sphere*

### 10.00-11.30 Room 2 – **The Mechanical Soundscape of Fairgrounds in Switzerland, 1850-1950**

(Chair: Marida Rizzuti, Università di Siena)

- ANNA STOLL KNECHT (Université de Fribourg), *Wagner at the Fairground: Mechanical Music as a Vehicle out of the Concert Hall*
- ACHILLE KIENHOZ (Université de Fribourg), *Stretched Soundscapes: Linking Funfair Identities and Musical Engineering with Showpeople Identities through the Music of the Fairground Organ*

- NICHOLAS ROGERS (Université de Fribourg), *Fairground Organ Decoration and the Industrialisation of Festive Entertainment, 1896-1914*

### *Coffee Break*

#### **12.00-13.30 Room 1 – Festivals and Urban Sound**

(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)

- JAMES GARRATT (University of Manchester), *Staging Democracy in Vormärz Germany: The Contentious Soundscapes of Constitutional Festivals*
- APOLLINE GOUZI (University of Cambridge), *Mettre en scène la 'Reconstruction' dans les festivals de musique en France (1945-1950)*
- GIULIA SARNO (Università di Firenze) – DARIO NARDINI (Università di Padova), *Viva Fiorenza! The Soundscape of Calcio Storico Fiorentino*

#### **12.00-13.30 Room 2 – Tools for Digital Mapping the Soundscape**

(Chair: Stefania Onesti, Università di Siena)

- VALENTINA PANZANARO (Università dell'Aquila), «HisPerA, History, Performance & Art». *Nuovi strumenti digitali per raccontare il soundscape della città dell'Aquila in età moderna*
- ILARIA FICO (Università di Udine), *Liturgical Music and Digital Mapping: «uMap» and the Reconstruction of a Soundscape of Terra di Bari*
- ELENA MURAROTTO (Università di Padova), *Il paesaggio sonoro dell'Egitto dalle testimonianze di Amalia Sola Nizzoli (1819-1828): uno studio attraverso la web app «Echos»*



#### **15.00-16.00 Room 1 – Keynote Speaker 1**

(Chair: Anna Guarducci, Università di Siena)

- MASSIMILIANO TABUSI (Università per Stranieri di Siena), *Geografie sonore sociali*

### *Coffee Break*

### 16.30-18.00 Room 1 – **Ritual Contexts (II)**

(Chair: Giancarlo Macchi Jánica, Università di Siena)

- MADDALENA MENEGARDI (Università di Padova), *Le celebrazioni nuziali nella Padova del Trecento: musica, suoni e ritualità*
- ANYA BADALDAVOOD (University of Minnesota), *From Gardens to Palace: Exploring the Soundscape of Festivities in Timurid Herat (1370-1507)*
- RAMIRO MARTÍNEZ GUTIERREZ (Universidad Autónoma de Zacatecas / LANMO – ENES Morelia), *San Esteban Tizatlán: An Acoustic Model of the 16<sup>th</sup>-Century Open Air Chapel in New Spain*

### 16.30-18.00 Room 2 – **Feasts and Celebrations**

(Chair: Ilaria Grippaudo, Università di Palermo)

- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *The City as Stage and the Urban Phonosphere: An Analysis Based on the Murga of the Carnival of Montevideo, Uruguay*
- MARIDA RIZZUTI (Università di Siena), *Songs, Dances, and Masks in the San Niccolò Psychiatric Hospital of Siena between 1875 and 1895*
- CLÉMENT NOËL (HEMU Lausanne / EHESS, Paris), *Making the Streets of Montmartre Heard: Gustave Charpentier and the Urban Soundscape of the «Couronnement de la Muse»*

## THURSDAY 25 SEPTEMBER

### 9.30-11.00 **Urban Sounds (1): Europe**

(Chair: James Garratt, University of Manchester)

- MARKUS RATHEY (Yale University), *Spectacle, Political Power, and Musical Representation: The Early Modern City as a Hybrid Performance Space*
- HENRY T. DRUMMOND (KU Leuven / Alamire Foundation), *Recreating Soundscapes of Conflict and Peace in Early Modern Antwerp*
- STEPHANE CRAYTON (University of Cambridge), *The Perpetual Street Opera: A Bolognese Model for the Eighteenth-Century London Soundscape?*

### *Coffee Break*

### 11.30-12.30 – **Keynote Speaker 2**

(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)

- MARK EVERIST (University of Southampton), *Orchestral Manoeuvres in the Park: «Lieu», «espace» and Discourses of the Liminal from the «Pastourelle» to the Pandemic*



### 14.30-15.30 **Contemporary Soundscapes**

(Chair: Fabio Mugnaini, Università di Siena)

- IVANA TOMIĆ FERIĆ – MIRKO JANKOV (Arts Academy, University of Split), *Festivity of Saint Dujam in Split – Historical and Contemporary Soundscapes*
- MAJA MILOŠEVIĆ CARIĆ (Arts Academy, University of Split), *Performing Heritage: The Soundscape of the «Za križen» Procession on Hvar Island*

### *Coffee Break*

## 16.00-17.00 **Urban Sounds and Festivals**

(Chair: Massimiliano Sala, Centro Studi Opera Omnia Luigi Boccherini)

- KELLEY HARNESS (University of Minnesota, Twin Cities), *Water Music on the Arno: The «Argonautica» of 1608*
- ARTHUR MACÉ (Conservatoire National Supérieur de Musique et de Danse de Paris / EHESS, Paris), *Persistence and Renewal of the Harmony Band Competition-Festivals: Two Case Studies from Calvados (Lisieux 1935, Saint-Pierre-sur-Dives 1948)*

## 17.00-18.30 **Soundscape and Politics**

(Chair: Mark Everist, University of Southampton)

- JOE LOCKWOOD (Newcastle University), «*Zadok the Priest*», the ‘*Hallelujah!*’ Chorus, and the Imperial Soundscape in Boston on the Brink of Revolution
- MARIA BIRBILI (New York University / Humboldt Universität Berlin), *The Soundscapes of Revolution and Democracy: Ritual and Politicized Festivity from the French Revolution to Grand Opéra*
- ERIC SAUDA (Sorbonne Université, Paris), *Musical Scenes at the Front of the Great War*

## FRIDAY 26 SEPTEMBER

### 9.30-11.00 **Urban Sounds (III): Milan and Palermo**

(Chair: Giulia Giovani, Università di Siena)

- LORENZO TUNESI (Stanford University), *Trumpets, Buffoons, and Blessings: Popular Spectacle and Political Satire in Piazza Duomo*
- RAFFAELA GABRIELLA RIZZO – MATTEO MARNI (Università Cattolica del Sacro Cuore di Milano), *Musica, liturgia e ritualità: le chiese nel paesaggio sonoro milanese dal Settecento a oggi*
- ILARIA GRIPPAUDO (Università di Palermo), «Fuori delle pareti di detta chiesa». *Proiezioni sonore, eventi all'aperto e senso del luogo nella Palermo di Sei e Settecento*

### *Coffee Break*

### 11.30-13.00 **Mapping Senses and Emotions in Processional Practice in Early Modern Barcelona**

(Chair: Ilaria Grippaudo, Università di Palermo)

- SERGI GONZÁLEZ GONZÁLEZ (Universitat Autònoma de Barcelona), *The Sound Map: Rituals and Soundspaces in Early 17<sup>th</sup>-Century Barcelona*
- TESS KNIGHTON (ICREA / Universitat Autònoma de Barcelona), *Spacializing the Contribution of Confraternities to the Sonic and Emotional Experience of the Processions Held for the Canonization of St Ramon de Penyafort in Barcelona in 1601*
- LOLA PEÑA – ANDREA GUTIÉRREZ (Universitat Autònoma de Barcelona), *Mapping Soundspace, Emotion and Gender: The Case of the 1601 Canonization Festivities of St Ramon de Penyafort in Barcelona*



### 14.30-16.30 **The Soundscape and the Construction of a Social Identity**

(Chair: Marida Rizzuti, Università di Siena)

- DAVID CRANMER (Univertsidade Nova de Lisboa – CESEM/IN2PAST), *An approach to Festive Soundscapes in France during the «Belle Époque» and the Immediate post-First World War Years: The Case of the «Fêtes des Arènes» and Other Béziers Celebrations*
- CECILIA NOCILLI (Universidad de Granada), *Paesaggi sonori cerimoniali a Granada: musica, identità e istituzioni tra spazio urbano e ritualità accademica (XVI-XXI secolo)*
- JAN OVNIK (Institute of Ethnomusicology, Research Centre of the Slovenian Academy of Sciences and Arts), *Listening to Social Relations amidst Their Ritual Transformation: Wedding Soundscapes of Rural North-Eastern Slovenia in the 1960s*
- DELPHINE VINCENT (Université de Fribourg), *Un passé idéalisé et un présent menaçant : le paysage sonore de la Fête des Vignerons de 1977*

#### *Coffee Break*

### 17.00-18.00 **Urban Sounds (IV): Paris and New York**

(Chair: Marida Rizzuti, Università di Siena)

- LÉA CHAMBON (Conservatoire National Supérieur de Musique et de Danse de Paris), *Le kiosque à musique dans la Ville de Paris : symbole d'une nouvelle pratique musicale démocratique ou simple élément d'architecture urbaine ?*
- ALISON MINKUS (Independent Researcher, Edmonton, Canada), *Fit for a Castle: The New York Philharmonic's Search for a Permanent Home*

### 18.00-19.00 **Soundscape, Power Relations and Beyond**

(Chair: Fabio Mugnaini, Università di Siena)

- DANILO GATTO (Conservatorio Statale di Musica 'P. I. Tchaikovsky' di Catanzaro-Nocera Terinese), *La trasformazione degli spazi del suono, rappresentazione simbolica dei rapporti di potere*
- ALICE GREGGIO (Università di Torino / Università di Milano-Bicocca), *Paesaggi di suoni e silenzi in alcune comunità buddhiste italiane*



## Keynote Speakers

• **MARK EVERIST (University of Southampton), *Orchestral Manoeuvres in the Park: «Lieu», «espace» and Discourses of the Liminal from the «Pastourelle» to the Pandemic***

Invoking the open air and music — the rural, the bucolic, the pastoral — immediately triggers consideration of the opposite: the urban, the metropolitan, the municipal. In turn such oppositions bring questions of the place of music — *espace* and *lieu*, to borrow Michel de Certeau's powerful conceptual categories — onto the centre stage of musicological theatre. Urban contexts for music are thought to be well understood: spaces for drama and concert, churches and studios. But discussions of other indoor spaces bring into question the relationship between the urban and the indoor: recent work on music on casinos and spas has shown how the liminal music of the urban can be difficult ground to till, but also productive for reflection on questions of music and the urban. The same is true for the much less well understood outdoors — *musique en plein air* — for which even an inventory of space, let alone a morphology or a critique — still needs to be constructed. But here too, whether it is in the military parade or kiosk, or in any sort of ritual procession, inside and outside are permeable contexts, and the liminal and its music takes on an important role in constructing history and theory around music, *espace* and *lieu*. Such considerations of liminal *spatialité* are prompted by the existence of music in rural interiors and urban exteriors which complicate the simple opposition between urban and rural by exploring the inside and the outside at the same time. A liminal status also implies a transition — a mobility — between the interior and the exterior: for example, the nineteenth and twentieth centuries took the products of its theatres and opera houses and advertised them on columns on the street that were key parts of the urban environment, while Wagner could be repurposed by the *Drittes Reich* as *Waldoper*. Liminal spaces between interior and exterior, urban and rural, are explored through various forms of ritual procession, the composers and poets of the twelfth-century *pastourelle*, the culture of the Aeolian harp, and musical responses to the COVID pandemic of the early 2020s.

