

SOUNDS OF POWER  
SONIC COURT RITUALS IN- AND  
OUTSIDE EUROPE  
IN THE 15<sup>TH</sup> – 17<sup>TH</sup> CENTURIES



INTERNATIONAL CONFERENCE  
UNIVERSITY OF BERN  
17 – 19 JUNE 2021

Painting: *A Royal Entertainment*

Artist: Attributed to Sur Das

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**Sounds of Power  
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Does power have its own specific sound?  
Or: How do sounds in combination with  
other media function specifically in courtly  
rituals of the premodern era? And: What  
reactions and associations did they trigger

in the ritual community? These and other central questions are the focus of the SNSF project “The Sound of Power: Sound as an Intermedial Category of Courtly Festive Rituals in an Intercultural Perspective in the 15<sup>th</sup> – 17<sup>th</sup> Centuries”, which is based at the University of Bern. The focus is on the courtly cultures of the Ottoman Empire, with special attention to the circumcision ceremonies that Murad III held for his sons for a full 52 days at the Hippodrome in Istanbul in 1582, and various rituals of the Burgundian-Habsburg sphere of the second half of the 15<sup>th</sup> century, such as the Banquet of the Pheasant in Lille (1454), the Trier princely meeting (1473) or the election and coronation of Maximilian I as Roman-German king in Aachen (1486). These events, among others, will be issued to demonstrate by a cross-cultural approach how sounds were involved in demonstrations, representations, and displays of princely power, and how power was expressed specifically in the medium of sound. Special emphasis will be laid on the performance and interaction between the media, since ritual and ceremony consciously made use of the different sensual worlds of experience in order to be emotionally tangible and experienceable, to trigger the desired effect of an exaggeration, even overwhelming. In this context, forms of idealization are also problematized, such as the perception of others in words, sound, or image, and the transfer between the different courtly spheres.

The conference would like to broaden the view and include, in addition to the dynasties mentioned, other court cultures within and outside the European sphere and discuss fundamental anthropological tendencies of a model of domination and sound. We are glad to introduce our international and comprehensive meeting after the online workshops, which served as preparative for this conference, “Sonic Rituals Ottoman, Habsburg & Burgundian Festivities (15<sup>th</sup> – 17<sup>th</sup> Centuries) From an Intermedial Perspective”, which held on 4–5 September 2020 in cooperation with the Orient-Institut Istanbul and “Between Court and City: Soundscapes of Power in East and West (15<sup>th</sup> – 17<sup>th</sup> Centuries)”, which held on 5 February 2021, organized and conducted by the same team.

We hope you enjoy the conference!

Cristina Urchueguía | Margret Scharrer | A. Tül Demirbaş

## Conference Funders

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- Prof. Dr. Britta Sweers, University of Bern (Switzerland)

# Conference Program

**Thursday, 17 June 2021**

## **Introduction & General Reflections**

Chair: Cristina Urchueguía

**14:00** Opening

(CET) Cristina Urchueguía

Margret Scharrer

A. Tül Demirbaş

**14:15** Keynote: Sovereign Power and the Place of Pleasure: Musical Patronage in Mughal India, 1593–1707

Katherine Butler Schofield

**15:00** What's All This Noise? Exploring the Soundscapes of the Early Modern Court: Chances and Challenges

Harriet Rudolph

**15:30** Coffee break

Chair: Judith I. Haug

**16:00** Sight and Sound of Power. Communication Strategies of Papal Rituals in Early Modern Rome

Tobias C. Weißmann

**16:30** “Cantiam vittoria, gaudio, honor, trionfo, e pace” – Die Sakralisierung Venedigs mittels der *rappresentazioni* (1570–1605)

Evelyn Korsch



**Friday, 18 June 2021**

**Ottoman & Habsburg-Burgundian Court Cultures**

Chair: Margret Scharrer

**10:00** “Pour consideracion des bons et agreables services”: dons, musiciens et communication politique à la cour de Bourgogne (1404–1467)  
Baptiste Rameau

**10:30** Maximilian I and the Musical Experiences of Bianca Maria Sforza  
Helen Coffey

**11:00** Marian Devotion as Expression of Power. Aspects of Repertoire and Political Representation at the Court of Margaret of Austria  
Daniel Tiemeyer

**11:30** Lunch

Chair: A. Tül Demirbaş

**13:30** Traces of Modern Ideas in the Music of the Ottoman Empire  
Songül Karahasanoglu & Süleyman Cabir Çıplak

**14:00** The Expression of Awe during the Early Modern Ottoman Carnivals of Animals  
Ido Ben-Ami

**14:30** The Soundscape of Ottoman-Habsburg Diplomacy in the Eighteenth Century  
Gamze İlaslan

**15:00** Coffee break

Chair: Margret Scharrer

**15:30** Roundtable: Between Ottoman, Habsburg and Burgundy  
Markus Koller  
Cristina Urchueguía  
Karolina Zgraja

**Saturday, 19 June 2021**  
**Other Cultures and Transfers**

Chair: Judith I. Haug

**09:30** Setúbal Soundscapes: Performing the Power of the House of Aveiro during Early Modern Portugal  
Ana Cláudia Silveira

**10:00** “Ein solcher Lärm ..” Der Klang auf den Hochzeiten des Spätmittelalters  
Christof Paulus

**10:30** Coffee break

Chair: Margret Scharrer

**11:00** The Multi-Layered Soundscape of Charles V Entries in Spanish Cities  
Esperanza Rodríguez-García

**11:30** Die leisen Klänge der Macht – Das *Rebecchino* im Kunsthistorischen Museum in Wien  
Thilo Hirsch & Marina Haiduk

**12:00** Lunch

Chair: A. Tül Demirbaş

**14:00** Sonorous Spaces of Splendour: Utilization of Sound in the Courtly Culture of the Safavid Empire in the 17<sup>th</sup> Century Isfahan  
Zeynep Çavuşoğlu

**14:30** Koreanische Hofmusik der Joseon-Dynastie zur Zeit von König Sejong (1418–1450)  
Jieun Kim

**15:00** Coffee break

Chair: Cristina Urchueguía

**15:30** Imperial and Far-reaching: State Processional Music of 16<sup>th</sup> Century China  
Joseph S. C. Lam

**16:00** The Sound of Habsburg Power in Colonial Mexico: Ritual and Projection of Identity Throughout Music in Exequias and Other Viceregal Events  
Grayson Wagstaff

**16:30** Coffee break

Chair: Songül Karahasanoğlu

**17:00** Roundtable: Sound of Power, Sound of Cultures  
François Picard  
Wolfgang Behr  
Britta Sweers

# **Sounds of Power**

## **Sonic Court Rituals In- and Outside Europe in the 15<sup>th</sup> – 17<sup>th</sup> Centuries**

### **Sovereign Power and the Place of Pleasure: Musical Patronage in Mughal India, 1593–1707**

Katherine Butler Schofield

This lecture examines the place of Hindustani music and its relationship with personal control and sovereign power at the Mughal court in India, roughly from the last decade of emperor Akbar's reign (from 1593) until the death of Aurangzeb 'Alamgir in 1707. Mughal understandings of the human being, and thus of the social and political worlds, were dominated by two parallel binaries deriving from the Persianate discourse on ethics and proper governance: 1) the inner struggle between reason and the emotions anger and desire; and 2) the outer struggle between duty and pleasure. For virtue to prevail, reason and duty must ultimately master desire and pleasure. This mastery had to be displayed to the world if it were to be deemed a virtue at all.

Hindustani music was understood in Mughal writings as having the power to generate the potent emotions of joy, love, and longing, all of which belonged to the domain of desire. Musical patronage and connoisseurship therefore became a major social and political arena in which a Mughal courtier's inner struggle to place desire under rational control could be outwardly manifested. Patronage and connoisseurship of music, recited poetry, dance, youthful beauty, and other evanescent phenomena were the core practices of the domain of pleasure in the Mughal world, conducted largely within the intimate social institution of the majlis or mahfil (assembly). While listening to music in the majlis could be dangerous to the Mughal man as a potential threat to his power, at the same time music was indispensable to Mughal sovereignty because of its use value in fortifying the primary Mughal virtue of male-to-male affection, as a cure for physical and mental disease, and as a primary technology underpinning sovereign power.

**Katherine Butler Schofield** is a historian of music and listening in Mughal India and the paracolonial Indian Ocean, based at King's College

London. Through stories about alluring courtesans, legendary maestros, and captivated patrons, she writes on sovereignty and selfhood, affection and desire, sympathy and loss, and power, worldly and strange. In 2011–16 she was Principal Investigator of a €1.18M European Research Council grant, “Musical Transitions to European Colonialism in the Eastern Indian Ocean”, which examined the history of transitions from pre-colonial to colonial musical fields in India and the Malay world c. 1750–1900, through multilingual, intermedial, and stereophonic research methods. Working largely with Persian, and latterly Urdu, sources for Hindustani music c. 1570–1860, Katherine’s general research interests lie in the areas of Persianate and South Asian music and visual art; the history of Mughal India (1526–1858); Islam; empire; and the intersecting histories of the emotions, the senses, aesthetics, ethics, and the supernatural. An author of many essays, Katherine’s latest book, *Music and Musicians in Late Mughal India: Histories of the Ephemeral, 1748–1858*, will be out with Cambridge University Press in 2022. She is also the editor with Francesca Orsini of *Tellings and Texts: Music, Literature, and Performance in North India* (Open Book, 2015), and with Margrit Pernau and Imke Rajamani *Monsoon Feelings: A History of Emotions in the Rain* (Niyogi, 2018). Katherine is a keen podcaster, and her six-part “Histories of the Ephemeral” series, based on her 2018 British Academy Mid-Career Fellowship, is available on Soundcloud, iTunes, and wherever you download your podcasts. She has also published extensively under her previous name, Katherine Butler Brown.

### **What’s All This Noise? Exploring the Soundscapes of the Early Modern Courts: Chances and Challenges**

Harriet Rudolph

Without doubt, sound formed a vital element of court performances in the early modern period. The potentially infinite variety of atextual sounds played a central role in the “concert” of media that may be observed at princely courts. Nevertheless, it often remained underexposed in studies of courtly representation because it possessed a strongly ephemeral quality. For unlike the image and the text used in court performances, sound could never be fixed in similar media and received by the same sense. Sound performances had to be translated into a two-dimensional text thereby skipping all their auditive and haptic forms of

perception. We are only able to examine rulers' courts in their function as sound producers as well as spaces of sound reception by analyzing their often diffuse and topical practices of description, which as such were also subject to historical change. For this reason, sound historians like to warn, that we can no more hear the past than we can read or see it. This statement does not get to the heart of the issue, however. Because of the insurmountable medial difference between sound event and sound description as well as the high susceptibility to interference that characterized "höfische Hallräume" (J. J. Berns) in early modern times, we can hear the past even less than we are able read and see it.

