

***Music and Lived Religion***  
***in the Collegiate Church of Our Lady in Antwerp (1370-1566).***  
***A Multidisciplinary Study in a European Context***

As promised, we are sending you further practical and content-related information on our workshop in Tours on 2-4 September 2021. The intention of the workshop (or round table) is to focus on the **exchange of information and perspectives**. In addition to larger topics, more practical issues on everyday practice will also be addressed.

Below you will find a list of questions concerning the (musical) experience of Late Medieval religion. These are not exclusive and can be revised before and during the workshop. **Additional topics or questions are welcome and can be sent to us before 15 August**. We will then group them all per session.

For the workshop each of you is invited to present, frame and/or problematize a topic in a **short introductory proposition (c. 10-15 mins)**. They should be linked to one of the (non-exclusive) subjects proposed below. Central to the workshop is the subsequent **discussion (c. 15-30 mins)**. The format of the workshop may be a bit unconventional, but it should encourage the exchange of ideas and methods.

One of the CESR staff members will act as **moderator** for each session. A second staff member will prepare a summary report to share between the participants. Persons wishing to moderate one or more sessions are requested to apply before 15 July.

In order to streamline everything, we ask you to send us a **short abstract (c. 200 words), also including any additional topic you would like to discuss (if any) before 15 July**. A more definitive programme will be communicated to everyone by 25 August. We would like to point out that there is always room for adjustments, questions and shifts in emphasis as insights evolve. In order to weigh the pros and cons against each other and to make things more concrete, it is useful to work with rather short (original) documents: archive texts, music examples, iconography, plans and maps, testimonies, etc.

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There are, of course, some practical matters

- 1) **Travel**: Please book the tickets yourself (economy class). For trains, please do this as soon as possible, because then you can get favourable prices. For France, you can travel from Brussels to Paris with IZY (the low-cost formula of Thalys). Reimbursement will be made on the basis of the ticket you present to us on arrival.
- 2) **Hotel**: For more information, see the website of Le Studium ([registration@lestudium-ias.fr](mailto:registration@lestudium-ias.fr));

[www.lestudium-ias.com](http://www.lestudium-ias.com)). They are in charge of the practical organisation. Please indicate whether you would like a single or double room.

- 3) **Meals:** See also the website of Le Studium. Please let us know what are your meal preferences (vegetarian or not). These are free of charge for the speakers.
- 4) If you have any questions, please contact [eugeen.schreurs@ap.be](mailto:eugeen.schreurs@ap.be) or [wendy.wauters@kuleuven.be](mailto:wendy.wauters@kuleuven.be) (for content-related questions) and [registration@lestudium-ias.fr](mailto:registration@lestudium-ias.fr) (for practical questions).

We hope to hear from you soon and wish you a relaxing and Covid-free holiday.

Philippe Vendrix, Eugeen Schreurs and Wendy Wauters

## Preliminary outline of the programme (2 ½ days)

### A. Introduction

1. Goals of the workshop: to gain insight into
  - 1.1 Historical church music and liturgical events in a broad contextual framework in (collegiate) churches (ca. 1350-1563)
  - 1.2 Contemporary performance practice and listening experience.
  - 1.3 Practical aspects in the liturgy
  - 1.4 European dimension; supplementing insights by working comparatively
2. Methodology
  - 2.1 Critical and open-minded: putting new insights first; questioning entrenched statements
  - 2.2 Starting from the source: therefore, the invitation to share original documentation in advance if possible
  - 2.3 Interdisciplinary cross-pollination: leaving familiar paths; understanding other frameworks of thought.
  - 2.4 Link with artistic practice (performance practice)

### B. Lived religion & urban history

3. Historiography
  - 3.1 Trends and state of the art in de disciplines: musicology; art history; religion; politics; social aspects
  - 3.2 Defining certain terms
    - Lived religion

- Urban musicology
  - Music, and by extension sound in general
  - HIP-performance
4. What was the repercussion of Latin texts; what impact did music have
  5. The church as a memory place and meeting place for urban religious experience