• **MASSIMILIANO TABUSI (Università per Stranieri di Siena), *Geografie sonore sociali***

Il rapporto tra spazi e suoni è sempre più oggetto di studio e interesse, posizionandosi all'intersezione tra diverse discipline. Nello stesso processo generativo che continuamente trasforma gli spazi in luoghi e territori, al suono e alla musica viene riconosciuto progressivamente, assieme ai contenuti culturali che veicolati *da e verso* la società, un ruolo di rilievo. In molti contesti, inoltre, la territorialità può frazionarsi o caratterizzarsi attraverso la dimensione sonora: i paesaggi 'ascoltabili' nello spazio pubblico possono essere più pervasivi di quelli 'visibili'. La traumatica esperienza recente della fase Covid ne è stata un significativo esempio, non solo attraverso la connessione sociale generata attraverso rituali generati 'dal basso', come i canti comuni, ma anche mostrando, per differenza, l'importanza percettiva dell'impronta sonora che caratterizza gli spazi urbani e la loro operatività funzionale. Suoni e musica hanno un potente ruolo sociale anche nella stratificazione culturale e generazionale, tanto intangibile quanto concreta. Negli stessi spazi pubblici possono coesistere, talvolta contrapponendosi,

più dimensioni sonore, in grado di agire come elemento di comunità, di riconoscimento ma anche di separazione, tanto di vasti gruppi, come per le curve negli stadi, quanto di individui, come nel tentativo di disconnessione dallo spazio attraversato da parte di chi utilizza, quasi come schermo, l'ascolto in cuffia a bordo di un mezzo pubblico. I conflitti territoriali possono presentarsi anche sotto forma di contrasto tra sonorità, proiettando codici — e volumi — non comprensibili o non accettati (lingue 'altre', melodie 'altre'). Similmente alcuni spazi pubblici si caratterizzano, polarizzando lo spazio circostante, attraverso elementi sonori che si ripetono, alla stregua di rituali più o meno consapevoli: dai richiami cantilenanti nei banchi dei mercati al cannone del mezzogiorno; dagli slogan di piazza al suono delle lavorazioni nelle botteghe artigiane: la *qualità* culturale dei luoghi passa anche per i loro paesaggi sonori. Questi ultimi, inoltre, non sono immutabili caratteristiche dello spazio: derivano, piuttosto, dal contesto sociale e possono contribuire a plasmarlo. Per questo appare importante considerare come la ricerca su questi temi possa potenzialmente avere non solo un ruolo descrittivo, ma anche attivo e performativo.

## Participants

### Ritual Contexts (I)

• CATHERINE A. BRADLEY (University of Cambridge), **Medieval Ritual Contexts and Soundscapes for the «Benedicamus Domino»**

This paper explores medieval ritual contexts and soundscapes for the versicle *Benedicamus Domino* ('Let us bless the Lord') and its response *Deo gratias* ('Thanks be to God'). This straightforward exhortation to collective praise, concisely answered by an expression of gratitude, sounded in song several times a day both within and outside the walls of churches, monasteries, and private chapels across Europe. The versicle could feature within Office and Mass liturgies, as well as in processional commemorations, and in informal sacred, devotional, and festive contexts, such as at the end of monastic meals. In view of its unusually multifunctional identity and its status as a somewhat ubiquitous or even generic blessing, study of the *Benedicamus Domino* has the powerful potential to provide insights into the kind of intangible and quotidian medieval rituals and soundscapes that are otherwise lost to posterity. I seek to illuminate early performance environments for the *Benedicamus Domino*, through close analysis of the music and poetry that was created to embellish this versicle, as well as of the manuscript contexts within which its written traces were recorded, and in conjunction with the evidence of medieval *Ordines* that describe or prescribe liturgical and ritual acts.

• KAREN DESMOND (Maynooth University), **Approximations of Angelic Song: Earthly and (Imagined) Heavenly Soundscapes in the Ritual Performance of Polyphonic Alleluyas**

The alleluia, which originated as plainchant sung in the celebration of the Christian Mass, was a primary site for musical creativity in the Middle Ages, inspiring centuries of monophonic and polyphonic elaborations. According to medieval theologians, the wordless melisma sung on the last

vowel of sound of ‘Alleluya’ is an earthly approximation of the songs of the angels in paradise. This paper examines how the soundscape of the medieval church reflected the imagined soundscape of the heavenly realm, through a study of polyphonic alleluyas from thirteenth- and fourteenth-century Britain. This was a high moment of ritual: medieval liturgical books proscribe that the alleluya was to be sung at the pulpit immediately before the culmination of the ‘Liturgy of the Word’ in the reading of the Gospel. These books describe the movements of the participants, and how social hierarchy within the community was reflected in the spatial organization. For example, from the evidence of the Exeter Cathedral ordinal, Harrison (HARRISON 1953) describes how three singers seated in the senior choir stalls moved from there to the pulpit to sing the alleluya, and that they performed alleluya as polyphony on high feast days. These Insular polyphonic alleluyas are witness to two spatially based performance practices for which the evidence in continental manuscripts is sparse. First is the incorporation of joyful dance-like rondellus and voice-exchange preludes and interludes, which may have accompanied the movement of the three singers from the choir to the pulpit. They are likely evidence of a common improvisational practice. The musical style has strong associations with dance, but here in a sacred soundscape: I draw on scholarship that explores the liminality between medieval liturgical music, poetic forms, and dance (PAGE 1987, MEWS 2009, CALDWELL 2013, CHAGANTI 2018). The second practice is the addition of new texts in the upper voices, which use assonance to evoke a soundscape of an encircling and echoing song of praise.

• **SIMON FRISCH (Stanford University), ‘The Prince in His Church’: Polyphony, Doctrinal Dispute, and the French Civic Sphere**

Although many important features of historical urban soundscapes have received increasing scholarly attention, the role of court motets — especially so-called ‘occasional’ or paraliturgical motets — as sonic agents in the French civic sphere remains largely undertheorized. Despite their frequent appearance in sacred and processional settings in early modern France after the mid-sixteenth century, evidence for such motets in the urban landscape before the reign of Francis I (1515–1547) is virtually nonexistent. This paper proposes a paradigm shift: that the court motet did not enter the French civic-religious soundscape of the sixteenth century as a residual, late-medieval feature of sovereign presence, but rather emerged at a specific historical moment — as a response to the doctrinal and legal disputes surrounding the Concordat of Bologna (1516) and its contested implementation in Paris. Drawing on the work of Xavier Bisaro, who has traced later instances of royal chapel performance in contested public ritual, this study reconstructs the soundscape of Francis I’s extraordinary 1527 return procession into Paris following his captivity in Habsburg Spain. Through a synthesis of historical records, ceremonial archives, and musical sources, it examines how a newly designated polyphonic royal chapel was mobilized to stage a sonic spectacle of motets at Notre-Dame de Paris before a ritually hostage audience of the king’s political opponents. Foregrounding the motet as a mode of ritual and sonic confrontation, this paper argues for a previously unrecognized role in shaping the sonic identity of Paris’s civic-religious space at this moment of acute political tension. In doing so, it reframes the court motet as a dynamic and emergent component of France’s contested urban soundscape, one in which access, authority, and audibility were inextricably linked.

## **The Mechanical Soundscape of Fairgrounds in Switzerland, 1850-1950**

### **• ANNA STOLL KNECHT (Université de Fribourg), *Wagner at the Fairground: Mechanical Music as a Vehicle out of the Concert Hall***

Apart from presenting the research project's aim and objectives, this paper addresses the reception of Richard Wagner's music in Swiss fairground spaces. Our aim is to investigate music at the fairground between 1830 and 1950, following the evolution of mechanical instruments until they were replaced by new sound systems. This aim will be reached in two phases: first, exploring musical practices and their social contexts, including a focus on mechanical instruments as material objects in their sonic, visual and technological dimensions; second, situating these practices into the Swiss historical context by selecting specific fairgrounds as case studies; finally leading to an incursion into the impact of the world of fairgrounds on the arts in the nineteenth and twentieth centuries, particularly in music and cinema. I then take specific fairground organs featured in a private collection in Switzerland as case studies, reflecting on the modes of performance, repertoire and functions of mechanical music at the fairground. An arrangement of Wagner's *Lohengrin* for mechanical organ, for example, underlines the significant role played by operatic overtures within the fairground repertoire. The relocation of *Lohengrin* to the fairground brings us back to a tension that is typical of the world of circus and clowning practices, often playing with humor on the contrast between the 'serious' musician and the clown musician. This exploration of musical practices casts new light on the social and cultural history of fairgrounds. By documenting the material and immaterial heritage of a living tradition, this project participates in Switzerland's engagement in the 2003 UNESCO convention for the Safeguarding of the Intangible Cultural Heritage. Furthermore, it puts the Swiss picture into the broader European context and allows us to have a better understanding of the commercial and artistic relations between Swiss showpeople and their neighbours.

### **• ACHILLE KIENHOZ (Université de Fribourg), *Stretched Soundscapes: Linking Funfair Identities and Musical Engineering with Showpeople Identities through the Music of the Fairground Organ***

From the first half of the eighteenth century — and maybe even before then — portable, mechanical organs have been part of the outside sonic sphere in towns of Europe. This music instrument has been associated with several kinds of street spectacles — such as magic lanterns, raree shows or murder ballads — and with the specific, constructed ethno-social category of people running these spectacles — those generically designated as 'Savoyards'. Through the period of political upheavals, technological innovations and social evolutions that led to and characterized the nineteenth century, the mechanical organ remained an important tool for itinerant entertainers. However, attitudes, discourses and practices concerning the use of the instrument changed as the funfair emerged as an institutionalised festive site and as its main actors redefined their own status. This is the process my paper aims to examine. First, I will show how the mechanical organ, as an orchestra machine, was reappropriated by showpeople. Highlighting the links between organs and instrumental ensembles playing in open air settings, such as military bands, I will make clear the importance of such a *modus operandi* in showpeople's striving for proper recognition. Secondly, I will examine the emergence, flourishing and decline of companies specialized in the building of

fairground organs. Through an overview of their common features, their working structure and the way they responded to their clients' expectations, it is the role of the organ as an adequately designed tool for the showpeople's needs that will be analysed. Finally, I will address the persistent agency of the instrument as it is now used to reconstruct a distant, but determining past, in current funfair culture. From these elements, I suggest reconsidering the sonic ecosystem of funfairs as an extended and echoing process, which is driven by multiples motivations and relies on the crucial agency of its specific instruments.

• **NICHOLAS ROGERS (Université de Fribourg), Fairground Organ Decoration and the Industrialisation of Festive Entertainment, 1896-1914**

The nineteenth-century transformation of the European fairground was accompanied by a new decorative style — extravagantly festive and incorporating mechanical technology. Once the fairground organ reached the height of its technological development in the late nineteenth century, manufacturers began to decorate the instruments ever more extravagantly. The organs were fronted with carved and painted façades, up to six meters wide, often including a stage for human performers. Thus, the fairground organ developed into a truly multimedia performance, in which every resource was utilised to overawe the audience. This decoration — which has never been closely studied — therefore offers unique insight into the multimedia experience of the festival soundscape. By bringing musical repertoire and decoration into dialogue, it is possible to better understand how the organs functioned on the fairground. Through close visual analysis of surviving organs and contemporary photographs, this paper reconstructs the relationship between the fairground organ and the most important fairground attraction, the cinema. On European fairgrounds in the 1890s, films were projected silently in canvas tents. The fairground organ, standing in front of the tent, provided a rich façade for the attraction, and the musical accompaniment to the films shown inside. The music of the fairground organ was therefore also the soundtrack to silent cinema. At the same time, the mechanical organ defined the space of the fairground. Because these instruments stood outside the attraction, facing the fairground, they provided the soundscape not only of the cinema, but of the fairground itself. This enables us to theorise the mechanical instrument as a defining feature of the modern cultural geography of the fairground, characterising the new industrial entertainments as a festive retreat from everyday life.