Having said that I argue that there is not any sense in foregoing an analysis of the soundscapes of the Early Modern courts because of the fundamental importance of sound for any courtly representation even if it was reflected by ostentatious silence. I inquire particularly into the special achievements of auditory media as an indispensable element of courtly performance, in their potential added value compared to visual and textual media applied at the same time. I differentiate between the everyday soundtrack of early modern rulers' courts and that within the framework of an elaborate courtly festive culture, which can be observed above all in courts with a claim to leadership in power politics and court culture as well as a role model function for smaller courts. In a systematic approach, I am going to compare selected performance contexts in which auditory media took on multiple and partly contradictory functions, but for which we can also observe varying spatial, cultural, intellectual sound barriers, as is the case in the context of ceremonial and ritual practices. Furthermore, I ask about the mechanisms with which early modern experts of courtly representation tried to limit the potential fragility of auditory media, to give them special power in the cacophony of different forms of courtly representation, and thus about pre-modern sound regimes, as far as we are able to detect them.

**Harriet Rudolph** studied History and Art History at Eberhard Karls University of Tübingen, Germany, and Queen Mary College, University of London, UK; M.A. in Modern History, University of Tübingen, Germany, 1995; Ph.D. in Early Modern History, University of Trier, 1999; scientific assistant in early modern history, University of Trier, 2000–2008; Acting Professor, History of Early Modern Times, Johann Wolfgang Goethe University of Frankfurt, 2008–2009; Visiting Professor, University of Saarbrücken, 2010; Professor of Modern History, University of Innsbruck, Austria, 2011; from 2012 to present

Professor of Modern History (Early Modern Times), University of Regensburg, Germany, main research areas: Diplomatic History (Material Cultures), Imperial Rule and Holy Roman Empire, European Court Cultures, Victimhood and Suffering; recent writings concerning court cultures include: “Misstönendes Geschmetter und himmlische Harmonien. Die Musik als höfisches Festelement in den “Dialoghi” des Massimo Troiano”, in: *Musikleben zwischen Alltag und Fest* (Handbuch der Musik der Renaissance 4), Bd. 1: *Orte der Musik*, hg. von Wolfgang Fuhrmann, Lilienthal 2020, 411–424; “Stand, Rang und Status. Feste als Medium höfischer Repräsentation in reichischen und europäischen Hierarchiegefügen”, in: *Jahrbuch der Stiftung Thüringer Schlösser 23* (2020), 73–93; “Meaningless Spectacles? 18<sup>th</sup> Century Imperial Coronations in the Holy Roman Empire Reconsidered”, in: *More than Mere Spectacle: Coronations and Inaugurations in the Habsburg Monarchy, 1700–1848*, ed. Klaas van Gelder, New York: Berghahn Books 2021, 67–98.

### **Sight and Sound of Power. Communication Strategies of Papal Rituals in Early Modern Rome**

Tobias C. Weißmann

The rituals and liturgical celebrations of the early modern papacy were characterised by a multitude of visual and sonic elements. Even the election of a Pontiff was proclaimed acoustically by a precise sound choreography: After the cardinal secretary had announced the name of the new Pope from the Benediction loggia to the people gathered in St. Peter’s Square, drummers and trumpeters played and salutes were fired by the Swiss guardsmen posted in front of the cathedral. Then loud gun salvos rang out from Castel Sant’Angelo, while the bells of all the churches of Rome successively took up the chimes of St. Peter’s Basilica and spread the joyful news throughout the city, uniting it into one great sound space. When the newly elected Pontiff appeared on the balcony of St. Peter’s for the first time, this acoustic staging was repeated again.

A few days or weeks later the *Possesso*, the procession in which the new Pope passed from St. Peter’s to the Lateran to symbolically take possession of his capital, was a magnificent ceremonial performative staging with which the Pontiff and his court presented themselves to the people. Papal and municipal pipers, drummers and trumpeters announced the procession, which was attended by cardinals

and other functionaries of the papal court, representatives of the municipality and the nobility, ambassadors of foreign powers and other ecclesiastical and secular groups. Salutes could be heard at certain symbolic locations, such as the Capitoline Hill, and cannonades were fired when passing the Castel Sant'Angelo, the papal military base. The ephemeral triumphal arches, whose pictorial programmes glorified the Pope and placed him in the tradition of ancient emperors, were accompanied by instrumental ensembles. In the evening a firework, whose spectacular play of light and sound was deliberately generated by the papal *bombardieri*, visibly and audibly united the entire city space in a sign of joy.

For the canonisation ceremonies, which were the high points of the papalfestive culture, the crossing and the presbytery of St. Peter's Basilica were transformed into a spacious *teatro* with numerous tribunes and boxes in which the leading functionaries of the Curia, Roman society and the national factions were seated in accordance with the ceremonial. The elaborate iconographic programme of the festive decorations visualised the miracles of the new saints to the faithful. After the Pope had confirmed the canonisation, a curtain was drawn aside to reveal an image of the new saint, while the Cappella Giulia sang a solemn Te Deum. Outside the basilica, the Te Deum was answered by the playing of drums and trumpets and the firing of muskets, after which cannonades and the ringing of the bells of all the churches of Rome proclaimed the joyful news throughout the city.

In this paper, the central rituals of the early modern papacy will be interpreted as performative means of communication that aimed to emotionalise the population and to convey concrete messages through visual and sonic elements. The dual strategy of representation aimed both to demonstrate social hierarchies at the papal court and within Roman society and to make the of power of the papacy and the Roman Catholic Church tangible to the senses.

The basis of the study, which methodically combines new approaches from art history, musicology, sound studies and cultural sciences, is the evaluation of printed and hand-written festival records, *avvisi* and self-testimonies, account books, pictorial representations and the diaries of the papal masters of ceremonies.

After graduating in Art History and Musicology from Humboldt University Berlin, **Tobias Weißmann** took his D. Phil from Humboldt University in 2019



with a dissertation on the interrelation of visual arts, sound and music in the festival culture of the European powers in 17<sup>th</sup> and 18<sup>th</sup> century Rome. The interdisciplinary study was awarded the Rudolf Arnheim Prize in 2019. From 2007 to 2015 he worked for the research project “REQUIEM – The Roman Papal and Cardinal Tombs of the Early Modern Age”. He held scholarships at the Deutsches Studienzentrum in Venedig (2014–2015), the German Historical Institute in Rome (2015), the Bibliotheca Hertziana – Max-Planck-Institute for Art History Rome (2015–2017) and the Leibniz Institute for European History Mainz (2018). Since 2018 he has been working as postdoctoral lecturer at the Institute for Art History and Musicology at Johannes Gutenberg University Mainz, where he combines the two subjects in teaching and research. As a research associate he works for the research project “CANTORIA – Music and Sacred Architecture” at Mainz University, and since 2020 he has been head of the scientific network “Religious Plurality. The Perception of Religious Differentiation as Reflected in the Arts, Theologies and Society of the Long 19th Century”, funded by the German Research Foundation (DFG). Recently the Academy of Sciences and Literature Mainz appointed him a member of the Young Academy.

### **“Cantiam vittoria, gaudio, honor, trionfo, e pace” – Die Sakralisierung Venedigs mittels der *rappresentationi* (1570–1605)**

Evelyn Korsch

Die Frage, ob Macht ihren eigenen Klang hat, lässt sich ambivalent untersuchen. Einerseits setzten bestimmte “politische Gebilde” (um es neutral zu formulieren) musikalische und akustische Darbietungen als Repräsentationsstrategie ein, andererseits generierten bestimmte Klänge wiederum Machtstrukturen. Daraus ergab sich eine reziproke Steigerung, die von weiteren Medien gestützt werden konnte. Als Fallstudie soll die Festkultur Venedigs am Ende des 16. Jahrhunderts dienen. Obwohl der Stadtstaat konstitutionell eine Republik bildete, wurden alle aus höfischen Kontexten bekannten medialen Strategien angewandt und zu einem einzigartigen Konglomerat zusammengeführt, um die anderen europäischen Mächte an Prestige zu übertreffen. Mit einem von Staatsideologen in den 1570er Jahren ausgearbeiteten Programm, das auf rituellen, musikalischen, ikonographischen, topographischen, architektonischen und literarischen

Elementen basierte, gelang es der Serenissima, sich als unmittelbar von Gott geschaffener Staat zu inszenieren und dem Dogen die Rolle des vicarius Dei zuzuweisen. Fortan wurden in der venezianischen Festkultur der Staat als Paradies und der Doge als alter ego Christi und somit als "Erlöser" implementiert. Dieses Phänomen wird als Neobyzantinismus bezeichnet, weil dabei insbesondere ein Rückgriff auf das byzantinische Herrscherzeremoniell erfolgte, bei dem sich in der Figur des Kaisers Reich und Religion vereinten. Als ideologisches Vorbild dienten die Inszenierungen der *basileis*, die Licht und Musik als Emanationen des Göttlichen einsetzten.

Die Strategien zur Imagekonzeption und Prestigesteigerung bedurften eines Publikums. Während auf der innenpolitischen Ebene die zuschauenden und zuhörenden Protagonist\*innen der Akklamation und Perpetuierung der Staatsgewalt dienten, bildeten ausländische Gäste – Fürsten und ihre Botschafter – Multiplikatoren der politischen Botschaften. Die Rezeption der Performances, die als "Multimediaspektakel" organisiert wurden, wurde konstruiert und kontrolliert. Anhand der sogenannten *rappresentationi*, die als Genre 1570 von Celio Magno mit einer Aufführung zur Dogenkrönung begründet wurden, soll gezeigt werden, wie die Musik als instrumentum regni zur Umsetzung der venezianischen Repräsentationsstrategien genutzt wurde. Die Klangwelt folgte einem Harmoniekonzept, das auf den transzendentalen Charakter von Musik verwies und letztere als Medium zur Herrschaftslegitimation einsetzte. Nachdem zunächst Performances zu singulären Ereignissen stattfanden, wurden die *rappresentationi* um 1600 als fester Bestandteil in den staatlichen Festkalender integriert. Über drei Jahrzehnte soll verfolgt werden, wie sich dieser neue Aufführungstypus ausbildete und in Kongruenz mit dem ebenfalls neuen ikonographischen Programm im Dogenpalast weiterentwickelte. Abschließend soll die Rolle der *rappresentationi* innerhalb des Mythos-Komplexes und die damit verbundene Rezeption analysiert werden.

