



OFFICINA SAN FRANCESCO  
BOLOGNA  
Sezione musica  
*Padre Giambattista Martini*

### **International research conference**

## **MUSIC AND LITURGY IN SEVENTEENTH AND EIGHTEENTH CENTURY ITALY**

At the beginning of 1753, padre Giambattista Martini left the Bolognese convent of S. Francesco for Rome: the minister general of the Order of Friars Minor Conventual had requested that he arrange and conduct the music for the triduum of the beatification of Giuseppe da Copertino. The celebrations, held May 6, 7 and 8 of that year in the Franciscan basilica of the SS. XII Apostles, consisted of three masses and three vespers. Martini's music was such a resounding success that, in the fall, Pope Benedict XIV unofficially offered him the post of coadjutor to the magisterium of S. Pietro's Chapel at the Vatican. Just as unofficially, however, the Franciscan declined the offer, preferring the tranquility of the Bolognese convent where he could devote himself to his studies.

In view of the task facing him in Rome, so unlike his usual context, Martini had first asked for detailed information about the practice of sacred music in the papal city. His source was Girolamo Chiti, chapel master at S. Giovanni in Laterano and a thorough expert on the music of his time, as evidenced by the content of the numerous letters on the subject the two musicians exchanged. In order to fully meet the expectations of his patrons, Martini had also obtained permission to arrive in Rome a few months ahead of the dates the celebrations were scheduled to occur so as to glean direct knowledge of the style and customs being practiced there. Padre Martini's scruples in this case were due not only to the exceptional circumstances that would bring him face to face with fierce musical competition and subject him to the judgment of highly competent personalities; he was also aware that the music employed in liturgy reflected a multiplicity of traditions and styles, depending on the specific place and occasion. Such variation was caused not so much by the extremely fragmented geography characterizing Italy at the time – think for instance of Rome and Bologna, united politically but not musically – as by the local customs that informed the music used in liturgy.

Padre Martini's Roman experience invites a reflection on a number of issues surrounding music in relation to liturgy in Italy during the seventeenth and eighteenth centuries. It prompts us to ask several questions: what were the musical styles being employed and the traditions from which they derived? To what extent were they affected by local customs? What role did the ceremonial apparatus play in defining and characterizing the music to be performed in celebrations? How did the spaces for which the music was destined play a role? These issues will be addressed and discussed at an international research conference.

**Scientific Committee**

The scientific committee for the conference is composed of Claudio Bacciagaluppi (Berner Fachhochschule), Francesco Lora (University of Siena), Arnaldo Morelli (University of L'Aquila) and Lucio Tufano (University of Palermo), and chaired by Elisabetta Pasquini (University of Bologna).

**Conference schedule**

The conference will be held at the S. Francesco Library, Piazza S. Francesco, Bologna, on **April 21 and 22, 2023**.

**Official languages for communications**

Italian and English.

**Participation in the conference**

Conference participants will be selected on the basis of abstracts submitted in Italian or English. The abstracts should be a maximum length of 1,500 characters, spaces included, and should be sent by December 8, 2022 to the following address:

**convegno.musicaliturgia@gmail.com**

A notification of abstract acceptance will be provided by January 6, 2023. The detailed conference program will be announced following the acceptance of abstracts.

**Publication of the proceedings**

Following a review process, the papers presented at the conference are slated for publication.