

Editor's Introduction

References to musical performances in clearly identifiable places or locales occur infrequently in surviving documents from the premodern era (I use the last convenient term here to encapsulate the more common periodizing terms the middle ages and the Renaissance). One account is that detailing the arrival of the newly elected Holy Roman Emperor, Rupert of Bavaria, at Padua 18 November 1401. Galeazzo Gatari's account in the *Cronica carrarese* begins:

... lo 'nperadore ... arivò in la citade de Padoa a dì XVIII de mexe de novembre M°CCCC°I°, e intrò per la porta da Ognisanty; dove ly era misser Stivano da Carara, vescovo de Padoa, con tuta soa chierexia et le reliquie sante, cantando: *Benedictus qui venit in nomine Dominy*, e su la porta dimo[n]to da cavallo lo 'nperadore, dove el vescovo li presentò una richisima e grande crocie d'oro, e a quella inzinoiato divotissimamente baçio, e possa si levò in piedy drito ...¹

[... the Emperor [Rupert of Bavaria] ... arrived at the city of Padua on 18 November 1401, and he entered by the Porta Ognissanti, where there was Stefano da Carrara, bishop of Padua, with all his clerics and the holy relics, singing *Benedictus qui venit in nomine Domini*. The Emperor dismounted from his horse beneath the gate where the bishop presented him with a lavish and large golden cross, and conferred a most loyal greeting upon him, and was able to rise straight to his feet ...]

Although this account conflates events of 18 November with those occurring the following day,² this description is interesting for a number of reasons. Firstly, music takes pride of place in Gatari's account: it precedes all other formalities staged by Padua's officials for the arriving Emperor, including his ritual welcome by the ecclesiastical head of the Paduan congregation, Stefano da Carrara. Secondly, this account witnesses the intersection of place (including architecture in the form of surrounding fourteenth-century Carrara walls and the old All Saints gate) and music in the one ceremonial space. All takes place in the shadow of the city walls, the effective physical limits of Padua. Within lies the physical city of Padua. The sung *Benedictus* (assuming that it is plainsong) is not particularly local in the sense that the same text and, in many cases, same music was used in the Holy Office

¹ Galeazzo and Bartolomeo Gatari, *Cronica Carrarese*, eds Antonio Medin and Guido Tolomei, *Rerum Italicarum Scriptores*, 17, pt 1 (Città di Castello, 1909), pp. 474–5.

² *Ibid.*, p. 475, note 1; Benjamin G. Kohl, *Padua under the Carrara, 1318–1405* (Baltimore, MD and London, 1998), pp. 319–20.

throughout Western Christendom: its text and music are universal, rather than particular, even if they happened to contain minor localizations of pronunciation or melodic ornament. But the act of singing the *Benedictus* localizes if we accept the view that musical performance is a social practice and that, following Michel de Certeau, social practice spatializes or, following Henri Lefebvre, social practice produces social space.³ Those clerics singing the *Benedictus* participate in establishing the limits and indeed content of the social space that coincides in this instance with the physical place of walled Padua. They contribute to the identification of the Holy Roman Emperor as Christendom's temporal protector and agent of salvation, repeating the sung words accompanying Christ's final entry into Jerusalem (Matthew 21:9), enacting a ritual metaphor in which the city of Padua stands for the biblical city of Jerusalem through the gates of which the Emperor proceeds in the name of the holy church.⁴ Theologically not far removed from the image of the historical Jerusalem is the paradisaical city of the Book of Revelations. By recalling Christian imagery (both historical and eschatological), collective memory contributes to a sense of identity, identity that is in turn delimited by the physical space of the city walls and social space of the citizens welcoming Rupert to their city.

The previous example serves to preface the symbiotic relationship between identity and locality and music's role in this symbiosis. The essays in this collection continue to examine identity and locality in early European music across a spectrum of repertoires. But identity and locality, as illustrated by their repeated treatment in the human sciences (especially philosophy, anthropology, sociology, social geography and cultural studies) and music research (mostly popular or traditional music studies),⁵ escape simple definitions. Yet it would be remiss not to review some of these definitions in light of the contributions herein.