**Evelyn Korsch** ist als Lehrbeauftragte für Geschichte der Frühen Neuzeit an der Universität Erfurt tätig. Sie wurde 2009 an der Universität Zürich promoviert mit einer Studie zur Festkultur im Venedig der Renaissance (*Bilder der Macht. Venezianische Repräsentationsstrategien beim Staatsbesuch Heinrichs III. (1574)*, Berlin 2013). Anschließend arbeitete sie in verschiedenen Projekten mit, die sich sowohl mit dem Forschungskomplex von Netzwerken und vormodernen Globalisierungstendenzen als auch mit Materielle Kultur befassten. In ihren

Publikationen, die historische und kunsthistorische Themen aufgreifen, verbindet sie kulturelle, soziale und wirtschaftliche Aspekte. So hat sie sich bereits mehrfach der Rolle der Musik als Repräsentationsstrategie und Medium der Herrschaftslegitimation gewidmet. Zur Zeit recherchiert sie für ihre Habilitation mit dem Titel: “Cross-cultural trade in diamonds, precious stones and luxury textiles. The Armenian diaspora in Venice and its global trading networks (1650–1750)”.

**“Pour consideracion des bons et agreables services”: dons, musiciens et communication politique à la cour de Bourgogne (1404–1467)**

Baptiste Rameau

La cour de Bourgogne au XV<sup>e</sup> siècle offre sans aucun doute l’un des exemples curiaux le plus complexe et le plus riche à la fin du Moyen Âge. À ces deux constatations s’ajoute une troisième, propre à l’histoire de la musique européenne: la domination sans partage sur l’art de la composition écrite par cinq générations de musiciens, nés et formés dans un espace géographique allant de la Picardie à Amsterdam. En d’autres termes, des hommes appartenant à un territoire allant de la Bourgogne actuelle aux limites septentrionales des Pays-Bas, constitué et gouverné par les ducs Valois de Bourgogne.

Dans ce système complexe de circulation des richesses et des faveurs qu’est la cour, où l’ensemble des hommes et des gestes œuvrent à la gloire du prince, les musiciens – au sens large du terme (membres de la chapelle ducale, ménestrels, trompettes de guerre, trompettes, etc.) – apparaissent à la fois comme vitrine et miroir du prince. S’il est désormais acquis, grâce aux travaux de nombreux chercheurs en musicologie et en histoire, qu’ils embellissent, par leur art, le prince et sa cour, qu’en retirent-ils en retour? Quels dons les ducs octroient-ils à ces hommes, et dans quels buts? Les archives bourguignonnes, et plus spécifiquement celles de l’hôtel ducale, considérées par David Fiala comme “les mieux documentées d’Europe” pour étudier la musique et les musiciens au XV<sup>e</sup> siècle, offrent un observatoire privilégié pour analyser ces problématiques. Reprenant l’ensemble du dossier grâce aux comptes généraux des hôtels ducaux de Jean sans Peur et Philippe le Bon (1404–1467), cette étude a l’ambition de mettre en lumière les musiciens au service du prince, à travers le prisme des dons.

Au-delà du portrait, elle entend aussi et surtout illustrer l'un des aspects de la communication politique et symbolique de ces deux princes de la maison Valois de Bourgogne.

**Baptiste Rameau**, Professeur agrégé d'Histoire depuis 2016 et doctorant à l'Université de Bourgogne-Franche-Comté depuis 2019, sous la direction de Mme Clouzot (Université de Bourgogne-Franche-Comté) et M. Mattéoni (Université Paris 1 – Panthéon-Sorbonne), mes recherches portent sur l'économie du don sous les ducs Valois de Bourgogne Jean sans Peur et Philippe le Bon (1404–1467), en lien avec les thématiques de la communication politique et symbolique ainsi que les pratiques de gouvernement au Moyen Âge. S'inscrivant dans le vaste renouvellement historiographique de l'histoire politique à travers l'analyse des réseaux, ou *network analysis*, ce projet possède deux objectifs majeurs: - appréhender les formes et les pratiques du don à la fin du Moyen Âge, à travers l'exemple d'une pratique princière; - mieux saisir le fonctionnement du gouvernement ducal bourguignon en nous appuyant sur la force et la puissance des réseaux qui irriguèrent et façonnèrent cette principauté plurielle et évolutive entre 1404 et 1467. En définitive, ce projet de recherche s'inscrit plus globalement dans la vaste réflexion sur les cultures politiques et les rythmes du lien social à la fin du Moyen Âge, liant intimement pratiques politiques et réseaux.

## **Maximilian I and the Musical Experiences of Bianca Maria Sforza**

Helen Coffey

On 16 March 1494, the marriage of Maximilian I and Bianca Maria Sforza was celebrated in St. Jacob's church, Innsbruck, with, according to one account, music performed by excellent singers and instrumentalists, including playing on a "fine organ". The wedding had taken place by proxy in Milan on 30 November 1493, Maximilian represented by Margrave Christoph of Baden, and Bianca Maria had then left Italy on 5 December with a large entourage including members of her family. She finally arrived at Maximilian's Innsbruck residence on 22 December, where, in the emperor's absence, she was entertained over the Christmas period by the ageing Archduke of Austria, Sigmund, and his young wife Katharina. The celebrations continued in the weeks that followed, with the

newly-weds finally meeting on 9 March in the nearby town of Hall, soon returning to Innsbruck for what would be the culmination of the wedding festivities. This paper will explore the musical experiences of Bianca Maria Sforza following her arrival in Maximilian's lands. It will consider the political significance of the Habsburg-Sforza union and how musicians were employed in the courtly rituals that welcomed and celebrated the new queen. In doing so, it will examine several aspects of the court ceremonial in which Bianca Maria was involved, not only in Innsbruck but also in other locations across the Habsburg territories.

**Helen Coffey** is Senior Lecturer in Music at the Open University, UK. Her DPhil (Oxford University, 2006) explored the patronage of civic instrumentalists in the Holy Roman Empire of Maximilian I. She has recently been working on a number of essays for “Musikleben des Spätmittelalters in der Region Österreich”, a project based at the University of Vienna, and began a Leverhulme Fellowship in January 2021 for the book project *Music and Empire: Instrumental Sounds in the World of Maximilian I*. Helen was previously awarded a British Academy grant to research music at the Electoral court of George I and is co-editor of the five volumes *George Frideric Handel: Collected Documents* (Cambridge University Press, 2013, forthcoming).

### **Marian Devotion as Expression of Power. Aspects of Repertoire and Political Representation at the Court of Margaret of Austria**

Daniel Tiemeyer

Margaret of Austria, governess of the Habsburg-Burgundian Low Countries from 1507 to 1515 and again from 1517 until her death in 1530, was one of the most important female rulers of her time. Her regency was not only characterized by shrewd politics and high diplomatic skills, but she also established the city of Mechelen as one of the major political and cultural centers in Northern Europe. Alongside her patronage of poetry, the arts and architecture, Margaret was a formidable sponsor and commissioner of music. Beyond her strong personal interest in music, Margaret's musical patronage was religious in essence. In particular, the numerous musical pieces devoted to Marian *topi* functioned as acoustic reverberations of a publicly emphasized Marian devotion.

Indeed, when one looks at the repertoire that was written in the codices produced at her court in the Alamire workshops, a very pronounced focus on Marian topics becomes immediately palpable. This trend culminates within the *œuvre* of her most important “court composer”, Pierre de la Rue (ca. 1452–1518), who spent almost his entire career in service of Habsburg rulers and whose rich array of more than 30 mass ordinaries numbers at least 13 entries that are based directly or indirectly on Marian chants. In spite of the preponderance of La Rue in the Alamire manuscripts, this phenomenon can also be tracked in the works of other composers who worked at the court of Margaret and that participated in her “Marian mission”. But the almost encyclopedic approach of La Rue towards these Marian topics clearly highlights the musical preferences that were distinguishing the court of Margaret and enables an insight into the ways of her musical patronage. Even if it can be stated that Marian devotion was very common and widespread in Europe around 1500, the deliberate cooperation of Margaret and La Rue mirrors the search for personal redemption on the one hand and the strong emphasis of political self-representation through the public exhibition of Marian devotion on the other hand. Thus, Margaret staged herself, mediated through sound and image, both as a confidant of the Virgin Mary and as pious “mother of her people” and was able to legitimize her right and claim to rule over the provinces that were entrusted to her.

In my paper, I intend to point out the connections between the biographically and salivatory aspects of the personal Marian devotion of Margaret and her desire to publicly display her regency. To support my considerations on music and power, I will rely on the Alamire manuscripts that served not only as a media to transmit the music itself, but also as valuable diplomatic gifts and therefore played an essential part in political representation: The iconography within the codices deliberately transports the moral aspect of the claim of power and symbolizes this through “sounding images”. Furthermore, my paper will demonstrate how liturgical chant was used to enhance the Marian praise in polyphonic masses at the court of Margaret.

**Daniel Tiemeyer** received his Bachelor degree in Music/Musicology and History at the University of Osnabrück in 2007. Between 2007 and 2013 he studied both Musicology and History at the University of Vienna. He dedicated his master thesis, respectively, to the late style of Beethoven and to the cultural-historical discrimination of Jewish musicians in Germany in the 19<sup>th</sup> and early

20<sup>th</sup> century. From 2006 to 2010 he was awarded a grant by the Studienstiftung des deutschen Volkes and spent the winter term 2011/12 as research student at the University of Sheffield. His PhD dissertation with the title “Sound as dramatic expression in the operas of Franz Schreker” was supervised by Prof. Dr Birgit Lodes, and was defended in January 2018. His dissertation was supported by the DOC-stipend of the Austrian Academy of Science (2014–2016) and the graduation stipend of the University of Vienna (2017).

Daniel Tiemeyer was assistant at the chair of Historical Musicology (Prof. Dr Christiane Wiesenfeldt) at the Hochschule für Musik Franz Liszt in Weimar from October 2017 until March 2020. Since April 2020 he is the assistant of Christiane Wiesenfeldt at the Seminar of Musicology of the University of Heidelberg.

He is currently working on his habilitation project which is entitled “Function of music as means of (self-) representation of Marian devotion at the Habsburg-Burgundian Court of Margaret of Austria”. He presented his first reflections at international conferences like the Pierre de La Rue conference in November 2018 in Mechelen and the Medieval and Renaissance Music Conference in July 2019 in Basel.