### C. Space & Church Interior

6. The Church of Our Lady and its history; relationship to other churches and monasteries in Antwerp; performing music in a construction site (construction stages; coverings; interfering noises)
7. Devotional topography
  - 7.1 Side altars; altars against pillars; in the ambulatory; in the high choir; on the rood loft (jubé); chapels; sacristy; lack of space
  - 7.2 Processions in and out of the church; attendance at Mass on Sundays; parish services; chapter services; anniversaries; confraternity services; contribution of the chaplains; singing during the parish services; relationship between the services
  - 7.3 Relocation of altars / chapels; functioning of side altars among each other; sharing of devotions; sharing of altar equipment; sharing of relics ...
8. Floorplan
  - 8.1 Design of the chancel; position of the clergy in the choir stalls; acoustics and visibility; disturbance in the high choir (not to be entered); several altars in one space / chapel; Dürer's claim: several services at the same time without disturbing each other; later addition of persons on paintings, singers (**fig.1**)
  - 8.2 Rood loft: location, dimensions, appearance; so-called depiction of the Gothic rood screen (1469-75): documentary value? (**fig.2**); positioning on the rood screen
  - 8.3 Could the Holy Sacrament be kept in two places (Venerable chapel = parish church + the high choir = chapter); "two separate churches under one roof"; conglomerate with chapels



Fig.1 Hendrick van Steenwijk (I), *Innenraum einer mittelalterlichen Kirche*, ca. 1585, oil on canvas, 90,5 x 121 cm, Hamburger Kunsthalle, inv. HK-196

Fig.2 Hendrik van Steenwijk and Jan Brueghel, *Interior of the cathedral of Our Lady (detail)*, 1583 or 1593, oil on panel, 452 x 625 mm, Budapest, Museum of Fine Arts, inv. 579

## D. Sensory experience / input

### 9. Visual

- 9.1 Visibility in the room (candlelight); reading books in semi-darkness
- 9.2 Opening and closing of altarpieces (doors); opening and closing of altar curtains during the celebration
- 9.3 Side altars with relics; display on feast days (with musical embellishments?)

### 10. Auditory

- 10.1 From devotional music to triumphant sounds to disturbing noises
- 10.2 Impact of tapestries, curtains and other textiles on acoustics
- 10.3 Opening doors and/or curtains ... always accompanied by music?
- 10.4 Organs: place, use, solo, accompaniment, 'in organis', alternatim, special stops, local customs

### 11. Olfactory

- 11.1 Incense; stench of corpses; body odours of pilgrims, churchgoers ...

### 12. Tactile

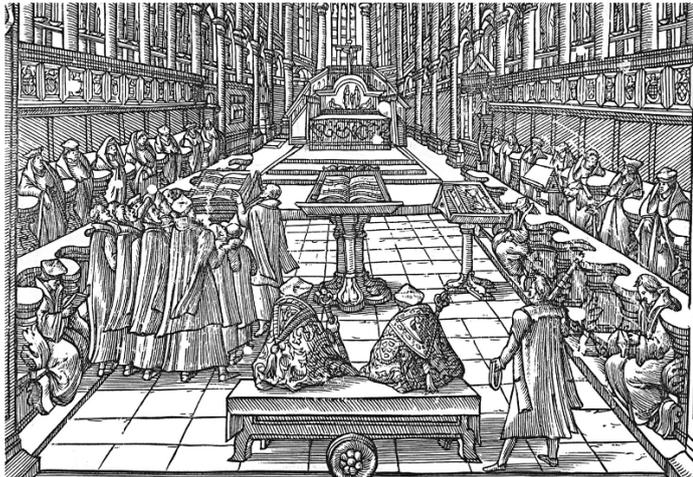
- 12.1 Crucifix (kissing/touching Christ's feet); altar rails (type, size, competition between altars, lack of space for singers)

## E. Function

### 13. Liturgy: ritual & *ornamenta sacra*

- 13.1 Mass(es); liturgy of the office; foundations; processions; special devotions; duration of the offices; position in the choir; function of several lecterns in the choir (**fig.3**); was

