CONFERENCE VENUES

Thursday, 17 December, 14.30–18.00
Johannes Gutenberg University Mainz
Philosophicum I, Faculty Hall (01 185)
Jakob-Welder-Weg 18, 55128 Mainz

Friday, 18 December, 10.00–11.30, 15.30–18.00
Episcopal Seminary of St Boniface
Assembly Hall (Aula)
Augustinerstraße 34, 55116 Mainz

Friday, 18 December, 12.00
Organ Recital by Daniel Beckmann
Mainz Cathedral (Hoher Dom St. Martin)
Markt 10, 55116 Mainz

ADMISSION AND REGISTRATION

Admission free. Please register by 10 December 2026:
anmeldung-musikwissenschaft@uni-mainz.de
Further information: cantoria-mainz.de

CONCEPT AND SCIENTIFIC ORGANISATION

Margherita Antolini, Klaus Pietschmann
and Tobias C. Weißmann

Johannes Gutenberg University Mainz
Institute for Art History and Musicology
Department of Musicology
Research Project
CANTORIA – Music and Sacred Architecture

Cantoria MUSIK UND SAKRALARCHITEKTUR · MUSIK WISSEN SCHAFT MAINZ · IKM Institut für Kunstgeschichte und Musikwissenschaft · JOHANNES GUTENBERG UNIVERSITÄT MAINZ · JG|U

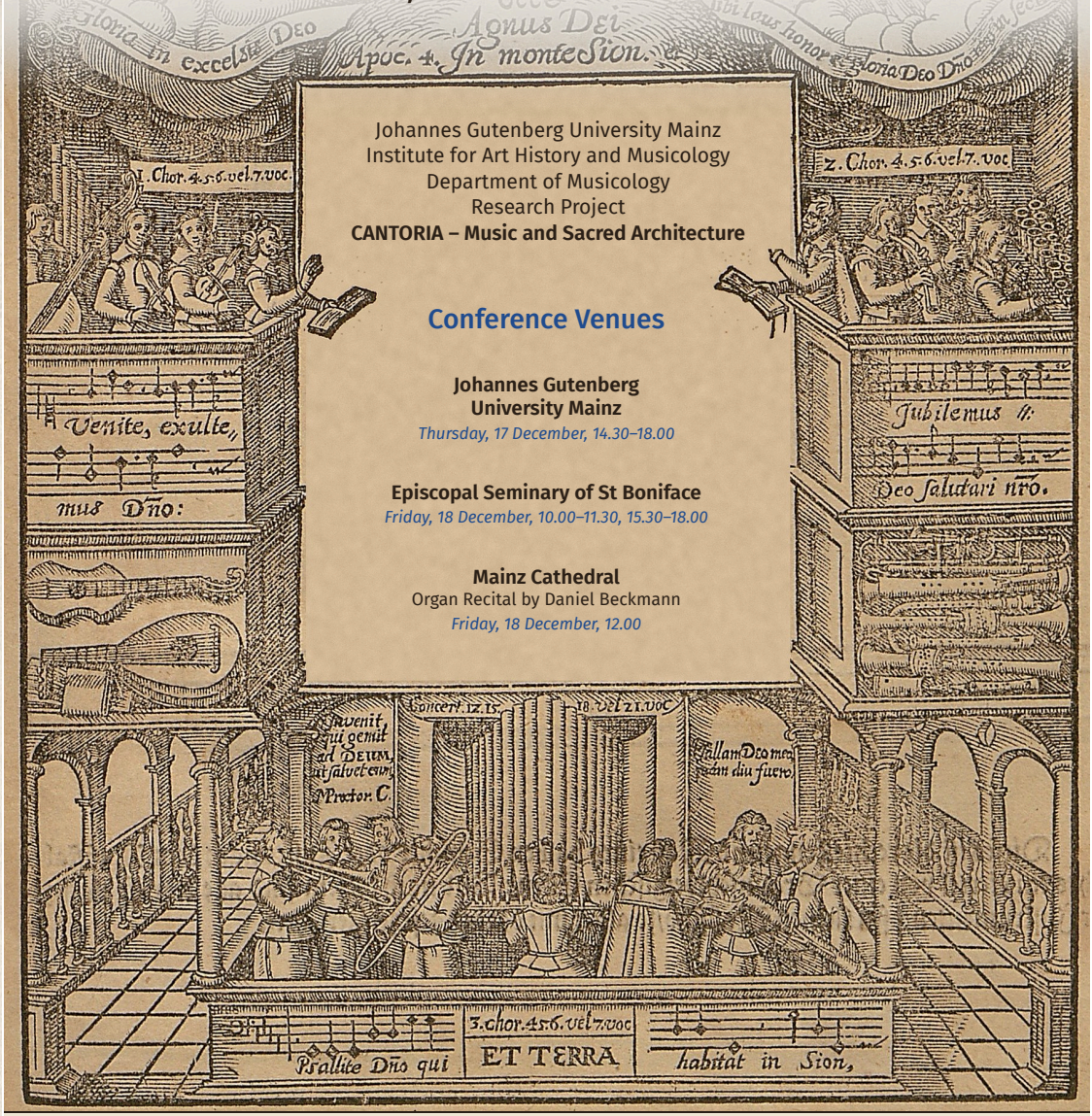
Images: Cover: Title page of Michael Praetorius, *Theatrum Instrumentorum*, Wolfenbüttel 1620, woodcut (adapted). Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt, Ed 930 d (1/3) [4]; Public Domain Mark 1.0; https://doi.org/10.25673/opendata2-17431 · Thursday: Cross-section of Sant'Ivo alla Sapienza, view towards the altar flanked by two musicians' balconies, engraving by Dominique Barrière from *Opera del Caval. Francesco Boromino* […] (1720), plate VIII. Rome, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Gh-BOR 6839-3200/1 raro X · Thursday/Friday: Wolfgang Kilian after Joachim von Sandrart, *Das schwedische Friedensmahl im Nürnberger Rathaussaal 1649* (details: musicians, singers). Staatsarchiv Nürnberg, Reichsstadt Nürnberg, Bildsammlung 38.4; CC BY-NC · Back: San Luigi dei Francesi with five temporary *palchi* in the nave and three permanent balconies in the presbytery, feast of Saint Louis on 25 August 1665, engraving by Dominique Barrière (1665). New York, The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951, 51.501.2924