## **Traces of Modern Ideas in the Music of the Ottoman Empire**

Songül Karahasanoğlu & Süleyman Cabir Çıplak

In the late 17<sup>th</sup> and century and its prolongation, Ottoman Empire had entered a new period since the Ottoman elite got contacted and acquainted with modern ideas in the west. These people were bureaucratic elite and tied either directly to the court or to the first circle around them. The new ideas taken from the west first impacted the main forms of the art in the Ottoman Empire which are mainly music and literature. It also affected science and other areas as well. We will be tracing the footsteps of modernization in the Ottoman court by tracing its reflections in the music and other areas by looking at the theory of music. Music theory writing had been a continuous artistic, scientific and historical phenomenon and a tradition in the Ottoman Empire and there is a remarkable amount of written material from that time period. As the highest stage can be reached for any art and science of that time the Ottoman court was at the center of all the activities like art and science. As a science of an art, music theory is

heavily impacted by changes and movements in the art and the science and this fact makes it a perfect area to uncover the musical zeitgeist of the time around the court.

**Songül Karahasanoğlu** is a professor in the Turkish Music State Conservatory in Istanbul Technical University, where she teaches ethnomusicology and popular music studies. She awarded post-doctoral fellow in York University, Toronto (Canada), Fulbright scholar program advanced research and university lecturing awards in the United States, University of Texas, Austin, and Macquarie University and University of Western Sydney, Australia. She is the author of *Muş Türküleri ve Oyun Havaları* (Muş Folk Songs and Dances), *Müzikte Arastırma Yöntemleri* (with Elif Damla Yavuz) (Research Methods in Music), and *Mey ve Metodu* (The Mey and Its Method) books the only works of are kind currently in publication. Her articles have been published international indexed journals and encyclopedias. She continues her research and publications in the area of Turkish music, popular music, makam tradition, music theory, Islamic music, Ottoman court /folk music, and the Mey.

**Süleyman Cabir Çıplak** is a musicologist, bağlama player and also a software development and architecture consultant living in London, UK. He got his bachelor's degree from Boğaziçi University, Management Information Systems in 2008, master's degree from Istanbul Technical University Turkish Music program in 2011 and Ph.D. degree from Istanbul Technical University Musicology and Music Theory program in 2020. His interests in the field of music are traditional Middle Eastern music, makam tradition, music theory, ethnomusicology, music sociology, music history, music physics and usage of artificial intelligence in music.

## **The Expression of Awe during the Early Modern Ottoman Carnivals of Animals**

Ido Ben-Ami

Traditionally, the Ottomans used to mark special political occasions – such as royal births, circumcision ceremonies, engagements, and marriages – by throwing lavish imperial festivals known as *Sûr-ı Hümayûn*. Regardless of their specific



theme, these festivals took place in the public sphere and thus were designated to amuse the courtiers and other classes within Turkish society. In addition, these celebrations served as a perfect setting to display Ottoman power. Especially in those periods in Ottoman history when the sultans preferred to seclude themselves from the public eye, these kinds of festivals were considered a rare opportunity to strengthen the link between the ruling and the ruled and to impress foreign rulers through their ambassadors who attended these celebrations.

This proposed paper will focus mostly on the performing animals, which played an indispensable part during these celebrations. Circus-like acts and other theatrical shows were planned by talented professional trainers who interacted with their animals and thus masterfully created different emotional atmospheres during the performances. One of the dominant emotions that were created in different is awe at the Ottoman sultans. The sounds and noises that the performing animals produced during their acts helped the trainers to convey this atmosphere. Whether it was the growl of a bear, the meow of a cat, the hiss of a snake, the bark of a dog or the roar of a lion, during these royal celebrations animals were introduced as submissive creatures that acknowledged the sultan's authority.

Because these festivals manifested great political significance by demonstrating the continuity of the Ottoman dynasty as well as its grandeur and glory, considerable efforts were invested in recording such events in writing. Therefore, the historical sources I aim to examine for this paper are the royal festival books (*Sürnâme-i Hümayûn*) of the 1582 and 1720 celebrations. Within these books, different performing animals were mentioned and illustrated as wonderful creatures that used to elicit awe at the Ottoman sultans. Since the 1720 festival took place during a period in which the Ottoman elite has undergone remarkable changes as a social group, ("The Second Ottoman Empire") I will demonstrate how these changes affected the way in which the performing animals were meant to generate awe amongst the new established Ottoman elite.

**Ido Ben-Ami** is a Teaching Fellow at the department of Middle Eastern and African History at the Tel Aviv University. The title of his PhD thesis is "Emotions towards Animals among the Ottoman Elite of Istanbul, 1453–1720". His doctoral project unravels emotional responses towards animals and their portrayal by members of Istanbul's Ottoman elite society during the long sixteenth and seventeenth centuries. Ben-Ami's dissertation won the 2019 Best

Doctoral Dissertation Award by the Middle East & Islamic Studies Association of Israel (MEISAI). His research interests include early modern Ottoman history, human-animal relations, early modern Ottoman architecture, and the history of emotions.

## **The Soundscape of Ottoman-Habsburg Diplomacy in the Eighteenth Century**

Gamze İlaslan

This paper unearths the soundscape of the parades, diplomatic banquets, welcome and farewell audiences held between the Habsburg and Ottoman empires over the course of the eighteenth century. Relying on correspondence, ambassadorial reports and protocol registers from the Viennese and Ottoman archives, I aim not only to provide a description of the soundscape of Habsburg-Ottoman diplomacy, but also to analyze the meanings and interpretations that the diplomatic agents of these two empires attributed to this component of diplomatic events, a component that has long been neglected in conventional studies of diplomacy. The concept of “soundscape” includes musical sounds, non-musical sounds and also intentionally-staged interludes of silence. Soundscape as an analytical tool for transcultural diplomacy offers insight into perceptions of familiarity and foreignness, cross-cultural exchange, power relations and modes of self- and state-representation. In order to explore this argument, I turn first to the role of the musical and sound elements in the composition of the parades of diplomatic retinues, second to the performance of music accompanying diplomatic banquets and last to intentionally-staged silences occurring during the welcome and farewell audiences held in the presence of the Sultan and Kaiser. Through these selected occasions, I show how soundscape constituted an essential component of diplomatic performance and ritual.

**Gamze İlaslan** completed her BA at Boğaziçi University in 2013, double majoring in Turkish Language and Literature and History programs with a honor degree. During her bachelor studies, she spent one semester at Freie Universität Berlin in 2011 through an Erasmus Program. She joined an MA program in Modern Turkish Studies at Boğaziçi University and completed her MA thesis, titled “Abduction and Elopement in the 19<sup>th</sup> Century Ottoman Nizamiye Courts”,

under the supervision of Prof. Cengiz Kırılı. Additionally, she joined a major research project focusing on “Armenians in the Ottoman Bureaucracy (1839–1909)” supported by TÜBİTAK (The Scientific and Technological Research Council of Turkey) between 2013 and 2015. In the years between 2015–2019 she studied at Şehir University as a PhD student and worked as a teaching assistant for the courses “Introduction to Sociology”, “World Civilizations and Global Encounters” and “Exploring Istanbul”.

Currently she studies as a PhD student at Regensburg University (Chair of Early Modern History, Prof. Dr. Harriet Rudolph) and works on the DFG-Project “Entangled Objects? The Material Culture of Diplomacy in Transcultural Processes of Negotiation in the 18<sup>th</sup> Century”, subproject 1: “The Material Culture of Habsburg-Ottoman Diplomacy in the 18<sup>th</sup> Century”.

Her research interests include the early modern world, material history, socio-legal studies and Ottoman-Habsburg relations.

### **Roundtable: Between Ottoman, Habsburg and Burgundy**

Markus Koller, Cristina Urchueguía, Karolina Zgraja

The media strategies of the courts of the Burgundian-Habsburg and Ottoman spheres will be discussed. From an interdisciplinary perspective, the interplay of sound and various media shall be essayed as well as methodological approaches in the sense of transculturality.

**Markus Koller** ist Professor für Osmanische und Türkische Geschichte sowie Direktor des Zentrums für Mittelmeerstudien an der Ruhr-Universität Bochum. Er hat einen Forschungsschwerpunkt auf der Kultur- und Sozialgeschichte der osmanischen Provinzen in Südosteuropas sowie des östlichen Mittelmeerraumes. In diesem Zusammenhang hat er ein starkes Interesse an Fragen der transimperialen Geschichte bzw. der vergleichenden Imperien Geschichte entwickelt. Die aktuellen Forschungsvorhaben untersuchen u.a. Formen und Akteure der Gewalt im venezianisch-osmanischen Grenzraum sowie Kulturen der Gewalt innerhalb der osmanischen Armee im 17. Jahrhundert. In seinen zahlreichen Publikationen werden neben der historischen der Gewalt (1747–1798, 2004) jüngst Themen der Umweltgeschichte (Zusammen mit Johannes

Bernhardt, Achim Lichtenberger, *Mediterranean Rivers in Global Perspective*, 2019) und der Imperien-geschichte (Zusammen mit Sebastian Kolditz, *The Byzantine-Ottoman Transition in Venetian Chronicles. La transizione bizantino-ottomana elle cronache veneziane*, 2018) behandelt.

**Cristina Urchueguía** was born in Spain, studied Piano at the Conservatorio Superior de Música in Valencia and Musicology, Art History and Hispanic Philology in Würzburg. In 1999 she completed her PhD with a dissertation about polyphonic Masses and their transmission in sources from Spain, Portugal and Latinamerica with a grant from the Graduate School “Textual Criticism” at the University in Munich. 2000 till 2005 she worked as editor and researcher for several editorial and cataloguing projects, such as Richard Wagner’s editions in Munich, Ludwig van Beethoven’s in Bonn, Johann Sebastian Bach’s in Göttingen and Arcangelo Corelli’s in Zürich. From 2005 to 2009 she was appointed as researcher at the University in Zurich and led the project “Die Triosonate. Catalogue Raisonne”, funded by the Balzan-Prize of Prof. Dr. Ludwig Finscher. There she also got her habilitation in 2009 with *Allerliebste Ungeheuer. Deutsche komische Singspiele 1760–1790*, a research focusing on the German Singspiel before the time of Mozart. At the University of Bern she became assistant-professor in 2010, then tenured as Extraordinary professor in 2016.

