

**Rethinking the Soundscape:  
Musical Events and the Soundscape of Italian Cities, XVI-XIX Century**

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**Abstracts**

• Iain Fenlon (King's College Cambridge)

*Sound, Space, and History*

Despite the efforts of historians to explore the totality of human experience, consideration of sound has remained until comparatively recently somewhat isolated from general trends in urban history. Fundamentally concerned with the relationship, mediated through sound, between human beings and their environments, it was initially refined as a concept by French cultural historians and social theorists such as Alain Corbin and Jacques Attali, who in their different ways expanded the dimensions of the urban landscape to embrace a more inclusive sonic range stretching from noise to music as conventionally described. Nonetheless, it eludes easy definition. Among historical musicologists, Reinhard Strohm's powerful evocation of the urban sounds of late medieval Bruges has provided a pioneering template for many studies of the sound world of both Europe and elsewhere. Since its publication some thirty years ago, many music historians have explored the idea of soundscape, though often in a rather conservative way that places the emphasis upon the traditional concerns of historical musicology with institutions and notated repertoires. In practice, research into soundscapes relates to many disciplines, including anthropology, architecture, theology, and acoustic ecology, and it is precisely at the intersection of historical musicology with adjacent fields of study that the future lies. This contribution explores a possible prospectus for future work by reference to a wide range of material taken from sixteenth-century European experience.

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• Nathan K. Reeves (Northwestern University)

*The Oar, the Trumpet, the Drum: Music and Galley Servitude in Spanish Naples*

Throughout the early modern period, Spanish overseers of the city of Naples maintained a fleet of galley ships that provided military protection to its busy harbor and patrolled the coasts of the wider kingdom. As was typical throughout the Mediterranean, these ships relied on labor from slaves (mostly North African and Turkish) and local convicts, identified collectively by contemporaries as *galeotti*. During the months the galleys were in harbor, many *galeotti* were expected to earn their daily bread through a trade, craft, or a skill like music. Significantly, *galeotti* who were musicians, or *sonatori*, supplied a form of specialized labor that was valuable both on and off the galleys. Thus, *galeotti* musicians were uniquely positioned to traverse social boundaries while remaining chained within the political confines of their state servitude. This paper argues that records of music-making among *galeotti* from the middle to late sixteenth century provide an archive that elucidates their movements within different types of public space as well as their shifting discursive and legal positions in Neapolitan society. Specifically, evidence from contemporary nautical manuals, civic chronicles, travel accounts, and the financial records of the galley fleet reveal the presence of musicians onboard the Neapolitan galleys and a culture of music that led many *galeotti* to be enlisted in musical forms of labor on the galleys and within the city itself. While musicologists have paid little attention to such ephemeral sounds, these records have much to tell scholars about the relationships between music, criminality, and the development of urban space in early modern Naples. This study pays close attention to the permeable position of *galeotti* musicians in Naples, contributing to a growing literature that emphasizes the diverse and complex nature of urban soundscapes in early modern Italy.

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• Virginia Lamothe (Belmont University)

*Soundscapes of Power: Roman Entrate for the Habsburgs in the Sixteenth and Seventeenth Century*

Years of warfare during the sixteenth and seventeenth centuries between Catholic states forced the reigning Pope to make difficult choices when entertaining foreign dignitaries, especially in public celebrations of foreign powers. One of the most important aspects of both civic and papal acknowledgment in Rome was the *entrata* which had its roots in the ancient Roman Triumph. *Entrate* were multi-dimensional artistic-political events with ephemeral visual aspects of painting, sculpture, and architecture within a soundscape carefully crafted to invite participation in a public ritual that was skillfully transformed into a religious one. Just as the bodies of the soldiers, horses, civic leaders, crowds of onlookers, and musicians took up newly-opened space in the most ancient parts of Rome, so too did the sound of music and bustling crowds fill the sonic space. Many sounds were symbols of triumph: silver trumpets, drummers, and hoof beats. The music that was sung at each triumphal arch, some permanent (the arches of Constantine, Titus, and Septimius Severus), some temporary, celebrated the power of both the dignitary and Rome. Roman statesmen, dressed in ancient tunics, marched alongside an Emperor's finely dressed soldiers from the Aurelian gates, through the ancient Roman Forum, across the Tiber, and into the Vatican. This study examines two Roman *entrate*, one for the Emperor Charles V in 1536 that left Roman crowds shocked into silence, and another in 1638 that was seen by Roman statesmen as so badly botched by the Pope that the entire *entrata* was repeated on a grander scale complete with cannon fire, fireworks, and fountains flowing with wine. Powerful cardinals, including those of the Papal family, sponsored entertainments including opera that were so loaded with propagandist messages of Catholic orthodoxy that they were echoed even in the *trionfi* of banquet table decorations.

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Aldo Roma (Italy, École française de Rome)

*Risonanze scolopiche nella Roma del giubileo del 1650*

Nel suo *Diario dell'anno del Santissimo Giubileo 1650*, il letterato romano Giovanni Simone Ruggieri registrò una gran quantità di notizie relative alle funzioni liturgiche e agli eventi spettacolari che riempiono le strade e le piazze, le chiese e i palazzi pubblici e privati della capitale pontificia. Tra questa miriade di manifestazioni, la fonte riferisce di una sontuosa processione organizzata nelle ultime settimane del giubileo dall'ordine religioso degli Scolopi. L'evento vide la partecipazione degli allievi e dei padri delle Scuole Pie di Frascati che giunsero a Roma e si unirono a quelli del Collegio Nazareno. Nella processione fu anche esibita una meravigliosa macchina. Le informazioni tradite dal *Diario* di Ruggieri, se studiate contestualmente, possono restituire l'immagine di un complesso sistema semiotico costituito da diverse componenti visive e sonore debitamente ordinate. Tale impianto dovette esprimere, con l'impiego di schemi encomiastici da un lato, l'esaltazione – tipica delle celebrazioni giubilari – della Roma capitale della cristianità nella persona di papa Innocenzo X Pamphili e, con il dispiego della simbologia scolopica dall'altro, un'auto-celebrazione dell'ordine agli occhi dello spettatore-pellegrino. A partire da una possibile ricostruzione dell'evento in base alla suddetta fonte e ad altri documenti iconografici sulla festa barocca, nel presente intervento si offrirà una lettura degli elementi significativi di questa processione. Si darà conto dei partecipanti all'evento, e si proverà a rintracciare le relazioni che, in quel tempo festivo, poterono stabilirsi tra loro, anche alla luce della storia dell'ordine degli Scolopi. Si rifletterà quindi sul dispositivo processionale in quanto agglomerato di immagine, suono, poesia, e sul suo rapporto con lo spazio urbano, attraverso una mappatura dei luoghi della città in cui la manifestazione si svolse o ebbe una qualche forma di risonanza.

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Sabine Ehrmann-Herfort (Deutsches Historisches Institut in Rom)

*Peace music on the occasion of the War of the Spanish Succession in Rome, Naples, Hamburg and London*

The profiles of peace celebrations about 1700 in Italy are different from those in Germany or England. European cities such as Rome, Naples, Hamburg or London, where peace music and peace festivals were celebrated during and

after the War of the Spanish Succession, are selected to ask about points of affinities and differences in peace representations. In the various soundscapes expressing the desire for peace or for the celebration of a peace agreement, identities and peculiarities of the mentioned cities can be seen as well as Europe-wide similarities, which connect the peoples after this war with its global traits.