**Festivals and Urban Sound**

• **JAMES GARRATT (University of Manchester), Staging Democracy in Vormärz Germany: The Contentious Soundscapes of Constitutional Festivals**

The importance of mass outdoor festivals for consolidating the democratic oppositional movement in Germany has long been recognized. But while the speeches and iconography of these events have been analysed extensively, their musical and sonic dimensions have received less attention. Although musicologists have explored the political dimensions of contemporary music and singing festivals, music's contribution to more overtly political festivals has tended to be overlooked. In part, this stems from what may seem at first glance to be the unexceptional nature of their musical materials: most political festivals drew on familiar songs and chorales, supplementing them with fresh texts rather than specially composed music. A closer look, however, reveals the

crucial roles that music played in these events, whether through choreographing rituals, disciplining its participants, prefiguring new forms of social organization, or sonically occupying contentious spaces. This paper focuses on the most important Vormärz political festival, the Hambach Festival of 27 May 1832, comparing it with the constitutional festivals held throughout Bavaria on the same day to mark the anniversary of the proclamation of the Bavarian Constitution in 1818. The Hambach event included a symbolically loaded musical procession as well as the sonic occupation of Hambach Castle, a site associated with the revolutionary values of the French occupation (1794-1814). But the performance of French revolutionary music, including the *Marseillaise*, served to destabilize the carefully scripted unity of both this event and the Gaibach Constitutional Festival held the same day, sonically splintering liberals from more radical participants. In addition to exploring how the soundscapes of these events contributed to their contentious politicality, I examine the varying ways in which music served to diffuse their oppositional politics and, more recently, to define their legacy as democratic *lieux de mémoire*.

• **APOLLINE GOUZI (University of Cambridge), Mettre en scène la ‘Reconstruction’ dans les festivals de musique en France (1945-1950)**

‘Reconstruction’. Pendant les années qui suivent la Seconde Guerre mondiale, le terme est omniprésent aussi bien dans la presse que dans les discours politiques, en passant par les productions académiques contemporaines qui analysent le phénomène. En France, si les villes font inégalement face à la nécessité matérielle de reconstruire des espaces urbains détruits, les débats sur la manière dont on reconstruit sont nombreux. Reconstruit-on à l’identique ? Quelles périodes historiques met-on en avant dans ce processus et pour quelles raisons ? Si ces questions ont été posées pour les constructions architecturales, elles l’ont en revanche moins été pour ce qui relève des émanations culturelles qui l’accompagnement et, dans certains cas, la célèbrent. Cette communication prend le parti-pris d’utiliser la notion de ‘reconstruction culturelle’ pour lire à nouveaux frais la manière dont des artistes, compositeurs et entrepreneurs font la promotion de leurs spectacles après la Seconde guerre mondiale. Nous proposons de nous pencher sur l’exemple des festivals de musique classique comme paradigmatiques de ce phénomène et en particulier sur leurs usages du plein air à la fin des années 1940, en dialogue et/ou en opposition avec l’héritage vichyssois qui le précède. Quels espaces sont privilégiés par les organisateurs et les municipalités pour ces spectacles ? Quels répertoires musicaux sont choisis comme étendards de ce ‘renouveau’ ? À travers l’exemple du Festival de Lyon-Fourvière, créé en 1946, nous étudierons la manière dont les organisateurs promeuvent leurs concerts en utilisant le vocabulaire de la ‘Reconstruction’. Si celui-ci peut être utilisé pour satisfaire les critères de l’administration d’État ou de la municipalité, il aussi est l’occasion d’une narration située de l’histoire de la ville.

• **GIULIA SARNO (Università di Firenze) – DARIO NARDINI (Università di Padova), Viva Fiorenza! The Soundscape of Calcio Storico Fiorentino**

Calcio Storico Fiorentino (CSF) is the reenactment of a local Renaissance game, *calcio*, and particularly of the ‘siege match’ of 1530, played by the soldiers of the Republic of Florence to both encourage themselves and to mock the besieging troops of Charles V, who wanted to take control of the city. The current celebrations include a parade in Renaissance costumes (the Corteo della

Repubblica Fiorentina) and a *calcio* tournament, which consists of a radically violent ball game. Since its 'reinvention' in 1930 with the support of the Fascist leaders, CSF has been a contested field for the expression and definition of masculinity and 'imagined' Florentine identities, and a useful piece of heritage for different political purposes. Nowadays, the narrative of the siege match has become a symbol of Florentines' identity and pride, to face what is perceived as the tourist 'invasion' of the historical center where CSF takes place. CSF is tightly connected to the spaces (especially the main squares) of Florence's historical center. By participating in the festival, the participants claim their part in Florence's history by re-appropriating some of its iconic landmarks (especially piazza Santa Croce). Delimiting and inhabiting the performance space of CSF also means creating a temporary soundscape in relation to the changes that the festival-related sounds introduce into the acoustic environment in which they are grafted. More specifically, CSF's soundscape reflects the structure and internal dynamics shaping the festival. The two aspects of the celebration, the reenactment of the troops and institutions of the Republic of Florence of 1530 and the athletic game, are separate moments in the festival and enroll people from different social environments who have different — sometimes incompatible — ideas of what CSF is or should be. However, in the performative frame of the festival, they are reciprocally interdependent. While the Corteo's members literally enact, in their Renaissance costumes and through codified actions, the 'social drama' of the 'partita dell'assedio', *calcianti* (the *calcio* players) more spontaneously play the 'role' they perform in everyday life, the role of 'modern gladiators'. This ambivalent reciprocity and the coexistence of different temporalities are clearly expressed in the soundscape that characterize CSF, which consists essentially of three elements: 1) the performances of the Musici del Corteo della Repubblica Fiorentina, a group of musicians who play drums, clarions and fifes, instruments that evoke the sounds of Renaissance military celebrations; 2) the sonic actions of supporters cheering *calcianti* onto the field, that rather closely replicate those of contemporary football chanting, albeit in a stylised manner; 3) the comments coming from the PA, which — in a technologically mediated form — offer both participants and spectators an interpretive frame to make sense of the festivity: that of heritage. Through a primarily ethnographic investigation, the paper aims to show how the interpretation of the sound aspects of a festive event can contribute to its understanding, and add critical nuances to the reading of a festive phenomenon and the relationship it weaves with the complex dynamics of participation in public space.

### Tools for Digital Mapping the Soundscape

• VALENTINA PANZANARO (Università dell'Aquila), «*HisPerA, History, Performance & Art*». Nuovi strumenti digitali per raccontare il soundscape della città dell'Aquila in età moderna

L'Aquila, *magnifica citade*, luogo strategico e di rappresentanza del Regno di Napoli per tutto il Quattro e Cinquecento, si fa contenitore di spettacolarità diffusa, ridisegnato in modo scenografico e grandioso. I luoghi di spettacolo urbano si sovrappongono ai luoghi di vita quotidiana in cui interagiscono situazioni sociali, politiche e culturali (cerimonie, cortei, fiere e mercati) e dove lo spazio architettonico incornicia lo spazio sonoro e diviene sfondo scenografico spettacolare idoneo ad accogliere eventi performativi. I documenti d'archivio raccontano di una città controllata da famiglie aristocratiche al centro di importanti occasioni di cerimoniali messi

in atto per onorare eventi e personaggi significativi e per interessare relazioni sociali, politiche ed economiche. Tra i personaggi illustri si annovera Margherita d'Austria governatrice dell'Aquila (MANTINI 2022) accolta con grandi onori e celebrazioni, trionfi di battaglie, entrate in grande pompa con apparati effimeri tra archi trionfali, carri, girandole e palchi come descritti nei resoconti, disegni, incisioni e stampe che danno conto della grandiosità degli eventi messi in atto (PEZZUTO 2024). Su tali presupposti storici e sociali, la ricerca, inserita nell'ampio progetto *HisPerA, History, performance & Art*, mira principalmente a ricostruire il soundscape urbano dell'Aquila, prendendo in esame ogni tipo di documento, (corrispondenze, testamenti, inventari, libri contabili, libri mastri, partiture musicali, libretti e iconografie) che attestino la presenza di musica sulla scena culturale abruzzese in età moderna. Gli strumenti digitali di nuova generazione come il GIS (Geographic Information System) e altri Software (QGIS o ArcGIS) permettono di mappare non solo siti culturali, fornendo dettagli su persone, opere, istituzioni, luoghi, *realia* (oggetti mobili e immobili), eventi, ma anche di censire le iconografie e la loro ubicazione in determinati contesti storico-culturali, fornendo una visione completa e interconnessa di tutti i dati significativi. Sono fermamente convinta che l'indagine possa contribuire alla ricostruzione della storia della città abruzzese, ponendo particolare attenzione sulle ragioni sociali, antropologiche e politiche che hanno determinato la formazione del soundscape urbano. In tale contesto, lo spettacolo musicale, in numerose circostanze, ha assunto un ruolo di assoluta centralità e punto di partenza per una ricerca che si presenta sin da subito come un affascinante e stimolante campo di indagine.

• **ILARIA FICO (Università di Udine), Liturgical Music and Digital Mapping: «uMap» and the Reconstruction of a Soundscape of Terra di Bari**

With the rise of Digital Humanities, the study of historical soundscapes has increasingly benefited from digital technologies enabling open, remote access to sources. The digitisation of materials and the development of databases, digital libraries, and sound archives have significantly enhanced data sharing, rendering resources both permanently accessible and interactive. Digital Mapping has facilitated research activities focused on archival and library holdings that are often inaccessible, while enabling the creation of thematic maps tailored to specific research objects and the collection of data useful for the reconstruction of soundscapes from past eras. Among current research initiatives, the project for mapping, cataloguing, transcribing, performing, and digitally archiving liturgical-musical manuscripts preserved in the Terra di Bari area is of particular interest. Within this framework, three digital maps were created using the open-source software *uMap* to visualise the evolution of the local soundscape between the 11<sup>th</sup> and 20<sup>th</sup> centuries. The geolocation of manuscripts offers a range of metadata — such as provenance, chronology, and codicological features — relevant for further analytical inquiry. Special attention is devoted to the presence of mensural notation and simple polyphonies, documented through a dedicated map. This paper aims to highlight the heuristic potential of Digital Mapping applied to the study of local liturgical music history, presenting a preliminary hypothesis for the reconstruction of the soundscape of the Terra di Bari across nine centuries. Following a general overview of the documented liturgical-musical repertoire, two case studies will be presented: the Office of Tenebrae in the Diocese of Conversano-Monopoli (BA), attested in 17<sup>th</sup>-19<sup>th</sup>-century sources in *cantus fractus binatim* and in four-part settings, transmitted orally and still performed by local choirs; and the Office of St.

Vincent de Paul, preserved in two manuscripts at the ‘Sagarriga Visconti Volpi’ National Library in Bari, which has undergone substantial textual and musical revisions over time.