**Karolina Zgraja** is an art historian with a strong international background, specializing in the Italian Renaissance, the history of art history, and the visual representation of acoustic phenomena in Visual Arts. After completing her studies at the Julius-Maximilians-University of Würzburg, Germany, Karolina conducted research work at the renowned Max Planck Institute for Art History in Rome, Italy, for nine years, also as research assistant to the director. Since 2015, she has been based at the University of Zürich. Various illustrious institutions have invited Karolina Zgraja to present her research, like the University of Cambridge, UK, McGill University in Montréal, Canada, and the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Italy, among others. Together with Cristina Urchueguía from the University of Bern, she edited the book *Klang und Stille in der Bildenden Kunst*, which has recently been published by the distinguished Basel-based Schwabe Verlag.

## **Setúbal Soundscapes: Performing the Power of the House of Aveiro during Early Modern Portugal**

Ana Cláudia Silveira

This study focuses on the port city of Setúbal, in Portugal, and its connection to the House of Aveiro, linked to D. Jorge de Lencastre, son of the king John II (1481–1495), who was also Master of the Military Order of Santiago, institution that hold both the secular and the ecclesiastical jurisdiction over the city and the surrounding territory.

In the beginning of the sixteenth century he started a rebuilding project of his Palace at Setúbal as recorded in unpublished accounts of this institution, allowing to reconstruct the spatial organisation of the residence and the interior decoration of several rooms, and also providing information about the building materials, decoration elements as well as the presence of luxury goods like a library, an organ and several pieces of furniture.

At the same time, monumental interventions in the built environment of the city were promoted by the Order of Santiago, by the Crown and by local government: an enlargement of the churches, the opening of new city gates and new streets, the construction of a new city hall and a monumental aqueduct and the organisation of a modern plaza bordered by the Palace of Aveiro, the buildings belonging to the Order of Santiago, one of the most important churches of the urban area and the new civic palace. This plaza became a topographical centrepiece not only of commercial activity, but also of social and political ceremonial, a focal point of the urban space where the spectacle of power took place, where the civic festivals staged, where ceremonial processions that proclaimed the prestige of the represented institutions and of the city itself arrived.

The propagandistic character of these ceremonials, which included royal visits, religious festivities, meetings of the Chapter of the Military Order of Santiago, visits promoted by the authorities of the institution, processional ceremonies, presents Jorge de Lencastre – and after his heirs – as a learned man with wide cultural interests, and gives him political legitimacy as Master of Santiago.

A wide range of displays convened in order to create such an atmosphere: ritual clothes, ephemeral triumphal arches, protocol, hierarchy, garlands and tapestries, magnificent food and pastry, lights, fires and torches, bullfights, fisheries, theatre, dance and music. The crowd was involved by an overwhelming ambience where emotions arose through all the senses, including the creation of a soundscape

with trumpets and bells, chanted litanies, acclamations, music, speeches and sermons, and even the artillery was used to impress and perform the power.

**Ana Cláudia Silveira** is currently preparing a PhD thesis at Universidade Nova de Lisboa on the Portuguese commanderies of the Order of Santiago. She is a research member of Instituto de Estudos Medievais (IEM/NOVA) and her research interests are the administration of the Order of Santiago, the relationship established with local institutions and issues related with management and control of natural resources, territorial organisation, urban planning and the cross relation established between space control and political power.

She has participated in the projects “Les mots de l’impôt dans l’Occident méditerranéen: glossaire de fiscalité médiévale”, coord. Denis Menjot (U. Lyon 2 Lumière); Manuel Sánchez Martínez (Fundación Milá y Fontanals (CSIC-Barcelona) and “Petites villes aux XIII–XV siècles. Royaumes de Portugal et de France et terres d’Empire francophones”, coord. Jean-Luc Fray (Université Clermont Auvergne); Adelaide Milán da Costa (Universidade Aberta, Portugal) - Programa Pessoa: FCT/CAMPUSFRANCE. Currently she is a researcher of the UNESCO Chair “The Ocean’s Cultural Heritage” and MedCrafts – Regulamentação dos mesteres em Portugal nos finais da Idade Média: séculos XIV e XV (FCT – PTDC/HAR – HIS/031427/2017), coord. Arnaldo Melo (Lab2PT – Universidade do Minho).

## **“Ein solcher Lärm ...” Der Klang auf den Hochzeiten des Spätmittelalters**

Christof Paulus

Der Salzburger Organist musste stark in die Tasten greifen, da die Braut, die polnische Königstochter Hedwig, lautstark während der Hochzeitsfeier weinte. *Deßhalber man von stundt off der orgeln spilt, uff daz man das schreyen nit horet*, vermerkte ein Chronist. Die sogenannte Landshuter Hochzeit von November 1475 zwischen dem Sohn des amtierenden Herzogs von Bayern-Landshut, Georg, und Hedwig von Polen ist zweifellos eines der berühmtesten Feste des ausgehenden Mittelalters, einer breiten Öffentlichkeit bekannt durch ein alle vier Jahre stattfindendes *Historienspectaculum* – so auch wieder 2021. Die Landshuter Hochzeit war vor allen Dingen aber eines: ein reichspolitisches Großereignis. Für

wenige Tage waren die Großen des Reichs, angefangen vom Kaiser, Friedrich III., und dessen Mohn Maximilian, in Landshut. Was in der Forschung kaum Berücksichtigung fand, ist die akustische Dimension der Festtage. *Item es warnn ettwevil trummetter, paugker und pfeiffer allda*, weiß ein Zeitgenosse zu berichten; mehr als tausend sollen den Einzug der Braut in die Stadt begleitet haben. Und in der Kirche haben sie angeblich ein solh gedön verursacht, *das einer nicht wol sein aigen wortt hörnn mocht*.

Manches wurde von den Zeitgenossen als Lärm empfunden, manches nicht. Die Geräuschkulisse während jener Landshuter Festtage muss gewaltig gewesen sein, wie allein schon die große Anzahl der Besucher belegt: Gensbein schätzt 18 000, Hungerstein 10 000; meist floss via Seibolt und Arnpeck die Zahl von 9163 Pferden (die gewiss auch gewaltigen Lärm verursachten), was einer Vielzahl an Gästen entspricht, in die Darstellungen ein. Gewiss zählte Landshut in jenen Novembertagen mehr als doppelt so viele Menschen wie sonst, was die logistische Herausforderung jener Tage unterstreicht. Spielleute waren auf den Straßen, Herolde riefen die Namen der Gäste aus, welche sich auch durch aufgestellte Wappenschilder präsentierten. Gerade der Rheinländer Gensbein gibt Hinweise auf das Unterhaltungsprogramm: Ein Possenreißer verkleidete sich als Bauer zur Präsentation einer “Gegenwelt” und überraschte die Adligen an ihren Tafeln. Höfisches kam zur Aufführung: *Item wass sonder zall manche fyne kostliche spielman dae, allerley man haben wolde, dan ych ynß verstunde vor frauwe Venüs bergh*. Derbes wurde neben Feinerem präsentiert und (lautstark intoniert). Landshut war noch keine Renaissancehochzeit wie die nahezu zeitgleiche Eheschließung zwischen Costanzo Sforza und Camilla da Marzano im Mai 1475 zu Pesaro mit ihren gelehrt-mythologischen Reminiszenzen und Inszenierungen.

Der Vortrag unternimmt es, die “Soundscape Landshut” zu profilieren, also die Klangwelten der Hochzeit einer differenzierten Betrachtung zu unterziehen. Es soll hierbei nicht nur der Klang des Höfischen im Rahmen der symbolischen Kommunikation konturiert werden – die zahlreichen bedeutenden Anwesenden eröffnen hier Möglichkeiten einer methodischen Differenzierung –, sondern es soll der Blick auch auf die Rezeption der Klänge gelenkt werden. Um die Ergebnisse auf ihre Tragfähigkeit zu überprüfen, zugleich aber in europäischer Dimension zu betrachten, ist im Schlussteil des Vortrags ein Vergleich mit anderen berühmten Hochzeitsfeierlichkeiten des Spätmittelalters (Amberg, Brügge, Urach, Pesaro etc.) vorgesehen.

Christof Paulus studierte Geschichte, Deutsch und Latein in München und

Rom. Er ist wissenschaftlicher Mitarbeiter am Haus der Bayerischen Geschichte und apl. Prof. an der Ludwig-Maximilians-Universität München (Historisches Seminar, Mittelalterliche Geschichte). Ein Forschungs-schwerpunkt gilt der Kulturgeschichte des ausgehenden 15. Jahrhunderts.

Zur Thematik veröffentlichte er mehrere Beiträge, darunter zusammen mit Roman Deutinger die einschlägigen Quellen (*Das Reich zu Gast in Landshut. Die erzählenden Texte zur Fürstenhochzeit des Jahres 1475*, 2017), worin auch einige Neufunde präsentiert wurden.

## **The Multi-Layered Soundscape of Charles V Entries in Spanish Cities**

Esperanza Rodríguez-García

The entries of monarchs into cities (commemorating exceptional occasions such as coronations, engagements, and weddings) are one of the most widespread royal this type of pageentries involved individuals from all strata of society, and a variety of urban locations.

Beyond their use as means of propaganda and power display, royal entries also regulated the relationship between rulers and cities, and, in doing so, they engendered a conversation between the intervening parts, one in which the city and its dwellers could have active roles. The participation of these different actors shows clearly in the wide range of sonic events generated by the accompanying festive activities (such as parades, jousts, dances, religious celebrations and the like). Broadly speaking, they fall into two groups: sonic events carefully planned and staged by both royals and cities (cannons blasts, bell ringing, official music making...) and events of spontaneous nature by individuals or groups (chatter, clapping, shouting, impromptu singing and playing...).

This paper will look at the soundscape of the entries of Emperor Charles V in Iberian cities (1517–58). They offer fertile ground for the study of the aforementioned sonic conversation across social strata that creates a multi-layered urban soundscape. Given the “otherness” of Emperor Charles V in the early years of his Spanish reign (a foreign king in a country that he barely knew), they also offer a glimpse at cross-cultural dynamics that would help blending Burgundian and Spanish traditions.



**Esperanza Rodríguez-García** is a Marie Skłodowska-Curie Actions Fellow at the Centre d'Études Supérieures de la Renaissance-Université de Tours (on leave from the CESEM-Universidade Nova de Lisboa). Her current project is entitled "Experiencing Historical Soundscapes: The Royal Entries of Emperor Charles V in Iberian Cities".

She has held research positions at the IMR-University of London (Early Career Research Associate), the British Library-RHUL (Researcher on the project "Early Music Online"), The University of Nottingham (Leverhulme Early Career Research Fellow), and the Universidade Nova de Lisboa (Researcher on the project "The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music").