Few today would accept the abstraction of society residing in Émile Durkheim's pioneering proposition that the individual is the product of his or her society.

³ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, CA, 1984), pp. 117–18; Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford, 1991), p. 26.

⁴ Most scholars of fifteenth-century music will recall the triadic relationship of Guillaume Dufay's motet *Nuper rosarum flores* with the architecture of Florence's Santa Maria del Fiori and symbol of Solomon's temple most recently considered in Marvin Trachtenberg, 'Architecture and Music Reunited: A New Reading of Dufay's "Nuper Rosarum Flores" and the Cathedral of Florence', *Renaissance Quarterly*, 54/3 (2001), pp. 740–77.

⁵ For example: Sheila Whiteley, Andy Bennett and Stan Hawkins (eds), *Music, Space and Place: Popular Music and Cultural Identity* (Burlington, VT, 2004); Ian D. Biddle and Vanessa Knights (eds), *Music, National Identity, and the Politics of Location: Between the Global and the Local*, Ashgate Popular and Folk Music Series (Aldershot, 2006).

Unlike the premodern conception and practice of identity as a logic of sameness,⁶ the modern(ist) concept of identity is centred on the characteristic formation of personal identity or the individual by social structures. Yet, the modernist concept of identity became increasingly problematic for the study of premodern, postmodern and non-Western societies. As a result, the last half of the twentieth century saw a shift away from the modernist view that the subject (the individual) was the product of his or her society and culture to the view that the individual assumed an active role in producing his or her identity through social discourses or practices.

A prominent voice in this conceptual shift is that of Michel Foucault. Discourses as a means of production are historicized in Foucault's formulation, the diachronic linearity of historical narrative (knowledge of the subject) is replaced by the synchronic study of systems of knowledge and technologies of power.⁷ Stuart Hall stresses that this approach does not constitute an abolition of the subject, akin to the Barthian death of the author, but a decentring or repositioning of the subject within the scope of discursive practices.⁸ But the sense of otherness and the process of alterity is crucial for identity formation in that the 'other' is always present as a concept even when apparent resemblances are perceived. Exclusion is inherent in social discourses of the other, as most commonly illustrated in recent scholarship on the discourses of Western Orientalism and exoticism.⁹ Hall writes:

Precisely because identities are constructed within, not outside, discourses, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies. Moreover, they emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally-constituted unity – an identity in its traditional meaning (that is, an all-inclusive sameness, seamless, without internal differentiation).¹⁰

Difference and exclusion reside in constructions of alterity, a process that often distances the other from the social subject by means of geographical and social distance. This process marks the so-called 'politics of location' that Hall identifies as one of two central problems stemming from the '*irreducibility* of the concept' of

⁶ Brigitte Miriam Bedos-Rezak, 'Medieval Identity: A Sign and a Concept', *The American Historical Review*, 105/5 (2000), p. 1492.

⁷ Michel Foucault, *The Order of Things: The Archaeology of Human Sciences* (New York, 1970), pp. 76–100.

⁸ Stuart Hall, 'Introduction: Who Needs Identity?', in Stuart Hall and Paul Du Gay (eds), *Questions of Cultural Identity* (London, 1996), p. 2.

⁹ See, for example, Edward W. Said, *Orientalism* (New York, 1978); Said, *Culture and Imperialism* (New York, 1993).

¹⁰ Hall, 'Who Needs Identity?', p. 4.

identity.¹¹ The politics of location, the strategies employed by a subject individually or socially in negotiating his or her identity, constitute individuals and collectives locating themselves in relation to a particular place in contradistinction to other locales and other individuals or social groups separated by geographical or social distance.