• **ELENA MURAROTTO (Università di Padova), Il paesaggio sonoro dell’Egitto dalle testimonianze di Amalia Sola Nizzoli (1819-1828): uno studio attraverso la web app «Echos»**

Nel corso del XVIII secolo, le donne europee iniziarono a viaggiare con maggiore frequenza, lasciando sempre più spesso alcune tracce scritte delle proprie esplorazioni. Questo fenomeno si intensificò nel corso del secolo successivo, dando vita a una crescente produzione di letteratura odeporica al femminile. In tale contesto si inserisce il diario di viaggio di Amalia Sola Nizzoli (1805-1841/48), una delle prime testimonianze redatte da una donna europea in Egitto agli inizi del XIX secolo. L’intervento si propone di mettere in luce la spiccata sensibilità uditiva e descrittiva della Nizzoli, sottolineando il valore documentario delle sue osservazioni per gli studi musicologici ed etnomusicologici. Durante il suo lungo soggiorno egiziano (1819-1828), la Nizzoli tenne un diario che si distingue per la ricchezza delle osservazioni etnografiche e, in particolare, per la grande attenzione che l’autrice riservò al paesaggio sonoro che la circondava. Dai rumori urbani e animali, alle grida delle donne e ai canti dei muezzin, fino alla musica e alle danze rituali legate a cerimonie civili e religiose. Verranno analizzati nel dettaglio alcuni passaggi significativi del testo che, in parallelo, saranno messi in dialogo con fonti odeporiche coeve. Questo approccio integrato è reso possibile dall’impiego dell’applicazione web *Echos: Sound Ecosystems in Travelogues*, sviluppata a partire dal 2022 presso l’Università degli Studi di Padova. La piattaforma *Echos*, infatti, consente di geolocalizzare le fonti su una mappa interattiva, offrendo un’immediata visualizzazione comparativa dei materiali. Tra i suoi principali punti di forza vi è la compresenza di fonti eterogenee che permettono di sviluppare analisi sempre più approfondite delle tradizioni musicali e coreutiche documentate nella letteratura odeporica. Attraverso lo studio degli eventi sonori tramandati dalla Nizzoli e l’utilizzo di strumenti digitali come *Echos*, è possibile mostrare come l’intersezione tra fonti storiche e ambienti tecnologici innovativi offre prospettive inedite per la ricostruzione dei paesaggi sonori del passato.

**Ritual Contexts (II)**

• **MADDALENA MENEGARDI (Università di Padova), Le celebrazioni nuziali nella Padova del Trecento: musica, suoni e ritualità**

Questo contributo ricostruisce il paesaggio sonoro urbano della Padova tra la fine del Duecento e il Trecento durante i matrimoni aristocratici, con particolare attenzione alle celebrazioni legate alla famiglia dei Carrara. L’analisi si concentra sul ruolo di musica, danze, cortei e apparati festivi nel trasformare temporaneamente lo spazio urbano in un ambiente animato da suoni e spettacoli collettivi. Pur centrata su Padova, l’indagine include cerimonie tenutesi in città connesse da vincoli dinastici, dove gli sposi — spesso membri di casate alleate — risiedevano o detenevano potere. Questi centri, pur distinti, condividevano un comune orizzonte culturale, utile a comprendere le dinamiche performative dei rituali nuziali. La metodologia combina fonti cronachistiche — come il *Chronicum patavinum* dei Gatari (1406), il *Liber de principibus Carrariensibus* di Vergerio (fine XIV sec.) e gli *Annali della città di Padova* di Gennari (1804) — con

testimonianze letterarie, archivistiche e iconografiche, per ricostruire contesti sonori e modalità percettive e rituali. A riprova del rilievo dato ai suoni nelle feste cittadine, un decreto del 1277, ricordato da Gennari, regolava l'accompagnamento musicale nei cortei nuziali padovani. Un riscontro visivo di ciò si trova nel *Corteo nuziale di Maria* affrescato da Giotto nella Cappella degli Scrovegni. Attraverso le attestazioni, emergono numerosi elementi ricorrenti: strumenti a fiato (soprattutto trombe), danze pubbliche, giocolieri, artisti itineranti e doni simbolici per buffoni e musicisti. Esempari sono le nozze di Marsilio da Carrara e Beatrice della Scala (Verona, 1334) e di Caterina da Carrara e Stefano I di Veglia (Padova, 1372), che trasformarono le città in palcoscenici sonori. Altri casi includono le nozze di Agnese da Camino, Rigoltrua da Carrara, Obizzo d'Este e Beatrice d'Este, tra Padova, Treviso, Verona e Modena. Lo studio restituisce un'immagine complessa e dinamica dello spazio urbano medievale in occasione dei matrimoni, sottolineando come la dimensione sonora costituisse un aspetto essenziale nell'esperienza collettiva della celebrazione.

• **ANYA BADALDAVOOD (University of Minnesota), *From Gardens to Palace: Exploring the Soundscape of Festivities in Timurid Herat (1370-1507)***

Lavish feasts at the Timurid court consistently featured an abundance of flavorful dishes, accompanied by performances from musicians and dancers. Whether commemorating a wedding, a royal investiture, or the reception of foreign dignitaries, these events were marked by a grandeur that underscored the court's cultural sophistication. Contemporaneous descriptions of such festivities in Herat offer a vivid portrayal of courtly life during the reign of Shahrukh (r. 1405–1447), highlighting the central role of music, dance, and elaborate cuisine in Timurid ceremonial traditions. Through a multidisciplinary approach that bridges musicology, urban history, and sensory archaeology, this paper examines sound as a defining force in the political and the cultural landscape of Herat during the Timurid Dynasty. I argue that Timurid urban architecture of the city of Herat is brought to life by details embedded in the accounts of feasts and courtly ceremonies in the chronicles of Ḥāfeẓ-e Abrū, while diplomatic reports by Clavijo from Spain and Chen Cheng (陳誠) from Ming China can help document the role of music in shaping Timurid political and social interactions. Furthermore, the discussion of musical instruments in Abd al-Qadir al-Maraghi ibn Ghaybi's *Jāmi' al-alḥān*, written at the court of Tīmūr's son, Shāhrukh, in Herat (1415), and the depictions of music-laden festivities found in Timurid illuminated manuscripts of Ferdowsi's the *Shahnameh* and Sharif al-Din Yazdi and Neẓām-al-Din 'Alī Šāmi's *Zaḡfar-nāma*, reveal the centrality of sonic environments in structuring courtly life, political rituals, and urban experiences in Timurid Herat.

• **RAMIRO MARTÍNEZ GUTIERREZ (Universidad Autónoma de Zacatecas / LANMO – ENES Morelia), *San Esteban Tizatlán: An Acoustic Model of the 16<sup>th</sup>-Century Open Air Chapel in New Spain***

The 16<sup>th</sup>-century open air chapels, were part of the architectural culture in New Spain, serve as the link connecting Vitruvian theories to the acoustic design of these open-air worship spaces. These chapels integrate both pre-Hispanic and Western cultures into an architectural construct specifically designed for voice amplification — effective for spoken voice but even more so for sung

voice. As part of the implementation of the religious order in New Spain, it was necessary to build new infrastructure, generating architectural typologies adapted to the needs of the New World. The first step was to establish conventual spaces and other religious buildings to initiate the conversion of the indigenous population. This article examines the acoustic efficiency of the open air chapel of Tizatlán in Tlaxcala, Mexico, as evidence of its dual function as a ‘sound box’, acting both as a microphone and an amplifier. This analysis is based on two *in situ* acoustic measurements using plainchant. A virtual reconstruction of the sound space was created, encompassing the altar (enclosed in a niche-like structure) and the nave (*atrium* and *posa* chapels). This study seeks to recover the chapel’s original form through 3D architectural surveys, aiming to remove the 17<sup>th</sup>-century chapel currently attached to the structure, which obstructs sound projection into the 80-meter-deep atrium. The study identifies the particular acoustic design characteristics of the Tizatlán chapel to determine its efficiency percentage compared to other open chapels in the same region.

### **Feasts and Celebrations**

• **MARITA FORNARO BORDOLLI** (Universidad de la República, Uruguay), **The City as Stage and the Urban Phonosphere: An Analysis Based on the Murga of the Carnival of Montevideo, Uruguay**

Over the decades I have researched urban and rural carnivals in Uruguay. Comparative studies with European carnivals were very important for the analysis of the murga, a carnival genre that emerged at the end of the 19<sup>th</sup> century and is one of the most outstanding in contemporary carnival. Field research took place in different cities in Uruguay; also in Andalusia, Extremadura and in historical archives in Uruguay and Spain. The murga emerged in the Uruguayan carnival scene as a genre of popular musical theatre, with elements from different regions of Spain, Afro-Uruguayan music and aspects linked to Italian traditions. As popular theatre, the murga is defined by the group character — predominantly male, an aspect currently in the process of change —, polyphony, the use of counterfactum, and the function of criticism. On this occasion, I will analyse how the city of Montevideo is constituted as a stage for these groups that even today are presented predominantly in the open air. In the case of Montevideo, its ornamentation with illuminated structures was very important during the 20<sup>th</sup> century. It is possible to differentiate as places of representation the neighbourhood stages of the 20<sup>th</sup> century, organised by popular management; the current stages organised by the city government and the large stages installed by the authorities or of a commercial nature. From the point of view of an urban phonosphere, from December to February in the neighbourhoods it is possible to hear the sound of rehearsals in clubs and social venues — amplified sound has radically changed this aural possibility —; also the afro-uruguayan *comparsas* playing in the streets. Already in February, the sound of the *tablados* can be heard in the southern summer nights. On the other hand, what I call ‘carnival in movement’ is developed, especially in the parades called *corsos*; until a short time ago, the murgas used to move from stage to stage playing their *baterías* (bass drum, snare drum, cymbals), a way of announcing their presence in movement.

• **MARIDA RIZZUTI (Università di Siena), Songs, Dances, and Masks in the San Niccolò Psychiatric Hospital of Siena between 1875 and 1895**

Starting in 1875, the San Niccolò psychiatric hospital in Siena became a center of innovation in psychiatry and therapeutic practices, with growing attention to the relationship between medicine, labor, and social life. One distinctive feature of the hospital's administration was its focus on the sonic dimension of festivities, particularly during Carnival, which took the form of concerts and musical performances organized within the asylum and in outdoor spaces. These events, documented in the periodical *Cronaca del manicomio di San Niccolò*, provide an opportunity to reflect on the hospital's soundscape, highlighting the ways music was produced and experienced during ritual and festive occasions in a psychiatric context. Analyzing the Carnival concerts held within the asylum allows us to explore the spatial and temporal dimensions of a historical soundscape, identifying the locations of musical production (such as the small theater and outdoor areas) and the modes of listening that characterized these events. Although separated from the musical life outside the asylum, the festive concerts represented a practice of socialization through music, which served not only a therapeutic purpose but also a symbolic one, within a context shaped by specific dynamics of power and institutional organization. This paper aims to explore the connection between Carnival-related music, its production and reception, and the construction of a soundscape within the asylum. Special attention is given to the spaces where concerts took place and to the social and therapeutic meanings of these events. In this context, Carnival offers a privileged lens through which to investigate ritual and festive musical practices, linking the internal musical life of the asylum to that of the outside world, and showing how celebrations and musical rituals helped construct a specific sonic identity for this institution within the urban space of Siena.