Sacred Sound in Transit

Musical Practice, Spatial Transfer and Local Adaptation in Early Modern Europe

International and Interdisciplinary Workshop

Mainz, 17–18 December 2026



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Thursday, 17 December 2026

Johannes Gutenberg University Mainz
Faculty Hall (Fakultätssaal), Philosophicum I, Room 01 185
Jakob-Welder-Weg 18, 55128 Mainz

14.30 **Klaus Pietschmann | Tobias C. Weißmann** (Mainz)
Welcome and Introduction

I. ITALIAN PRACTICES: SPACE, SOUND AND MEANING

Chair: Lamberto Tronchin (Bologna)

15.00 **Margherita Antolini** (Rome)
The Agency of Performance Practice in Baroque Architectural Design

15.45 *Coffee Break*

16.15 **Maryam Haiawi** (Regensburg)
Die Imitation von Engelsmusik im intermedialen Wechselspiel von Musik, Text und Kirchenraum. Orazio Benevolis sechschörige Vespermusik *Laudate pueri Dominum* für das Patronatsfest im Petersdom 1650

17.00 **Haruna Saito** (Bologna)
Liturgical Music Performance in Seventeenth-Century Bologna. An Acoustical and Historical Study of Selected Churches



Friday, 18 December 2026

Episcopal Seminary of St Boniface (Bischöfliches Priesterseminar St. Bonifatius)
Assembly Hall (Aula), Augustinerstraße 34, 55116 Mainz

II. TRANSFER AND ADAPTATION NORTH OF THE ALPS

Chair: Klaus Pietschmann (Mainz)

10.00 **Amalia Salvestrini** (Milan)
Depth and Motion in the Sonic Sphere. An Aesthetic-Phenomenological Contribution on Lodovico da Viadana, Heinrich Schütz and Michael Praetorius

10.45 **Simon Paulus** (Stuttgart)
Ein vergessener Klangraum. Neue Erkenntnisse (und Fragen) zur Wolfenbütteler Schlosskapelle und ihrer architektonischen und musikalischen Konzeption im 17. Jahrhundert

12.00 **Organ Recital in Mainz Cathedral**
Daniel Beckmann (Mainz) · Hoher Dom St. Martin, Markt 10

12.45 *Lunch Break (Old Town)*

II. TRANSFER AND ADAPTATION NORTH OF THE ALPS (CONTINUED)

Chair: Tobias C. Weißmann (Mainz)

15.30 **Florian Bassani** (Bern)
Die Festmusik zum Nürnberger Friedensmahl von 1649 – aus italienischer Perspektive betrachtet

16.15 **Gareth James** (Birmingham)
Bespoke or Borrowed? Pietro Torri's 1726 Requiem for Max Emanuel between Munich and Brussels

17.00 *Coffee Break*

III. DIGITAL RECONSTRUCTION AND ACOUSTIC SIMULATION

Chair: Margherita Antolini (Rome)

17.15 **Miguel Reis Vasco** (Lisbon)
Hearing the Sacred Oval Space. From Laser Scanning to Acoustic Simulation of the Clérigos Church in Porto

18.00 **Final Discussion**

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