Up to this point I have used the terms place and locality (and locale) relatively freely. A more precise epistemological overview of the terms, however, is warranted. The relationship between place and locality is frequently synonymous in common usage, although locality admits a sense of an easily identifiable location or physical place.¹² Throughout the human sciences, there is considerable slippage and disagreement in meaning between the term place and the related term space. Even in the seminal philosophical thought on physical and metaphysical space and place by ancient Greek philosophers Plato and Aristotle respectively, both terms admit shades of meaning in their common usage.¹³ Plato's definition of *chôra* or space in his *Timaeus*, as the geometric receptacle in which qualities and therefore a body come to be, posed a crucial problem for his successor Aristotle. For motion to occur in Plato, an object must effectively cease existing and then become again in another place. Importantly, there is no requirement that identity (as sameness) is preserved as a thing moves from place to place in Plato's universe.

Responding in part to Plato's theory of space, Aristotle concludes that the (proper) place (*topos*) of a thing is that which contains the thing (*Physics* IV, 4; see also *Categories* 4).¹⁴ Aristotle's intangible place contains or surrounds a thing, it is not a property of the thing, neither its substance, essence or form. Place is static within an immobile universe. If a thing moves or changes position in Aristotle's immobile and finite universe, it changes place. It is displaced. Unlike Plato's space, there is no risk of a loss of identity due to locomotion in Aristotle's place. Places may bear spatial relationships with one another, though logically there may be no coincidence between all places potentially occupied by a thing. Yet, as Benjamin Morison surmises, spatial relationships are secondary to Aristotle's concern for addressing '... the underlying assumptions in our practice of saying where things are by saying what they are *in*; he shows that this practice implies the existence of *proper* places ...' (Morison's emphasis).¹⁵ By locating something somewhere through the locative preposition 'in', by situating something in response to the interrogative 'where', a speaker effectively signals its proper place linguistically and metaphysically.

¹¹ Ibid., p. 2.

¹² Andrew Merrifield, 'Place and Space: A Lefebvrian Reconciliation', *Transactions of the Institute of British Geographers*, 18/4 (1993), p. 520.

¹³ Keimpe Algra, *Concepts of Space in Greek Thought* (Leiden, 1995), p. 34; Benjamin Morison, *On Location: Aristotle's Concept of Place* (Oxford, 2002), p. 117.

¹⁴ This summary relies in part on Morison, *On Location*, Chapters 4 and 5.

¹⁵ Ibid., p. 73.

This brief summary of the Aristotelian concept of place (which is indebted to Morison's insightful commentary) is necessary in light of the continued influence of the Stagirite's philosophy of place from the thirteenth century onwards. Despite some earlier revisions by medieval scholastics in order to reconcile Aristotle's philosophy with the necessity of a place for Christian heaven in the ultimate celestial sphere,¹⁶ Aristotle's place clearly remains the object of philosophical thought until we arrive at René Descartes's reformulation of place as position and space (as dimensions, namely length, width and breadth) as extensions of a body, not in reality, but as conceived in the mind (*Principles of Philosophy*, Part II, 10–15). No longer is Cartesian place a category, but the geometric extension of a body. Immanuel Kant rehabilitates place to the status of a category, but one no longer connected to the physical thing itself or its extension. Instead place resides in subjective experience, part of *a priori* mental concepts which determine our conception but have no direct bearing on things in themselves.¹⁷ To put it simply, place is henceforth a 'mental thing'.¹⁸

Place's shift from linguistic corollary to mental correlation signals the paradox of place: it is an intangible concept closely tied to the perception of a tangible reality. That place and space can be considered as something existing only in an individual's mind, constraining perception and regulating an individual's conception of his or her so-called reality, does not represent too difficult a proposition for historians of the premodern and early modern societies. Imagined place (both locative and architectural) features prominently in the traditions of the medieval *ars memorativa* as described by Mary Carruthers in her *Book of Memory* and *The Craft of Thought*.¹⁹ Ernst R. Curtius identifies the persistent cultivation of the poetic *locus amoenus* ('the pleasant place' of Guillaume de Lorris) from Latin antiquity in the literature of Latin and vernacular middle ages.²⁰ The *locus amoenus* of the romances and poetry in the tradition of the *Roman de la Rose* is a walled garden, a bounded place functioning within a narrative and metaphorical space exercising social commentary and convention. This socialization of landscape through motifs of imagined space harks at what Simon Schama refers to as a 'landscape tradition ... the product of shared culture ... built from a rich deposit of myths, memories and obsessions',²¹ a tradition that exists well into the modern era. Schama, like continental philosophers and sociologists of the second half of the

¹⁶ See, for example, Pierre Duhem, *Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds*, trans. Roger Ariew (Chicago, IL, 1985), pp. 139–291.