• **CLÉMENT NOËL (HEMU Lausanne / EHESS, Paris), Making the Streets of Montmartre Heard: Gustave Charpentier and the Urban Soundscape of the «Couronnement de la Muse»**

Performed between 1897 and the 1950s, Gustave Charpentier's *Couronnement de la Muse* is a hybrid show combining singing scenes, ballets and pantomime, intended as the first milestone in the popular artistic education dreamt up by the composer from *Louise*. At the time of its premiere, there was nothing to suggest that the show, conceived as the closing act of a Montmartre carnival parodying the official Parisian celebrations of the Boeuf gras, would be widely performed in the French provinces. Le *Couronnement de la Muse* was initially conceived for audiences in Montmartre, which explains the extensive musical homage paid to the famous Paris neighbourhood. In his score, Gustave Charpentier borrowed heavily from the urban soundscape of the district where he had settled on his arrival in Paris in 1878. Using identifiable popular sources, Charpentier reconstructs a soundscape characteristic of Montmartre at the end of the nineteenth century, a neighbourhood that was at once working-class, artistic and revolutionary, and still marked by the recent uprising of the Commune. This urban sound fabric was not received in the same way by the public at the 1897 premiere as it was by those in the

French provinces, who saw it as a faithful recreation of the Parisian picturesque, at a time when the booming tourist guides were celebrating the daily spectacle offered by the streets of the capital. The study of Charpentier's use of sound elements emblematic of the Montmartre street and its reception by the public over the editions of the *Couronnement* allows us to question the representations of the Montmartre district at the time, and thus offer a fresh approach to the *Couronnement de la Muse*.

### **Urban Sounds (1): Europe**

#### **• MARKUS RATHEY (Yale University), *Spectacle, Political Power, and Musical Representation: The Early Modern City as a Hybrid Performance Space***

Imperial cities in early modern Germany developed a hybrid music culture. While most of the cities did not adopt forms of courtly entertainment, such as plays, ballets, and operas, music and musical performances were still essential tools to signal cultural dominance and to project political power. While courts celebrated the birthdays of their rulers and weddings of members of the royal family with public performances, imperial cities (and some other major cities as well) had to find different opportunities to put on a public display of power. An important event in the annual cycle of a major city was the inauguration of the new town council, during which a new major and a new administration were introduced to the public. These events provided a welcome opportunity for public processions, musical performances in open-air spaces, as well as musical liturgies in local churches. The peak of these celebrations (at least from a musical perspective) was the century between the end of the Thirty Years War and the middle of the eighteenth century. We have extensive reports about town-council-inaugurations from cities such as the Imperial city of Mühlhausen (today in Thuringia): A large procession led the members of the town council through the streets of the city while the town musicians engaged in the performance of polychoral music from the adjacent balconies. The celebrations continued in the main church of the city, where the responsibility for the music now transitioned to the cantor (or organist). That way, the procession engaged with the spatial layout of the city, with the architecture, and with the populace (which watched the events unfold). The music itself merged with the soundscape of the city. While the music for the town musicians was often improvised (based on the typical brass fanfares every town musician had to learn), the music in the church was usually notated and relied on the skills of the choirs as well as additional musicians. In that way, the hybridity of the music continued in the realm between musical notation and improvisation. The paper will explore the practice of these inaugural celebrations in the seventeenth and early eighteenth centuries. The focus will be in particular on the city of Mühlhausen, as the descriptions of the celebrations are particularly rich and as several of the compositions for this occasion have come down to us, including Johann Sebastian Bach's early cantata *Gott ist mein König* (BWV 71). But already Bach's predecessors, especially Johann Georg Ahle (1651-1706), have created important works that often sonically bridged the gap between the music played by the town musicians for the outdoor performances and the liturgical music played in the church.

• **HENRY T. DRUMMOND (KU Leuven / Alamire Foundation), *Recreating Soundscapes of Conflict and Peace in Early Modern Antwerp***

In 1585, three of Antwerp's most distinguished artistic minds collaborated in a print of the Virgin Mary, featuring notated music. Conceived by composer Cornelis Verdonck (b.1563, d.1625), printer Jan I (or Hans) Sadeler (b.1550, d.1600), and artist Maarten de Vos (b.1531-2, d.1603), this print features Mary surrounded by angels. The print offers a rare depiction of musical performance, showing the Virgin Mary surrounded by angels in concert. Two of the angels hold up plates containing notated music: a Magnificat, written by Verdonck himself. This paper will examine the political and religious context behind Verdonck, Sadeler, and de Vos's 1585 Magnificat print, and its subsequent reception. Scholars have tied Verdonck's Magnificat to the music performed at the ceremonial entry of the Spanish governor, Alessandro Farnese, after the Siege of Antwerp, making its appearance in Sadeler and de Vos's print a celebration of the city's return to Catholicism. The latter part of this paper will focus on this print's resonance with Antwerp's citizens in the following decades, specifically in a litany collection set to music, printed at the Antwerp workshop of Pierre Phalèse the Younger in 1598. Phalèse furnished his litany collection with prefatory poems, using striking visual imagery to echo Counter-Reformation (and specifically Jesuit) sensuality. Alongside these textual embellishments are visual cues (including melodic quotations) in Phalèse's publication that allude directly to Verdonck, Sadeler, and de Vos's 1585 Magnificat print. This paper therefore shows how Phalèse's audience could have grasped the print's propagandistic message by recalling the soundscape of Antwerp around the time of the 1584 siege.

• **STEPHANE CRAYTON (University of Cambridge), *The Perpetual Street Opera: A Bolognese Model for the Eighteenth-Century London Soundscape?***

William Hogarth's *The Enraged Musician* transforms the eighteenth-century London soundscape into a street opera. His characters are the city's notorious street sellers, and his satire is clear: drawing on the trope of the London 'hawker', immortalised in Lauron's *The Cryes of London* (1687), Hogarth stages the provocation of a trained musician amidst the seemingly disordered noise of the street. While the composition appears to be a quintessential product of London, this article reveals an unexpected transnational genealogy: *The Enraged Musician* and its companion, *The Distrest Poet*, can be traced to a set of seventeenth-century Bolognese engravings. This connection raises two critical questions: First, what does the Italian engraving reveal about Hogarth's compositional process? Second, how does this transposition from Italian moral picture story to local urban satire reshape our understanding of sound, ritual, and public space in Hogarth's work? Building on an established body of Hogarth's 'borrowings' (ANTAL 1947), this study situates *The Enraged Musician* within a broader culture of visibility (DE BOLLA 2003), demonstrating how Hogarth repurposed continental models to craft a distinctly British aesthetic of noise, class, and urban life. By tracing the visual and sonic genealogies of *The Enraged Musician* alongside its development from preparatory sketches through revised states, the article positions Hogarth's work as a pivotal artefact in the conceptualisation of the London soundscape, and how sound and ritual shaped the perception of class, labour, and public space in eighteenth-century London.

## Contemporary Soundscapes

### • IVANA TOMIĆ FERIĆ – MIRKO JANKOV (Arts Academy, University of Split), Festivity of Saint Dujam in Split – Historical and Contemporary Soundscapes

Bishop Domnius (Dujam) of Salona, who suffered a martyr's death during Diocletian's persecution of Christians in 304 AD, is honoured as a saint of the Catholic Church and has been proclaimed the patron of the city of Split and the Archdiocese of Split-Makarska. Since the Middle Ages, his feast day (popularly known as *Sudamja*) — which is also the Day of the City of Split — has been celebrated on May 7. The earliest records of this celebration are found in the provisions of the Split Statute from 1312. The celebration usually lasts several days, combining religious and folk festivities in which music plays a notable role. As the main festivity of the Split municipality, it has undergone numerous changes throughout the centuries and, despite the disappearance of certain customs and often unfavourable socio-political circumstances, it has endured to this day as a major religious, social, and cultural event in Split. With a particular focus on the musical part of the *Sudamja* celebration, this paper — based on archival sources, manuscripts, travelogues, music prints, and preserved compositions of the Split's cathedral *Kapellmeister* (such as Pellizzari, Barocci, Bajamonti and others) — presents the characteristics of the celebration and veneration of Split's patron saint throughout history, from the Middle Ages to the present day, contributing to the reconstruction of the city's soundscape and the revival of its cultural, historical, and musical heritage. Although initially of a primarily religious character, over the years, the celebration of St. Dujam's feast began to take on secular (folk) elements associated with trade, entertainment, social gatherings, various games, and tournaments. Music played a significant role in all of this — not only within the cathedral, but also beyond it — shaping the soundscape of the city's urban space and affirming *Sudamja* as a manifestation of folk piety through which Split expresses its identity.

### • MAJA MILOŠEVIĆ CARIĆ (Arts Academy, University of Split), **Performing Heritage: The Soundscape of the «Za križen» Procession on Hvar Island**

The *Za križen* ('Following the Cross') procession, a centuries-old tradition held annually during the night from Maundy Thursday until the morning of Good Friday on Hvar Island (Croatia), exemplifies a sustainable model of intangible musical heritage rooted in community transmission and devotional performance. Inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009, the ritual comprises six simultaneous nocturnal processions that connect the villages of Jelsa, Pitve, Vrisnik, Svirče, Vrbanj, and Vrboska in a circular route of approximately 25 km. At the core of this tradition is *Gospin plač* ('Our Lady's Lament'), an exceptional form of glagolitic chant, performed antiphonally, in unison, by two alternating groups of male singers (*kantaduri* [lead singers] and *odgovorači* [responding singers]), within each church along the route. Sustained across centuries through oral tradition, the chant — characterized by modal and melismatic elements and melodic movements within narrow intervals, including quartertones and even finer microtonal nuances — generates a sacred soundscape shaped by the architecture, acoustics, and emotion of each station. Building on this sonic and ritual framework, recent research has provided new insights into how the tradition is sustained

and transmitted today. The study builds upon fieldwork conducted in 2024 with students from the University of Split's Arts Academy, who engaged in documenting the Holy Week musical customs of Svirče village through interviews, recordings, and participant observation. A follow-up phase is planned for Holy Week 2025 in the villages of Vrbanj and Vrboska, with further research in subsequent years across the remaining villages. This will enable a deeper understanding of subtle local distinctions in chant and ritual expression within the shared framework of the tradition. The resulting digital archive — comprising audio, video, photographs, and field notes — will serve as the primary source base for future outputs, including sound recordings with transcriptions of chants into musical notation, a documentary films, and ongoing ethnomusicological studies. The project serves as a model for student-engaged research and contributes to the safeguarding and reinterpretation of intangible heritage. Positioned within broader frameworks of Mediterranean Passion traditions and rural Catholic soundscapes, procession *Za križen* demonstrates how sustainability in musical heritage relies on the interplay between embodied performance, educational initiatives, and cultural guardianship. The case highlights the potential of collaborative, interdisciplinary strategies — merging research, pedagogy, and cultural policy — in preserving and renewing living musical traditions in their local contexts.

### Urban Sounds and Festivals

• **KELLEY HARNESS** (University of Minnesota, Twin Cities), **Water Music on the Arno: The «Argonautica» of 1608**

The Medici court planned three extravagant outdoor entertainments for the festivities celebrating the 1608 marriage of crown prince Cosimo II and archduchess Maria Magdalena of Austria, two of them designed to feature the groom in a leading role. One was a horse ballet in which the prince personified Zephyr, the west wind. The other was Francesco Cini's *L'Argonautica*, a water entertainment that relocated Jason and his Argonauts' capture of the Golden Fleece to the Arno, complete with elaborately decorated boats, naval and land battles, and music by voices and instruments. Art historians have contributed most of the modern scholarship on the *Argonautica*, unsurprising given the spectacular nature of its individual vessels, shaped as reefs and shells, along with birds and sea creatures such as a swan, a peacock, and a lobster. Historians have also acknowledged the work in studies devoted to the conspicuous management of water as a symbol of political control. Musicologists have tended to mention the entertainment only in passing, since no music was believed to have survived. But one of the entertainment's vocal works does survive — Paolo Grazi's 'Ecco ho sposa bramata alta regina', an eight-voice madrigal tucked into four partbooks of Domenico Visconti's *Il primo libro de madrigali a cinque voci* (1615). Its text is identical to that published in 1608, which musicians performed from the deck of Jason/Cosimo II's galley. Grazi's madrigal is reminiscent of an instrumental canzona, characterized by repeated pitches and large leaps, along with metrical and textural contrasts. It relies more on broad textural events than subtle vocal writing. Its survival sheds light not only on this specific work but on music for ephemeral entertainments more broadly, restoring sound to music whose existence otherwise ended with the final notes of a performance.