- a mass celebrated at each side altar?
- 13.2 Alternation polyphony - Gregorian chant - 'super librum'
- 13.3 Special / local devotions; ranking of the feast days (triplex, duplex ...)
- 13.4 Duration / devaluation of the foundations over the centuries; break after the iconoclastic furies?
- 13.5 Number of preserved liturgical books is limited; liturgical connection with the bishopric of Cambrai; material culture; storage rooms



**Fig.3** Antonis van Leest (after Pieter Van der Borcht), *Performance of an office in the choir of the church of St.-Rombout, Mechelen*, woodcut, 343 × 230 mm. In: *Psalterium* (titelplaat), 1571, ed. Antwerp: Plantin. Antwerp, Museum Plantin-Moretus, MPM.HB.08226.

#### 14. The performers

- 14.1 Canons and prebends: links with courts and the papal curia; role of senior canons; influence of curialists?
- 14.2 Chaplains and chaplaincies; attending office in depending parish churches
- 14.3 Vicars/singers and incorporations; performance practice: varying number of singers; system of leads; duo and trio singing 'in organis'
- 14.4 'zangmeester/maître de chant' or succentor(s)
- 14.5 Choirboys: foundation, education, habits, housing, task of the 'zangmeester', schoolmaster, link chapter school /Latin school, musical and extra-musical tasks
- 14.6 Organist
- 14.7 Other singers
- 14.8 Musicians; use of instruments in case of missing singer(s)
- 14.9 Bell ringers: during the *Te Deum*
- 14.10 Carillonneur: distinction between bells and carillons; role of the; two carillons in one church?
- 14.11 Extra-musical functions: sextons - dog repellent - 'bedellus' - ...
- 14.12 Functioning of the chapter; staff
- 14.13 The institution of the chapter; church fabric administration; other accounts
- 14.14 Materials and usage

Organs; bells; carillon; automaat; other instruments; music library; travelling repertoire

14.15 Other institutions in and outside the city

Confraternities (in O.L.V. and elsewhere): profile of the members; sequence of the services; Holy Sacrament; Circumcision; craft guilds; militias; city government (contribution to payment of services); special events (Joyous Entry, state funeral); other churches and monasteries; other collegiate churches; diocese; Pontifical Curia; courts; European networking

14.16 Comparative material

## F. Outro: the future (1550-1797)

15. Changes in perception (detachment of the public); redefining space; European context; learnings
16. Current cultural / social importance: performance practise (HIP); concerts; recordings; 3D-reconstruction and live performance; interactivity

## Participants

- Gunnar Almevik - University of Göteborg (Cultural studies of crafts, buildings and built environments / Building analysis, documentation and visualization)
- Hendrik Callewier - National Archives of Belgium, Kortrijk (Urban History / Religion and socio-economics)
- Philippe Canguilhem - University of Tours (Musicology / Florentine musical life / *Cantare super librum*)
- Charles Caspers - Titus Brandsma Instituut, Nijmegen (Theology / Liturgy / Cambrai)
- Camilla Cavicchi – CESR, Tours (Music in Picardy and Hainaut / Musical iconography)
- David Fiala - CESR, Tours (Musicology / Burgundian Court Music)
- Andrew Kirkman - University of Birmingham (Musicology / Cultural context of music for the Mass / Music in Saint-Omer)
- Yves Pauwels - Tours, CESR (Art History)
- Klaus Pietschmann - Universität Mainz (Musicology / Church music between tradition and reform / Vatican)
- Daniel Saulnier – CESR, Tours (Musicology / Liturgy and music)
- Eugeen Schreurs – U Antwerpen (Musicology / *vicars/singers* in the Antwerp collegiate church)
- Paul Trio – KU Leuven (Urban History / Popular religion / Confraternities)
- Anne-Laure Van Bruaene - University of Ghent (Urban History / Material culture / Parish church)
- Wendy Wauters – KU Leuven (Art History / Sensorium / Psychogeography of the parish church)



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