She has published on different aspects of music of the Early Modern period, focusing on musical sources, institutions and their repertoires, historiography, and book history. She has recently co-edited the books *Mapping the Motet in the post-Tridentine Era* (Routledge, Abingdon, 2018), and *The Anatomy of Iberian Polyphony around 1500* (Edition Reichenberger, Kassel, in press).

## **Die leisen Klänge der Macht – Das *Rebecchino* im Kunsthistorischen Museum in Wien**

Thilo Hirsch & Marina Haiduk

Auch wenn man bei der musikalischen Repräsentation höfischer Macht im ersten Moment vielleicht eher an laute Instrumente wie Trompeten, Schalmeien und Perkussionsinstrumente denkt, spielten auch die leiseren Streich- und Zupfinstrumente an den Höfen des 15. und 16. eine wichtige Rolle. Einer dritten Kategorie gehörten vielleicht jene Instrumente an, bei welchen die äusseren Gestalt den Vorrang vor der akustischen Funktion hatte.

In der Sammlung alter Musikinstrumente des Kunsthistorischen Museums in Wien, die auch mehrere Instrumente aus der Ambraser Kunstkammer Erzherzog Ferdinands II. beinhaltet, befindet sich ein *Rebecchino*, dessen ursprünglich Provenienz hingegen unbekannt ist. Obwohl nur der Korpus (ohne Decke und Griffbrett) des Instruments erhalten ist, wurde dieser bisher, aufgrund einer allgemeinen organologischen und kunsthistorischen Einschätzung, als italienische Arbeit des 15. Jahrhunderts katalogisiert. Eine kritische Neuuntersuchung des Instruments (inkl. Photogrammetrie und Röntgen) im Rahmen des "Rabab &

Rebec"-Projekts an der Hochschule der Künste in Bern war die Voraussetzung für seine weitergehende organologische und kunstgeschichtliche Einordnung. Dabei kam den geschnitzten Elementen auf den Seitenwänden des Korpus eine besondere Rolle zu, da sie konkrete Hinweise auf die Originalgestalt des Instruments lieferten.

In Verbindung mit ikonographischen Quellen aus dem 15. und frühen 16. Jahrhundert (Italien und Süddeutschland) erscheint es sehr wahrscheinlich, dass es sich beim *Rebecchino* ursprünglich um ein Instrument handelte, dessen unterer Deckenbereich mit einem Tierfell als "Resonanzboden" bespannt war.

Da dieser spezielle Instrumententyp später nicht mehr belegt ist, erscheint eine Datierung in das 15. und frühe 16. Jahrhundert aus organologischer Sicht sinnvoll. Als mögliche Provenienz kommt jedoch neben Italien auch Süddeutschland in Frage. Weitere Erkenntnisse zu einer möglichen Datierung und ursprünglichen Funktion des *Rebecchino* lieferte die kunsthistorische Analyse des Instruments.

Die Besonderheit des Instrumentenkörpus ist seine skulpturale Ausarbeitung, wobei die Rückseite fast flächendeckend eine plastisch angelegte nackte weibliche Standfigur mit gelösten Haaren zeigt. Der angedeutete Impuls, den entblößten Körper mit den Händen vor Blicken zu schützen, der dem Typus der *Venus pudica* entspricht, bleibt hier jedoch unerfüllt, sind doch beide Brüste und auch die Schamlippen weiterhin deutlich sichtbar. Zwei Elemente, die den Körper gleichsam einrahmen, dienen dabei gleichzeitig zur Wahrung des decorum, die doppelt um den Hals geschwungene Perlenkette mit dem Korallenanhänger und die Plateauschuhe (*Chopine*). Die Weinranken, Früchte und Blüten der geschnitzten Seitenwände unterstützen eine Deutung als Liebesgöttin Venus, ein im 15. und 16. Jahrhundert äusserst beliebtes Sujet.

Obwohl es sich bei dem *Rebecchino* um ein spielbares Musikinstrument handelt, ist aufgrund der minimalen Dimensionen seines Resonanzkörpers zu vermuten, dass es nicht in erster Linie zum musikalischen Spiel gedacht war. Am wahrscheinlichsten erscheint die Hypothese einer Inszenierung im Kontext einer höfischen Kunst- oder Wunderkammer, in der *Mirabilia* verschiedener Gattungen aufbewahrt wurden, die nur einem kleinen Kreis von Eingeweihten enthüllt und vorgeführt wurden. In einem solchen intimen Rahmen kann ein Instrument wie das *Rebecchino* weltlichen Repräsentationsansprüchen genügen, indem es – neben seiner symbolisch-humanistischen Bedeutungsebene – einem (wohl meist männlichen) Besucher das exklusive Erlebnis der sinnlichen Berührung ermöglicht: Sobald man das Instrument in Spielhaltung hält, transformiert es

sich ganz “zufällig” in ein erotisches Objekt, da Scham und Beine der Venus direkt in der Greifhand des “Spielers” zu liegen kommen. Dabei dürfte der eher leise Klang des *Rebecchino* wohl zweitrangig gewesen sein.

**Thilo Hirsch** studierte an der Schola Cantorum Basiliensis (SCB) Viola da gamba und Gesang. Konzertreisen mit internationalen Ensembles führten ihn durch ganz Europa, nach Nordafrika, Nord- und Südamerika und nach Japan. Seit 1991 ist er künstlerischer Leiter des *ensemble arcimboldo* mit dem er schon an zahlreichen Festivals aufgetreten ist und diverse CDs aufgenommen hat.

Von 2007 bis 2015 war Thilo Hirsch Co-Projektleiter mehrerer Forschungsprojekte der SCB. Zuerst zum Thema “La Grande Écurie – Erforschung und Rekonstruktion der Instrumente und ihres Repertoires am Hof Ludwigs XIV. und XV.” (SNF-Projekt 2007–2009), danach forschte er über die Transformation der Streichinstrumente im frühen 16. Jahrhundert (SBFI/SNF-Projekt 2011–2015). Die “klingenden” Resultate dieser Forschungsprojekte wurden jeweils mit Konzerten und einer CD des *ensemble arcimboldo* dokumentiert. Zwischen 2015 und 2018 arbeitete er an der evidenzbasierten Rekonstruktion einer spanischen Renaissance-Vihuela de arco. Eine Forschung, die auch musikethnologische Studien zur *Andalusi*-Spieltechnik in Marokko umfasste (gefördert durch ProHelvetia). 2018–19 studierte Thilo Hirsch Musikethnologie an der Universität Bern und ist seit Oktober 2019 Projektleiter eines SNF-Forschungsprojekts an der Hochschule der Künste Bern zum Thema “Rabab & Rebec – Erforschung von fellbespannten Streichinstrumenten des späten Mittelalters und der frühen Renaissance und deren Rekonstruktion”, über welches er auch seine Dissertation an der Universität Bern schreibt.

**Marina Haiduk** studierte Kunstgeschichte, Publizistik- und Kommunikationswissenschaft und Osteuropastudien in Berlin und Wien. Sie war 2011 Stipendiatin am Deutschen Studienzentrum in Venedig. Der Schwerpunkt ihrer Forschung liegt auf der italienischen Malerei und Kunsttheorie des 16. und 17. Jahrhunderts, wobei Fragen der Materialität und Materialikonologie im Fokus stehen. 2019 schloss sie ihre Promotion an der Freien Universität Berlin zum Thema “Materialsichtigkeit als ästhetische Kommunikation. Die *pietra di paragone* als Bildträger in Italien um 1600” ab. Seit Oktober 2019 forscht sie als wissenschaftliche Mitarbeiterin zur Musikikonografie am SNF-Forschungsprojekt “Rabab & Rebec – Erforschung von fellbespannten Streichinstrumenten des

späten Mittelalters und der frühen Renaissance und deren Rekonstruktion” an der Hochschule der Künste Bern.

## **Sonorous Spaces of Splendour: Utilization of Sound in the Courtly Culture of the Safavid Empire in the 17<sup>th</sup> Century Isfahan**

Zeynep Çavuşoğlu

Throughout Islamic history, a lasting impact of power is imagined, constructed and presented through the depiction of sonorous spaces. This can be explained with the idea of *bazm u razm* (feast and fight), and its centrality in representing royalty in the Islamic lands. It is quite common to see the depictions of the feast scenes or hunting parties alongside with the significant wars in the illuminated histories of a sovereign’s reign, drawings on the album folios or on the palace walls. Early modern states of Islam provide exquisite artistic examples of these sorts as a result of the increasing illuminated manuscript production, the accessibility of various sources through mobility, and the geographical appropriation.

This creates the necessity of looking at the visual sources of these events, which both have musicality and sound in their procession, in terms of the meaning they might convey. In this research, it is my intention to understand the centrality of sound for the 17<sup>th</sup> century Safavid rulers in the occasions of imperial self-fashioning and representation, such as *nowruz* celebrations, circumcision festivals, *majlis* organizations for ambassadors’ visits and private audiences.

After his ascension to the throne, Abbas I (r. 1587–1629) moved the state capital to his newly planned city, Isfahan. This project included the construction of palaces, mosques, bazaars, and a huge square. It was later extended with the additions of his great grandchild Shah Abbas II (r. 1642–1666). Conceptions of these rulers we find in the contemporary sources make it possible to grasp the theatrical program of planned designs of the ceremonial and congregational spaces.

Specifically, the function of *naksh-e jahan* (image of the world) square, the design of *talar-e mosiki* (the music hall) in the imperial palace ‘Ali Kapu, the gatherings at the gardens of *hesht behest* (eight heavens) palace, and the centrality of the sound on the wall paintings in the *chehel sotoun* (forty columns) palace will be examined in contextualizing manner. The miniatures and drawings composed respectively

by the Safavid artists and the European visitors will be the main sources. To conclude, I will be trying to derive the reciprocal meaning, both attributed and received by the participants. For the Safavid side, I will be using the detailed accounts of above-mentioned occasions in the Safavid chronicles of the time: *Tarikh-e Abbāsi* (a.k.a. Roznama-e Mulla Jalal) by Jalaluddin Munajjim Yazdi; *Tarikh-e Ālamārā-ye Abbāsi* by Iskandar Beg Munshī; and *Tarikh-e Shah Abbās-e Dovvum* (a.k.a. ‘Abbās-nāma) by Mohammad Taher Vahid Qazvini. To understand their impact on the minds of the beholders, I will be using the European accounts: *Viaggi di Pietro Della Valle, il Pellegrino* by the musicologist Pietro Della Valle; and *Relation d’un voyage fait au Levant* by the botanist Jean de Thévenot; and *Journal du voiage du Chevalier Chardin en Perse* by Jean Chardin.