• **ARTHUR MACÉ (Conservatoire National Supérieur de Musique et de Danse de Paris / EHESS, Paris), *Persistence and Renewal of the Harmony Band Competition-Festivals: Two Case Studies from Calvados (Lisieux 1935, Saint-Pierre-sur-Dives 1948)***

Harmony band and *orphéons* competitions-festivals were a major musical and festive phenomenon in France throughout the long 19<sup>th</sup> century. Over several days, dozens of wind ensembles, divided by skill level, competed before juries of local musical notables, civil and military conductors, and sometimes political representatives. These events featured concerts, speeches, banquets, parades, and demonstrations by local associations. While the competition-festivals primarily served as opportunities for social gatherings and rare travel for amateur musicians and their families, for host cities, such events brought publicity and economic benefits, especially to hotels and cafés, as performances took place simultaneously in various open-air locations, encouraging public circulation (GUMPLOWICZ 1987; PÉRONNET 2024). Despite an often-commented crisis in the *orphéonique* movement between the wars (GUMPLOWICZ 1987; PÉRONNET 2012; CAMBON 2019), competition-festivals remained active, as evidenced by regular reports in the *Journal de la Confédération musicale de France*. Calvados, for example, hosted several major events in the 1930s. Remarkably, even after the devastation of the D-Day landings in 1944 and the dissolution of many local bands, festivals quickly resumed, often as part of efforts to rebuild musical networks and boost regional tourism. This presentation compares two case studies to examine the evolving model of harmony band competitions-festivals: one during the interwar period (Lisieux, 1935), the other during postwar Reconstruction (Saint-Pierre-sur-Dives, 1948). Chosen for their geographic proximity and rich archival sources, these cases allow a precise reconstruction of how performances were spatially organized — supported by detailed plans and feasibility studies — and an analysis of how local actors (merchants, associations) contributed to making these open-air festivals citywide events. By redefining the enduring competition-festival model, this paper also explores its transformations amid the profound changes of the early 20<sup>th</sup> century.

**Soundscape and Politics**

• **JOE LOCKWOOD (Newcastle University), «Zadok the Priest», the ‘Hallelujah!’ Chorus, and the Imperial Soundscape in Boston on the Brink of Revolution**

This paper explores two performances of G. F. Handel’s coronation anthem *Zadok the Priest* and the ‘Hallelujah!’ chorus from *Messiah* in colonial Boston in late 1773. On the eve of the ‘Tea Party’ and Revolutionary War, the performances were starkly political: one a Loyalist event accompanied by the band of the 64<sup>th</sup> regiment of the imperial garrison, the other a Patriot riposte with a militia band. I also identify a third performance, given the previous year (also with the band of the 64<sup>th</sup>), as *Zadok*’s New World premiere. This paper explores *how* and *why* the coronation anthem and chorus worked as political music in the colonial city on the brink of civil war. All three performances were connected to the city’s elaborate celebrations of the holidays of the imperial calendar: the anniversaries of the accession and coronation of George III. The paper draws on soundscape and cultural-geographical studies to appreciate the way what these events’ participants *heard* was crucial to their significance: ritual discharges of cannon, musket volleys, bell-ringing, huzzas, and loyal toasts were the *soundmarks* of a richly meaningful sonic geography which linked

the colonial city and the ships anchored in its harbour to the distant monarch across the Atlantic. The paper also explores how the (apparently paradoxical) increasing popularity in Boston of these royal celebrations in the early 1770s related to broader political developments. Colonial Whigs, who vehemently opposed imperial policy in the pre-revolutionary decade, also expressed during the same years a dramatic «flight to the king's love and justice» (Brendan McConville). The paper shows how the warm reception Handel's music received was commensurate with the enthusiasm colonists showed for the imperial calendar festivities in general, and how the bellicose soundscape of the celebrations shaped 'Hallelujah!' and *Zadok's* interpretive possibilities as topical political music in Boston.

• **MARIA BIRBILI (New York University / Humboldt Universität Berlin), *The Soundscapes of Revolution and Democracy: Ritual and Politicized Festivity from the French Revolution to Grand Opéra***

Musicology's interest in urbanity for France has been examined in interdisciplinary detail in Anselm Gerhard's book *Die Verstädterung der Oper* (1992) and in my first book, *Die Politisierung der Oper im 19. Jahrhundert* (2014), both books discussing Paris as an urban center after the political power moved from Versailles to the capital, in the eve of the French Revolution. The impact of the stressors of everyday life in a densely populated metropolis combined with political constant instability and extreme lack of safety, as I've established in my book, reached the opera stage as an acculturation process, with the participation of moving crowds on the stage of the Paris Opéra. Reflections on the Paris urbanity as experienced by the contemporaries led to groundbreaking insights in the interpretation of both the opera of the French Revolution and the next genre of *grand opéra*. Going a step further with this paper, I'd like to examine the spatial-sonic identity of Paris as an urban space in unstable times, particularly in locations such as Place de Grève (today: Place de l'Hôtel de Ville) and Place des Invalides. Even current events such as the Notre-Dame cathedral fire (2019) and politicized festive reconstruction (2025) can be related to this French tradition. Politicized operas on the stage of the Paris Opéra often shared the same materials and spatiality as *Fêtes révolutionnaires*. Among else I'll discuss how I discovered that an engraving in Marseille in 1792 containing a solemn oath to democracy was taken over almost verbatim in various operas at the Paris Opéra, from 1794 to 1829. I will also briefly discuss the reception of the French Revolution as an urban trauma in the genre of *grand opéra*, particularly in Meyerbeer's *Les Huguenots* (Paris, 1836).

• **ERIC SAUDA (Sorbonne Université, Paris), *Musical Scenes at the Front of the Great War***

In 1914, soldiers lived their lives in open countryside and rural settings. Musicians of urban origin reconnected with nature. They all discovered or rediscovered the landscapes of France. This phenomenon might seem contradictory, as music was generally an indoor activity. But at the front, musician's behaviors adapted. If the war imposed this kind of situation, they accepted it because, in this troubled period, it was still better to play outside than to abstain. In the worst natural and material conditions, soldiers, to ward off boredom and endure life at the front, sometimes so close to death, never ceased to be inventive. At the front, the physical and

mental cohesion of the men was manifested by moments of leisure. Concerts and shows seemed like a parenthesis. In this dramatic period of the war, people aspired to solidarity, camaraderie, and therefore to community leisure. The situation thus favored exchanges between artists of different cultures and backgrounds, from cities and the countryside, practicing varied styles. Thus, when the weather permitted, the soldiers sought and found suitable locations in the countryside for their performances. These places were highly prized by organizers of open-air shows. These natural agoras, chosen for their morphological interest in relation to their position (sheltered from bad weather or not exposed to the dangers of combat), ensured a satisfactory propagation of the sound emitted from the stage to the audience. Thus, nature provided the architecture of the stage and sometimes even lent itself to welcoming spectators. The geomorphology of the places where the French soldiers were stationed therefore did not offer the same qualities at the front. However, each adapted to the conditions to find the ideal formula.

### **Urban Sounds (III): Milan and Palermo**

#### **• LORENZO TUNESI (Stanford University), *Trumpets, Buffoons, and Blessings: Popular Spectacle and Political Satire in Piazza Duomo***

In 1458, a bizarre spectacle took place in the square before Milan's Duomo. Seventeen citizens, dressed as cardinals, mounted a platform to the sound of trumpets, shawms, and bells. With solemn ceremony, an eighteenth figure emerged, hand raised in blessing. The crowd erupted in laughter: the 'newly elected pope' was none other than the well-known buffoon Bassano. The reference was unmistakable — a pointed jab at the recent election of Enea Silvio Piccolomini as Pope Pius II. This mock conclave is vividly recounted in an anonymous letter to Duchess Bianca Maria Visconti, who had been unable to attend. The event formed part of the annual *oblazioni*, civic fundraisers staged by Milan's six districts to support the ongoing construction of the Duomo. While often read as devotional or festive in nature, the tone and detail of the letter hint at deeper political undercurrents. This paper compares Bianca Maria's correspondence with other records of fifteenth-century *oblazioni* to argue that these performances were not merely celebratory but politically astute commentaries on current affairs. Drawing large crowds — including the ducal court — these spectacles transformed the cathedral square into a stage for interpreting and critiquing both secular and religious authority. Through a close reading of the 1458 oblation, this paper positions citizen-led performances as a powerful form of public engagement that both reflected and shaped Milan's evolving role in the fifteenth-century Italian political landscape.

#### **• RAFFAELA GABRIELLA RIZZO – MATTEO MARNI (Università Cattolica del Sacro Cuore di Milano), *Musica, liturgia e ritualità: le chiese nel paesaggio sonoro milanese dal Settecento a oggi***

Il paesaggio sonoro milanese settecentesco era caratterizzato in larga misura dalla musica eseguita dentro e fuori le trecento chiese officiate in città prima della doppia tornata di soppressioni giuseppine e napoleoniche di fine secolo. Variamente ripartite fra parrocchiali, oratori di confraternita e luoghi di culto annessi a conventi e monasteri, le chiese erano teatro di una liturgia spettacolare che con lo sfilare di processioni, cortei funebri ed eventi di richiamo

cittadino superavano i compartimenti stagni delle mura e invadevano le contrade con suoni, canti e manifestazioni di fede. Almanacchi, calendari e guide turistiche antiche riportano informazioni storiche, artistiche, culturali e culturali sulle chiese che — come mostrato dalle mappe coeve — costellavano la geografia urbana. La dimensione rituale, spettacolare e liturgica trova nelle chiese una sede naturale e privilegiata, benché non esclusiva, che condizionò gli itinerari seguiti dai pellegrini per recarsi in santuari di particolare devozione e dalle processioni che si snodavano attraverso i sestieri. Cronache, recensioni giornalistiche e descrizioni encomiastiche ragguagliano circa frequenti cortei scanditi da canti e sinfonie da fiato che, uscendo dal Duomo, si dirigevano verso la basilica di S. Ambrogio, il santuario di S. Maria dei Miracoli presso S. Celso o i fopponi (cimiteri) extraurbani per chiedere dal Cielo favori, grazie e benedizioni. La progressiva adesione al paradigma culturale illuminista prima e giacobino poi comportò una drastica diminuzione delle processioni e delle liturgie celebrate con gran concorso di popolo all'esterno delle chiese, relegando le pratiche di culto a una dimensione più riservata e soggettiva. A beneficio dell'erario e a sostegno del nuovo impianto ideologico la prammatica imposta da Giuseppe II ai funerali da nobile dapprima e, la soppressione di confraternite e ordini religiosi successivamente con la conseguente demolizione di molte chiese non si limitarono a ridisegnare la geografia urbana della città di Milano ma modificò, con la sparizione di queste, il paesaggio sonoro urbano. Il rintocco delle campane, le salve di cannone che salutavano il passaggio delle processioni, il salmodiare incessante di religiosi e confratelli, la polifonia dei musicisti e le melodie degli strumenti da fiato vennero soppiantate dal rumore dei picconi e dai canti propagandistici dei rivoluzionari francesi. La riduzione di due terzi delle chiese officiate dopo il 1814 e la definitiva sospensione di pratiche devozionali allestite fuori dai luoghi di culto può essere apprezzata dalle mappe urbane ottocentesche in cui compaiono demolizioni e cambi di destinazione d'uso: parallelamente ad alcune alienazioni e privatizzazioni, le più capienti chiese annesse ai conventi maschili furono risparmiate e ottennero giurisdizione parrocchiale, altre fondazioni divennero teatri o saloni pubblici mentre altre ancora furono vittime di piani regolatori scellerati e dei bombardamenti del 1943. Nonostante la secolarizzazione dilagante e l'evoluzione della percezione della religiosità popolare, le chiese di Milano continuano ad essere luoghi deputati alle esecuzioni musicali in liturgia, seppur in forme inevitabilmente più sobrie. A queste si aggiungono occasioni d'ascolto extraliturgico con stagioni concertistiche più o meno strutturate che, pur non muovendo flussi turistici, si rivolgono a un pubblico di cultori attinto da un bacino d'utenza più ampio dei soli residenti nel capoluogo ambrosiano.

• **ILARIA GRIPPAUDO (Università di Palermo), «Fuori delle pareti di detta chiesa».**  
**Proiezioni sonore, eventi all'aperto e senso del luogo nella Palermo di Sei e Settecento**

Nel contesto della Palermo di XVII e XVIII secolo gli eventi che si svolgevano *en plein air* rappresentarono momenti cruciali nella costruzione del 'senso del luogo' e di una nuova articolazione dei rapporti tra istituzioni e spazio cittadino. Tali rapporti si configuravano anche sul piano sonoro. Soprattutto le chiese, i conventi e i monasteri coinvolti nell'imponente circuito devozionale locale svilupparono un dialogo interno/esterno che influenzò la produzione e ricezione della musica. Quest'ultima non era solo parte del rituale, ma strumento di mediazione tra sacro e profano, di costruzione di identità, di interazione tra autorità e cittadinanza. Un ruolo

chiave fu svolto dagli ordini religiosi, in particolare dai gesuiti, che insediatisi a Palermo a metà Cinquecento promossero un modello di religiosità performativo nel quale musica e suono si presentavano come dispositivi intesi a trasmettere i valori della Controriforma, nonché a orientare la percezione e le modalità di attraversamento dello spazio urbano. Le trasformazioni degli spazi si leggevano anche attraverso gli eventi sonori di feste e processioni, spesso teatro di tensioni e competizioni tra ordini rivali, che stimolarono una vivace produzione musicale, contribuendo a definire l'identità collettiva. Tale approccio si presenta come chiave interpretativa per comprendere in che modo la città venisse percepita e vissuta nei momenti di festa all'aperto: non soltanto come spazio concreto, ma anche come costruzione simbolica stratificata, continuamente negoziata attraverso rito e sonorità. Il mio lavoro intende indagare come le pratiche sonore che caratterizzavano cortei, entrate, processioni, ma anche all'interno degli edifici che 'dialogavano' con l'esterno, contribuissero a definire un'esperienza sensoriale totalizzante, rafforzando il legame tra identità religiosa e identità civica. Le processioni, in particolare, si distinguevano per la loro spiccata teatralità e la capacità di ridisegnare la mappa simbolica della città, trasformando piazze, strade e chiese in palcoscenici mobili del sacro.

### **Mapping Senses and Emotions in Processional Practice in Early Modern Barcelona**

• **SERGI GONZÁLEZ GONZÁLEZ (Universitat Autònoma de Barcelona), The Sound**

#### **Map: Rituals and Soundspaces in Early 17<sup>th</sup>-Century Barcelona**

In the context of early modernity, extraordinary celebrations detached from the institutionalized liturgical calendar — such as receptions for civil or ecclesiastical authorities — emerged as foundational elements of civic religion, functioning as catalysts of collective memory through their generational recurrence. These sociocultural manifestations synergistically integrated ritual protocols, temporal structures and spatial strategies, forming a sensory matrix designed to stimulate collective emotion, reinforce social bonds, create acoustic communities, and hierarchise the social strata of modern cities. The sonic phenomenon was a crucial vector in this ephemeral transformation of the urban acoustic soundspace, where everyday sounds — linked to trade activities and daily life — gave way to a ceremonially charged polyphony imbued with symbolic significance. From the transdisciplinary perspective of digital humanities, particularly through historical georeferencing methodologies and spatial analysis, it becomes possible to study these sonic transformations as expressions of power and social cohesion. Study of the celebrations surrounding the canonisation of Ramon de Penyafort (1601) through cartographic modelling, demonstrates that civic religion was articulated through managed systems of acoustic occupation of the soundspace, processional circuits, repertoires, sound marks and festive itineraries. This approach offers a comprehensive view of how the urban acoustic space was modified in early 17<sup>th</sup>-century Barcelona. This paper argues that festivities functioned as a system of ritualized acoustic practices, where the programmed management of sonic events — from artillery salvos to the horizontal/vertical communication of bell towers — articulated an auditory palimpsest of social belonging. The correlation between sonic density, spatial hierarchies and specific musical repertoires reveals mechanisms for producing urban identity through the various soundspaces generated in early 17<sup>th</sup>-century Barcelona.

• **TESS KNIGHTON (ICREA / Universitat Autònoma de Barcelona), *Spacializing the Contribution of Confraternities to the Sonic and Emotional Experience of the Processions Held for the Canonization of St Ramon de Penyafort in Barcelona in 1601***

Many of the well over 100 devotional and guild confraternities of Barcelona participated in the multiple processions held for the canonisation of Ramon de Penyafort in the city in 1601. From the unusually detailed contemporary accounts of the sequence of events mounted over several months for this celebration it is possible to gain a clear idea of the rituals of civic religion that took place in a variety of urban spaces in the city. The central focus was the Dominican church of Santa Caterina, situated not far from the cathedral, since Ramon de Penyafort belonged to that order. The axis between cathedral and Santa Caterina was clearly the hub of processional activity, but trajectories circulated and formed spatial networks from all the seven parishes as well as the gates of the city, since a succession of processions from villages in its largely agricultural and maritime hinterland also participated. The confraternities were involved in general processions, in those from the parish or conventual churches where they were based, and in their own processions which they mounted in order to pay their particular homage to the saint, whose body lay in a dedicated chapel in Santa Caterina. This dense web of processional activity brought with it an enriched sensory experience in the soundspace of the city, with musics, dancing, flowers, banners, torches and candles constantly wending their way through the streets. For the general procession held on the feast of Corpus Christi in May 1601, the city councillors offered a reward for the best representations to be performed by the confraternities, resulting in a number of impressive tableaux. Some of these elements will be mapped onto the processional routes to analyse the complex relationships between the spatial, sensory and emotional collective experiences triggered by these urban festivities.

• **LOLA PEÑA – ANDREA GUTIÉRREZ (Universitat Autònoma de Barcelona), *Mapping Soundspace, Emotion and Gender: The Case of the 1601 Canonization Festivities of St Ramon de Penyafort in Barcelona***

The canonisation festivities of St Ramon de Penyafort in 1601 transformed Barcelona into a performative and sonic space, where ritual, civic identity, and religious devotion intersected. In this paper, we focus on how emotions were cultivated through sonic strategies. The festivities operated as a mechanism of collective persuasion, using sound to generate awe, devotion and civic pride. We analyse how the interplay between music, noise and silence shaped the perception of these events, from the solemnity of liturgical chants to the jubilant clamour of public participation. Understanding the emotional dimension of the soundspace offers insight into the affective politics of early modern festivities and their role in shaping community experiences. A crucial aspect of this study is the presence and participation of women in the celebrations. Rather than treating them as peripheral figures, we integrate their roles within the broader soundspace. Women participated as listeners, performers, patrons and members of religious confraternities, contributing both economically and symbolically to the event. Rebullosa's account provides exceptional detail regarding young girls in the processions, a rare testimony that allows us to consider the sonic agency of children and their role in shaping ritual spaces and the symbolism they represented of innocence and purity in the eschatological beliefs surrounding sainthood. Their voices, whether

through song, recitation or ritualised silence, contributed to the construction of an auditory experience that extended beyond the main sound-producing agents typically studied. By layering these perspectives — space and sound, emotion, and gender — we propose a methodology that moves beyond mere reconstruction of historical events. Instead, we offer a dynamic understanding of how sound shaped ritual experiences and how different social groups navigated these sonic environments.

### **The Soundscape and the Construction of a Social Identity**

• **DAVID CRANMER** (Universidade Nova de Lisboa – CESEM/IN2PAST), **An approach to Festive Soundscapes in France during the «Belle Époque» and the Immediate post-First World War Years: The Case of the «Fêtes des Arènes» and Other Béziers Celebrations**

In 1898, at the new Arena of Béziers, in the south of France, the wealthy wine-producer Fernand Castelbon de Beauxhostes, in a conscious act of musical-theatrical decentralisation, staged his first *Fêtes des Arènes*, with the *tragédie lyrique Déjanire*, by Louis Gallet and Camille Saint-Saëns. This Festival, which ran annually from 1898 to 1911 and from 1921 to 1926, has been the object of increasing research by French and international scholars, largely with regard to the music, the spectacular sets and the staging. However, the Festival also included a range of other activities: a gala evening at the municipal theatre, processions, the parading of the city's mascot the 'Camel' and, particularly, a magnificent open-air concert at the city's bandstand. In this respect, Castelbon's Festival was adopting activities and procedures firmly rooted in existing festival traditions at Béziers. Against this backdrop, the present paper proposes to take another annual festivity as a starting point — the 14<sup>th</sup> July celebrations, so dear to the French Third Republic (and Castelbon was a staunch republican), and the soundscapes associated with them (processions with bands, ringing of bells, cannon-fire, fireworks, etc.), particularly those of 1898 (a possible model for the *Fêtes*) and of 1919 (the first after the Great War). Secondly, in this light, we will examine how far the *Fêtes des Arènes* adopted some of these local festive traditions in its own organisation. Thirdly, we will consider how the Béziers Arena extended the space and range of the city's open-air sounds — particularly through the highly idiosyncratic orchestral forces of the works commissioned for the *Fêtes* (two or three bands, a string orchestra and a large group of harps), but also through other activities that took place at the Arena: those within each festival, at bullfights and on other *ad hoc* festive occasions.

• **CECILIA NOCILLI** (Universidad de Granada), **Paesaggi sonori cerimoniali a Granada: musica, identità e istituzioni tra spazio urbano e ritualità accademica (XVI-XXI secolo)**

L'impiego della musica nelle festività e nelle cerimonie istituzionali dell'Università di Granada è legato a due fattori strategici: da un lato, come elemento identitario e di coesione della comunità universitaria nella sua proiezione urbana; dall'altro, come strumento di sinergia tra l'Università e la Chiesa, due istituzioni dominanti che hanno plasmato la cultura granadina fin dalla fondazione dell'ateneo nel 1531. Le fonti archivistiche consultate presso l'*Archivo Universitario de Granada* delineano una transizione tra il cerimoniale universitario urbano dei

cortei civico-accademici dei secoli XVI-XVIII e il protocollo privato dei concerti e recital tra XIX e XXI secolo. Tale mutamento riflette non solo il rinnovamento estetico, culturale e sociale di questi periodi, ma anche le esigenze della società granadina nel consumo musicale, intellettuale e artistico. Questo studio presenta i primi risultati di un'indagine in corso, che richiede l'analisi completa di un ampio corpus documentale. Tuttavia, permette di interrogarsi sulla trasformazione degli spazi urbani in rapporto alla produzione musicale nelle festività e nei rituali accademici, nonché sul ruolo del patrimonio musicale intangibile nella costruzione della identità collettiva e nella trasformazione della città come luogo di esperienza sonora e corporativa.