**Zeynep Çavuşoğlu** graduated from Boğaziçi University’s History Department in 2013. She received her Master’s Degree at Sabancı University with the thesis titled: “The Age of Akbar: Statecraft and Political Ambitions (1556–1605)” Her research area is early-modern Islamic intellectual history and history writing in the Islamic world. She is currently a PhD Candidate at Marmara University, with her ongoing dissertation titled: “An Attempt to Find Ideas on Governance and Decorum during the reign of Mustafa III (r. 1757-1774): The Translation of Tuzuk-i Jahangiri (ca. 1620)” and also working as a research assistant at Ibn Haldun University’s Department of History in Istanbul.

## **Koreanische Hofmusik der Joseon-Dynastie zur Zeit von König Sejong (1418–1450)**

Jieun Kim

Die über 500-jährige Joseon-Dynastie war ein pro-konfuzianisches Herrschergeschlecht, das Korea von 1392 bis 1910 regierte. Das politische Ideal der Joseon-Dynastie war das Gleichgewicht von *Yê-Ak*, dessen Bestandteile “Funktion zur Ordnung und Unterscheidung” (*Yê*) und “Funktion zur Harmonie und Einheit” (*Ak*) bedeuten. Um die Idee des *Yê-Ak* sichtbar zum Ausdruck zu bringen, wurden am königlichen Hof die fünffältigen Zeremonien veranstaltet, darunter Zeremonien zur Erinnerung an die Ahnen, fröhliche Feiern, diplomatische Empfänge, militärische Paraden und Begräbnisfeiern. Bei diesen königlichen Zeremonien spielten Hofkünstler musikalische Instrumente,

sangen und tanzten. In diesem Kontext besitzen *Ye* und *Ak* jeweils eine andere Bedeutung. *Ye* bezeichnet hier Zeremonien, während *Ak* eine darstellende Kunst ist, die sowohl Instrumentalmusik als auch Gesang und Tanz umfasst. In der Joseon-Dynastie wurde *Ak* (also die darstellende Kunst) als Mittel verwendet, um die Ethik und das moralische Bewusstsein der Menschen zu stärken, indem man sie in Bewegung setzte, ihre Gewohnheiten änderte und ihr Verhalten besserte. Die koreanische Hofmusik entwickelte sich beträchtlich während der Regierungszeit von König Sejong, dem vierten Herrscher der Joseon-Dynastie. Sejong wird als talentiertester Vertreter der Dynastie in der Geschichte Koreas angesehen, insbesondere auf den Gebieten der Linguistik, der Literatur und der Kunst. So entwickelte er das koreanische *Hangul*-Alphabet. Er war musikalisch besonders begabt, sodass er es unternahm, neue Instrumente herzustellen, Musik zu komponieren und ein koreanisches Notationssystem unter dem Namen *Jeongganbo* zu schaffen. Sejong gründete die erste Institution für Hofmusik. Er ließ die vorhandene Hofmusik in das neue Notationssystem transkribieren und Bücher über Musiktheorie und Instrumentenkunde sowie über die Choreographie für Zeremonien publizieren. Weiter ordnete er an, die von China überlieferten Hofmusiken in den koreanischen Stil umzuarbeiten. Diese Errungenschaften von Sejong beruhten auf seiner Liebe zum koreanischen Volk: Hofmusik, Hoftanz und chinesische Schriftzeichen waren exklusiv für die höheren Schichten. Dagegen schuf Sejong *Hangul* so, dass die niedrigen Schichten leichter lesen und schreiben lernen konnten. Eine weitere Frucht der Liebe zum Volk war eine neue Hofmusik, "Yeominrak", die Sejong für die allgemeine Bevölkerung komponieren ließ, die jedoch auch bei Hofveranstaltungen aufgeführt wurde. Ziel dieses Beitrags ist es, die musikalischen Merkmale, den Zweck und die Entwicklungsgeschichte der Hofmusik der konfuzianischen Joseon-Dynastie durch das Studium der musikalischen Leistungen von König Sejong zu betrachten. Der Beitrag behandelt drei Themen. Zunächst werden die Gattungen der Hofmusik der Joseon-Dynastie in zwei Gruppen unterteilt, zum einen nach der Art der Veranstaltungen und zum anderen gemäß dem Ursprung der Musik. Zweitens wird die Beziehung zwischen Sejongs Musikpolitik und dem konfuzianischen Denken herausgestellt. Dabei werden die symbolischen Bedeutungen der jeweiligen Instrumente vorgeführt. Der dritte Abschnitt analysiert Sejongs Werk "Yeominrak". Die folgenden Fragen werden beantwortet: Was ist die Intention des Werkes? Aus welchen Musik-, Tanz- und Literaturelementen bestand es? Wo und wie wurde das Werk aufgeführt? Was ist der Unterschied zu anderen Arten

von Hofmusik? Abschließend wird diskutiert, wie das konfuzianische Konzept des *Yê-Ak* in Sejong's Musik verwirklicht wurde.

**Jieun Kim** geboren in Seoul, Korea, absolvierte ein Master- und Bachelorstudium in Musikwissenschaft und Kirchenmusik an der Presbyterian University and Theological Seminary in Seoul, Korea. Sie promoviert am musikwissenschaftlichen Seminar der Ruprecht-Karls-Universität Heidelberg bei Prof. Dr. Dorothea Redepenning zu dem Thema "Koreanische Musik und Transkulturalität: Untersuchungen zum Spannungsfeld zwischen Verwestlichung und Koreanisierung exemplifiziert am Beispiel früher Liederbücher (1896–1923) und dem Schaffen von Young Jo Lee (\*1943)".

Ihre Forschungsinteressen sind wie folgt: Musik und Migration, Inter- und multikulturelle Kommunikation in der Musik, Populäre Musik und Fusion *Gugak* (traditionelle Musik) Koreas, historisch informierte Aufführungspraxis (HIP) in traditioneller Musik Koreas.

## **Imperial and Far-reaching: State Processional Music of 16<sup>th</sup> century China**

Joseph S. C. Lam

Implementing the assumption that ritual, music, penalties, and policies (*liyue xingzheng*) constituted four pillars of governance, Confucian and imperial Ming China (1368–1644) practiced a comprehensive system of state sacrifices, state banquets, and state processions. Modeled after historical exemplars, all the ritual-musical-political activities were authoritatively officiated by emperors or their delegates, meticulously executed by a large number of court officers, eunuchs, and staff/soldiers, and critically observed and reported by official and unofficial participants. As multi-media, affective, and symbolic projections of imperial presence and power, the activities unfolded according to scripted liturgies of lyrics and speeches, human and bodily movements, distinctive sounds/music, and a large variety of material and iconic paraphernalia. That the sacrifices, banquets, and processions constituted multi-media and affective spectacles on imperial presence and power is undeniable. That music played a unique role in the spectacles is, however, also undeniable –without music, the imperial performances would become mute and less intelligible, and if affective

and far-reaching at all. How does music make Ming Chinese imperial rituals efficacious? How does court and ritual music sound Ming emperors' imperial and far-reaching power and presence?

To attempt to answer the question with a case study, this paper examines two narrative painting scrolls from the Ming court, which depict Emperor Shenzong's (reigned 1572–1620) trips, during the years of 1584 through 1586, from the Forbidden City to and back from the imperial tombs in a northern suburb of Beijing. Entitled *Mingren chujing rubitu* (The emperor's militarily guarded processions departing from and returning to the palace by an anonymous Ming court painter), the two paintings offer a wealth of detailed and visual data about Ming state processions. More importantly, the paintings visually suggest the ways wind and percussion music played by soldiers riding on horses or eunuchs traveling by boat projected a moving soundscape of emperorship.

To probe the soundscape, this paper will systematically trace the painting's visual presentation of musical instruments, musicians, and their ritualized bodies and performance gestures. To heuristically investigate the sounds they played, this paper will reference traditional Chinese wind and drum music (*guchui; chuida*) with historical roots from Ming China. Iconographic, verbal, and musical data thus assembled will be interpreted with reference to Chinese and international theories on sound as performance and discourse of imperial power and governance agendas. This paper argues that Ming state processions evince imperial presence and governance with sound/music that move with the emperors, vibrating eardrums of obedient or resisting subjects within the empire.

**Joseph S. C. Lam** is Professor of Musicology at the School of Music, Theatre, and Dance at the University of Michigan. A musicologist and sinologist, Lam specializes in the musics and cultures of Southern Song (1127–1279), Ming (1368–1644), and modern China (1900 to present). Lam's recent publications include: "Eavesdropping on Zhang Xiaoxiang's Musical World in Early Southern Song China," in *Senses of the City* edited by Joseph Lam, Shuen-fu Lin, and Christian de Pee (Hong Kong: Chinese University of Hong Kong Press, 2017); "Zhang Dai's (1597–1680) Musical Life in Late Ming China", in *Ming China* edited by Kenneth Swope (New York: Routledge, 2019); and "Huaigu yinyue lilun yu shijian di yige chubu tian/ A Proposal on Reminiscing Music of the Past: Theory and Practice", *Yinyue yishu/Musical Arts* (2019/2). Currently, Lam is preparing for publication a monograph entitled *Kunqu, A Classical Opera of Twenty-first Century China*.



## **The Sound of Habsburg Power in Colonial Mexico: Ritual and Projection of Identity through Music in Exequias and other Viceregal Events**

Grayson Wagstaff

There was a specific “sound of power” in Mexico City on Nov 30 – 31, 1559, when the Viceregal capital and most important city in Spain’s New World colonies commemorated Emperor Charles V who had died the previous year: during these rituals, the sound projecting Habsburg power and symbolizing Charles’ iconic Catholic “good death” was polyphony by Cristóbal de Morales. His music was central to Spain’s emergence as a world cultural power alongside its growing political and economic strength derived from colonial wealth and Charles’ political and military strategies. Morales’ music, which may have been heard during those days in Mexico by its largest ever “audience”, is also central to understanding the attempted creation of a Spanish colonial identity through rituals of court in sixteenth-century New Spain. Such exequias were a system of sacred rituals including the Requiem Mass and the Office of Matins with elaborate processions. Exequias embodied the structure of Spanish and Colonial society with the power of the Church displayed alongside the stratified society. Those participating in Mexico and expected to demonstrate the proper reactions and dignity included leaders of pre-Colombian ethnic groups. These native peoples, as did the Spanish born leaders, honored Charles’ sanctified death and celebrated him as a model and defender of the true Catholic faith. Exequias in Mexico are well documented. Unfortunately, events in which each Viceroy would have served as a substitute for the King are not described in extant documents. I will discuss several possibilities such as Viceregal entries in which polyphonic music likely honored the Viceroy much as the King was treated in Spain. No Habsburg monarch would ever travel to Mexico, but ritual and music “broadcast” royal power in New Spain much as the young Elizabeth Windsor would learn to use radio and television to project her prestige.

**Grayson Wagstaff** is Ordinary Professor at the Catholic University of America. He has served as chair of the musicology division, director of the Latin American Center for the Graduate Study of Music, and he was Dean from 2010 to 2018. Prof. Wagstaff is a widely published author on topics in late Medieval, Renaissance, and Baroque music in Spain and music in early Colonial Mexico; his interests

in sacred music include Requiem traditions, Marian devotions, the services of Holy Week, and local chant repertoires. He is the author of articles and reviews in such journals as *Journal of the American Musicological Society*, *The Musical Quarterly*, *Journal of the Royal Music Association*, *Heterofonía*, *Notes*, *Inter-American Music Review*, and the *Journal of Plainsong and Medieval Music*. His editions of Renaissance music and chant have been performed by professional and amateur groups in the United States, various countries in Europe, and in Mexico.

Wagstaff has been active in a number of programs in arts education. He has given lectures at the John F. Kennedy Center for the Performing Arts as well as for organizations such as Washington National Opera, Washington Performing Arts Society, Maryland Presents, and Smithsonian Associates.

### **Roundtable: Sound of Power, Sound of Cultures**

François Picard, Wolfgang Behr, Britta Sweers

The concluding roundtable broadens the perspective on court cultures from different continents. Anthropological perspectives on the phenomenon of the sound of power and related problems of comparability, tradition and transfer will be discussed.

**François Picard** is Professor of Analytical Ethnomusicology at Sorbonne Université and a research member of IreMus. A founder of CHIME, he has been President of the Société française d'ethnomusicologie from 2018 to 2021. He has published three books: *La Musique chinoise*, 1991, You-feng 2003; *Lexique des musiques d'Asie orientale*, You-feng 2006; *L'Incantation du patriarche Pu'an*, Peeters 2012, more than thirty CDs, and contributed to Alan Thrasher, ed., *Qupai, The Heart of Chinese Music, Structure*, Routledge, 2016. He has been artistic director for productions from China, Taiwan, or Tibet. His musical group, Fleur de prunus, collaborates with Baroque Nomade.

**Wolfgang Behr** read Sinology, Slavic Studies, Indo-European and Comparative Linguistics and Sociology in Frankfurt/Main, Shenyang, Changchun (both PRC) and Moscow (then USSR). He received his M.A. in 1991 with a thesis on

Sanskrit-Chinese lexicography, his Ph.D. in 1997 with a dissertation on “Rhyming Bronze Inscriptions and the Origins of Chinese End-Rhyme Versification”, and his Habilitation in 2008 on “Phonological and Morphological Studies in Early Chinese History of Thought and Culture”. Between 1991–1997 he was Research Assistant at Goethe-University Frankfurt a.M., and University Lecturer at Ruhr-University Bochum 1998–2008. Since 2008 he is the Traditional China Chair at the University of Zurich, serving as Dean of Research at its Faculty of Philosophy since 2018. He held a fellowships and visiting professorships in Leiden, Uppsala, Hong Kong and Berlin (MPIWG) and became a member of the Academia Europea in 2020. His research interests include the linguistics of Old Chinese, Sino-Tibetan linguistics and the external contacts of Old and Middle Chinese, the history of Chinese philology; pre-imperial Chinese archaeology & history; conceptual history and philosophy of language beyond Standard Average European, translatability and punning, and the grammatology of non-alphabetic writing-systems.

**Britta Sweers** is Professor of Cultural Anthropology of Music at the Institute of Musicology (since 2009) of the University of Bern, Switzerland. She is also steering board member of the University’s Center for Global Studies at the Walter Benjamin Kolleg, after having been Director of the Center for Global Studies (2015–2019). She has been President of the European Seminar in Ethnomusicology (ESEM) since 2014. Major publications include *Electric Folk: The Changing Face of English Traditional Music* (2005), *Polyphonie der Kulturen* (CD/CD-ROM 2006/8), *Grenzgänge – Gender, Race und Class als Wissenskategorien in der Musikwissenschaft* (ed.; w. Cornelia Bartsch, 2015), *Cultural Mapping and Musical Diversity* (ed.; w. Sarah Ross, 2020), and *Climate Change, Music and the North* (ed., 2020). She is co-editor of the European Journal of Musicology and editor of the Equinox book series Transcultural Music Studies.

## Conference Organizers

**Cristina Urchueguía** was born in Spain, studied Piano at the Conservatorio Superior de Música in Valencia and Musicology, Art History and Hispanic Philology in Würzburg. In 1999 she completed her PhD with a dissertation about polyphonic Masses and their transmission in sources from Spain, Portugal and Latinamerica with a grant from the Graduate School “Textual Criticism” at the University in Munich. 2000 till 2005 she worked as editor and researcher for several editorial and cataloguing projects, such as Richard Wagner’s editions in Munich, Ludwig van Beethoven’s in Bonn, Johann Sebastian Bach’s in Göttingen and Arcangelo Corelli’s in Zürich. From 2005 to 2009 she was appointed as researcher at the University in Zurich and led the project “Die Triosonate. Catalogue Raisonne”, funded by the Balzan-Prize of Prof. Dr. Ludwig Finscher. There she also got her habilitation in 2009 with *Allerliebste Ungeheuer. Deutsche komische Singspiele 1760–1790*, a research focusing on the German Singspiel before the time of Mozart. At the University of Bern she became assistant-professor in 2010, then tenured as Extraordinary professor in 2016.

**Margret Scharrer** is post-doctoral researcher at the Institute of Musicology at the University of Bern in the SNSF project “The Sound of Power: Sound as an intermedial category of courtly festive rituals in an intercultural perspective in the 15<sup>th</sup> – 17<sup>th</sup> centuries”. She studied Musicology, History and Historical Auxiliary Sciences at the Martin Luther University Halle-Wittenberg, the Université Charles de Gaulle in Lille and the Université Paris-Sorbonne. In 2011, she received her doctorate at the MLU Halle-Wittenberg with a thesis on the reception of French music theatre at German residences in the late 17th and early 18th centuries. Between 2012 and 2018 she was a research assistant and lecturer at the Institute for Musicology at Saarland University. Her research interests include courtly music of the late Middle Ages and early modern times, French music, music theatre in the 17<sup>th</sup> and 18<sup>th</sup> centuries, musicians’ travels and music transfer (also beyond European contexts).

**A. Tül Demirbaş** studied Musicology at the Mimar Sinan Fine Arts University in Istanbul and completed her Master’s degree in Ethnomusicology and Folklore in the same university with thesis titled “The Interaction of Migration and Musical Experiences in Ahiska/Meskhetian Turks: Example of Bursa” in 2015. She worked as a research assistant at the Musicology Department between 2015–2019. Since 2019, she is doctoral student and researcher at the the Institute of Musicology at the University of Bern in the SNSF project “The Sound of Power: Sound as an intermedial category of courtly festive rituals in an intercultural perspective in the 15<sup>th</sup> – 17<sup>th</sup> centuries”.

## Guest Moderator

**Judith I. Haug** studied Historical Musicology, Medieval History and Medieval German Studies in Augsburg, MA in 2005; thesis on Salomone Rossi's Hebrew psalm motets (1622/23). 2008 PhD in Tübingen; thesis on the dissemination of the Genevan Psalter in Europe and the Ottoman Empire. 2010–2012 research assistant in the Virtual Library of Musicology. 2012–2016 DFG-funded Habilitation project "Ottoman and European Music in 'Alī Ufukī's Compendium, MS F-Pbn Turc 292: Interpretation, Analysis, Cultural Context (c. 1650)"; 2017 "venia legendi" in Münster. 2016–2018 postdoctoral researcher at Orient-Institut Istanbul for "Corpus Musicae Ottomanicae"; since 2018 senior researcher responsible for the field of musicology, since 2020 Acting Deputy Director of the OII.

## Assistant Organizers

**Selina Xüe-Ling Gartmann** studies Musicology and German Studies at the University of Bern. Her main focus lies on Ethnomusicology with emphasis on Asian popular music. The Swiss-Taiwanese originally started as a pop singer and pianist and benefitted from the practical musical knowledge she gained at the Zurich University of the Arts (ZHdK) before taking up her academic studies in German and musicology at the Universities of Zurich and Bern. In her bachelor thesis, she wrote about the intermedial quotations in Robert Schumann's cycle *Carnaval* op. 9 in Arthur Schnitzler's novella *Fräulein Else* and their narrative function in the literary text of Schnitzler. She is currently employed as a student assistant in German Studies and Musicology at the University of Bern.

**Yves Chapuis** is currently finishing his Master of Arts in Musicology at the University of Bern. His research interests include the bagpipe music of Scotland and Ireland as well as wind and brass bands in Switzerland and around the world. As both a conductor and active tubist he has an intimate knowledge of the latter, which he uses in his thesis to demonstrate how the Swiss amateur wind and brass band scene can appeal to members of generation Z and continue to be an active part of society in the 21st century.

## **Index**

- Behr, Wolfgang 40  
Ben-Ami, Ido 22  
Butler Schofield, Katherine 10  
Chapuis, Yves 43  
Coffey, Helen 18  
Çavuşoğlu, Zeynep 34  
Çıplak, Süleyman Cabir 21  
Demirbaş, A. Tül 42  
Haiduk, Marina 31  
Haug, Judith I. 43  
Hirsch, Thilo 31  
İlaslan, Gamze 24  
Karahasanoğlu, Songül 21  
Kim, Jieun 35  
Koller, Markus 25  
Korsch, Evelyn 15  
Lam, Joseph S. C. 37  
Paulus, Christof 28  
Picard, François 40  
Rameau, Baptiste 17  
Rodríguez-García, Esperanza 30  
Rudolph, Harriet 11  
Scharrer, Margret 42  
Silveira, Cláudia 27  
Sweers, Britta 40  
Tiemeyer, Daniel 19  
Urchueguía, Cristina 25  
Wagstaff, Grayson 39  
Weißmann, Tobias C. 13  
Xüe-Ling Gartmann, Selina 43  
Zgraja, Karolina 25