• **JAN OVNIK (Institute of Ethnomusicology, Research Centre of the Slovenian Academy of Sciences and Arts), *Listening to Social Relations amidst Their Ritual Transformation: Wedding Soundscapes of Rural North-Eastern Slovenia in the 1960s***

This paper examines the sonic constitution of rural weddings in the north-eastern part of Slovenia (i.e. Lower Styria and Prekmurje) during the socialist period following the Second World War. Drawing on the ethnomusicological field recordings preserved in the sound archive of the Institute of Ethnomusicology ZRC SAZU, the paper analyses and compares selected examples of the regional wedding soundscapes recorded at actual marriage ceremonies and their accompanying festivities in the 1960s. These recordings provide a rare auditory insight into the rural wedding practices of the time, foregrounding the often-overlooked roles of musical and non-musical sounds in shaping such ritualised social occasions. As rites of passage that were, to some extent, publicly celebrated, past weddings in the region symbolically marked and structured not only the individual's transition from one life stage and social role to another but also the reconfiguration of local kinship networks and communal relationships. In doing so, weddings contributed meaningfully to the legitimation and reproduction of social cohesion, alongside existing economic and power inequalities within the rural communities structured around patrilineal kinship, household economies, and intergenerational dependencies. These factors implicitly shaped the wedding ritual practices through which traditional social norms, values, and hierarchies, including gender roles and kinship obligations, were not only symbolically represented but also enacted and reinforced in embodied, spatial, and sonic ways. Accordingly, the wedding soundscapes were far more than a mere backdrop to the ceremonial proceedings. They functioned instead as an active and dynamic medium through which transforming social ties were performatively expressed, emotionally experienced, and collectively affirmed or negotiated by wedding participants. Their social positions, power relations, and local identifications manifested sonically in the diverse and often multifaceted wedding soundscapes, composed of spatially and historically embedded performative practices and spontaneous sonic acts.

• **DELPHINE VINCENT (Université de Fribourg), *Un passé idéalisé et un présent menaçant : le paysage sonore de la Fête des Vignerons de 1977***

À Vevey sur les bords du lac Léman en Suisse, la Fête des Vignerons est une institution pluriséculaire, qui a contribué à façonner les identités régionale et nationale depuis 1797. Événement qui célèbre le vin et plus largement le travail de la terre, la Fête a lieu une fois par génération. En 1977, elle réunit 4'250 figurant-es amateur-es pour quatorze représentations

données dans une arène en plein air de 15'776 places. Exaltant des valeurs traditionnelles et le *topos* des Suisses qui vivent en harmonie avec la nature, la Fête de 1977 fait face à une évolution des technologies viticoles et paysannes et à des menaces environnementales qui rendent difficile la cohabitation avec l'imaginaire arcadien associé depuis 1797 aux célébrations veveysanes. Pour la première fois, le spectacle n'est pas entièrement musical, mais intègre des bruits. En abordant la Fête de 1977 non pas seulement comme une œuvre musicale composée par Jean Balissat (1936-2007), mais comme un paysage sonore, nous souhaitons prendre le contrepied des études traditionnelles qui lui sont consacrées et montrer comment les tensions entre passé et présent sont exprimées dans une dualité musique/bruit tributaire d'une vision esthétique qui voit le progrès technologique comme une menace. En outre, nous souhaitons intégrer le spectacle à une étude plus large du paysage sonore entourant la Fête, en considérant les controverses, relayées par la presse, autour de l'absence d'une véritable atmosphère festive au terme des représentations, puisque les lieux de sociabilité que sont les caveaux sont réservés aux figurant-es. Là encore, la dichotomie entre intérieur/extérieur s'exprime par la mécanisation de la parole diffusée par des haut-parleurs sommant le public de rentrer chez lui en lui donnant les horaires des prochains trains. En nous intéressant au paysage sonore de la Fête des Vignerons de 1977 nous souhaitons mettre à jour la place du bruit et des sons dans la (dé)construction d'une communauté et leur apport à un renouvellement des représentations identitaires.

### **Urban Sounds (iv): Paris and New York**

• **LÉA CHAMBRON** (Conservatoire National Supérieur de Musique et de Danse de Paris), **Le kiosque à musique dans la Ville de Paris : symbole d'une nouvelle pratique musicale démocratique ou simple élément d'architecture urbaine ?**

La musique de plein air, qui donnait aux auditeurs l'occasion de sortir des salles obscures, permet aux historiens d'étudier des lieux de concert moins connus, parmi lesquels le kiosque à musique est l'un des mieux documentés. Apparu à Paris dans la deuxième moitié du XIX<sup>e</sup> siècle, il se développe à un rythme beaucoup plus soutenu à partir de 1890 et jusqu'à la Seconde Guerre mondiale. Plusieurs dizaines de kiosques sont construits à cette époque. Les étapes de leur vie, depuis leur création jusqu'à leur mise en service, sont connues grâce aux archives administratives de Paris, aux articles de presse et à des milliers de photographies qui donnent souvent à voir orchestres et auditeurs en situation. L'étude de l'apparition des kiosques dans la capitale au tournant du XX<sup>e</sup> siècle permet d'observer les mécanismes concrets d'organisation d'une pratique très répandue en France depuis déjà plusieurs décennies, celle des concerts donnés par les musiques militaires, les harmonies et autres fanfares. L'analyse de la place des édicules dans les jardins parisiens hérités des grands travaux d'aménagement des espaces verts dirigés par Adolphe Alphand, montre que les kiosques sont des points névralgiques du divertissement public dans la ville. Parce qu'ils concentrent régulièrement la population, ils sont davantage l'affaire des organisateurs de l'espace que des organisateurs de concerts. En effet, la question de l'adaptation de l'espace public à des manifestations musicales en plein air est étroitement liée à des choix d'aménagement des jardins parisiens. L'utopie de la promenade à l'anglaise largement mise en œuvre dans les plans des espaces verts au tournant du siècle, s'est révélée peu compatible avec les nécessités de la pratique musicale. Les kiosques à musique, dont l'édification était extrêmement réglementée, n'échappèrent pas au

contrôle des autorités de la ville et furent au contraire le cadre de pratiques artistiques et sociales strictement réglées.

• **ALISON MINKUS (Independent Researcher, Edmonton, Canada), *Fit for a Castle: The New York Philharmonic's Search for a Permanent Home***

«Should the weather be rainy, [the concert] will take place the first fair evening thereafter» (Festival Concert Programme, 20 May 1846). Not even inclement weather was going to thwart the Philharmonic as it prepared for the final concert of its Fourth Season. Castle Garden was a suitable soundscape to not only present the American premiere of Beethoven's Symphony No. 9 but also raise funds for the Philharmonic's own castle — a new, permanent hall for the best of musicians and the best of music. While the structure was first constructed as a US Army fort (1811), it later served as a hub of entertainments (1824), as well as New York's first immigration center (1855) and aquarium (1896). It was eventually slated for demolition but was saved through a 1946 Act of Congress establishing Castle Clinton National Monument. As an entertainment center, Castle Garden offered several spaces for public consumption, making it one of only a few outdoor spaces for large social gatherings. Renovations in 1841 created an indoor theater and concert hall, as well as outdoor promenades. Accommodating up to six thousand spectators, it was a favorite among the public and an easy choice for the Philharmonic, providing the size and scale for 400 performers and a suitable space to garner philanthropic support. I investigate the goals of a youthful Philharmonic (established 1842), focussing on internal and external communications prior to — and following — the Festival Concert. The Philharmonic archives provide internal business documents, images, and programs revealing internal decision-making processes, while key actors — from long-time subscriber George Templeton Strong to writer Margaret Fuller — articulate external performance experiences. Finally, news reports reveal pre-performance expectations and post-performance impressions, and commissioned and non-commissioned biographies offer further context and color.

**Soundscape, Power Relations and Beyond**

• **DANILO GATTO (Conservatorio Statale di Musica 'P. I. Tchaikovsky' di Catanzaro-Nocera Terinese), *La trasformazione degli spazi del suono, rappresentazione simbolica dei rapporti di potere***

La strada, i cortili, le campagne, i luoghi di lavoro che un tempo erano pieni di voci (fossero quelle dei bambini che giocano o quelle dei venditori ambulanti) e di musica (canti di lavoro, serenate, feste), sono stati progressivamente regolamentati, fino a far scomparire i suoni delle relazioni sociali e della produzione autonoma di bellezza. I cittadini e i lavoratori sono così diventati muti, e con il passaggio dalla condizione orale contadina a quella industriale e post-industriale sono stati trasformati da soggetti (individuali e collettivi) produttori di suoni musicalmente organizzati in consumatori di merci sonore seriali, estranee al proprio mondo di appartenenza. Anche i luoghi nei quali prima era possibile esprimersi spontaneamente sono stati limitati fino a sparire, per diventare esclusivi, selettivi e a pagamento (i teatri, le scuole di musica e di danza, gli spazi dei mercati, le palestre, le scuole calcio, ecc.). È stata questa una tendenza della società contemporanea che si è affermata nel corso degli ultimi due secoli. La privacy, il silenzio,

ha sconfitto la relazione interpersonale basata sul suono, sull'auralità e sulla presenza dei corpi, mettendo in atto una rappresentazione simbolica di reali rapporti di potere all'interno della società. Sulla base delle testimonianze orali, della voce dei suonatori e dei racconti degli anziani, si cerca di delineare alcuni passaggi di questa trasformazione almeno per come la memoria, prima ancora dei documenti, ce la disegna nelle regioni meridionali.

• **ALICE GREGGIO (Università di Torino / Università di Milano-Bicocca), *Paesaggi di suoni e silenzi in alcune comunità buddhiste italiane***

Questo contributo prende l'avvio da una ricerca etnografica in cui si è indagato il Buddhismo giapponese Zen Sōtō e quello tibetano di scuole Gelug e Kagyū in quattro comunità del Nord e Centro Italia nel contesto odierno. La finalità dello studio era esaminare la costruzione identitaria in tali realtà attraverso l'analisi del concetto di soglia e di come questo venga declinato nei paesaggi sonori dei rituali, delle festività e della vita quotidiana di alcune comunità buddhiste. La prospettiva con cui si è sviluppata la ricerca ha preso spunto dalle teorie derivanti dallo spatial turn e dai recenti sviluppi nell'ambito dell'acustemologia. Inoltre, si sono analizzate le modalità di costruzione del sé e delle relazioni con l'Altro dal punto di vista dell'antropologia delle religioni e tenendo in considerazione spunti dati dalla svolta ontologica. Considerando il suono come ponte per comprendere l'ethos di una comunità, è stato possibile impostare un rapporto di interdipendenza tra strutture sociali e musicali, fondamentale per confermare o ridimensionare i tratti della socialità buddhista ricavati dalla partecipazione osservante e dalle interviste etnografiche: così è emerso come il modo in cui vengono vissuti i rituali cambi a seconda della tradizione di appartenenza, riflettendo anche varie modalità di costruzione dell'identità del gruppo, di disposizione delle soglie tra sé e gli altri, di organizzazione della struttura e delle norme sociali. Le modalità di trasmissione delle competenze musicali, la distribuzione di queste all'interno della comunità e la loro messa in atto risultano speculari alla struttura sociale che fa da ossatura alle comunità. Così l'organizzazione gerarchica tra le persone e la gestione dell'autorità si riflettono, secondo le modalità distintive delle due correnti buddhiste, anche nel sistema sonoro, con il suo apprendimento e la sua messa in pratica dentro e fuori dai rituali.