¹⁷ Bertrand Russell, *History of Western Philosophy* (London, 1996), p. 643.

¹⁸ Also see Lefebvre, *The Production of Space*, pp. 2–3.

¹⁹ Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge, 1990); Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images 400–1200* (Cambridge, 1998).

²⁰ Ernst R. Curtius, *European Literature and the Latin Middle Ages*, trans. Willard R. Trask (Princeton, NJ, 1967), pp. 192–202.

²¹ Simon Schama, *Landscape and Memory* (London, 1995), p. 14.

last century, sees place and space as cultural productions, residing in the traditions, memory and discourses of particular cultural groups.

The writings of Foucault, Henri Lefebvre and Michel de Certeau cannot be overlooked when attempting to position the current discourse in the human sciences concerning social place and space. Foucault, in arguing that social space is regulated, disciplined and controlled by systems of power and its technologies, sees places operating within spaces; their relationship, at least in a premodern sense, is governed by categories of resemblance and association.²² But Foucault's space is also authoritarian and regulative in its formation of identity, an aspect that is readily criticized by Certeau and Lefebvre. Certeau distinguishes carefully between place and space, defining space as practised place.²³ His place resembles Aristotelian place in that it consists of a set of ordered relationships, unique in their elements, static in its nature. Space for Certeau invokes motion: vectors, velocity and time. Just as the act of reading is the space produced by the practice of the written text for Certeau, it can be posited that musical performance is the practice of realizing a score or other form of musical 'text'. Lefebvre on the contrary develops a unified theory of physical, mental and real (which also includes social) space in which localization (including the fetishization of the human body) occurs through the fragmentation of the physical by abstract space.²⁴

Indeed, at the heart of locality is the complex (one might even say polyphonic in the critical sense) relationship between physical place and mental place. A central issue with a collection like this one is how much does it simply further postmodernism's critique of metanarratives by privileging local discourses.²⁵ Anthony Giddens defines place or locale as 'the physical setting of social activity as situated geographically'.²⁶ Giddens, however, argues modernity's separation of place from space resulted in the emptying of space for premodern and traditional societies for which space largely coincides with the idea or sense of place.²⁷ This contrasts with postmodernist readings of locality such as that by Massey in which locality is defined similar to Giddens as 'a sense of place', but with the distinction

²² Foucault, *The Order of Things*, pp. 17–25. Also see Foucault, 'Space, Knowledge and Power', in *The Foucault Reader*, trans. Paul Rabinow (Harmondsworth, 1984), pp. 239–56.

²³ Certeau, *The Practice of Everyday Life*, pp. 117–18.

²⁴ Lefebvre, *The Production of Space*, pp. 11 and 309–10; Merrifield, 'Place and Space', p. 532.

²⁵ For the fundamental critique of metanarratives see Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi, with foreword by Fredric Jameson (Manchester, 1984). Postmodernism's privileging of local discourse is discussed in Philip Cooke, *Back to the Future: Modernity, Postmodernity, and Locality* (London, 1990), p. 114.

²⁶ Anthony Giddens, *The Consequences of Modernity* (Cambridge, 1990), p. 18.

²⁷ *Ibid.*, pp. 17 and 100.

that place may be detached in postmodernist society from locality.²⁸ This admits the possibility of the 'displacement' of place's occupants and the possibility of their (active self-)emplacement in other locales.²⁹

In part this view has resulted from the phase of self-criticism engaged by anthropologists and sociologists in light of poststructural and postcolonial critiques in general.³⁰ Arjun Appadurai argues that Western anthropology has 'incarcerated' peoples, especially non-Western (and arguably premodern) ones, in the 'local' through an idealization of place, and that a more flexible approach might be adopted that considers possibilities such as migration, networks and hybridity.³¹ Such discussion arises from and sustains inquiry into the relationship between the global and local, an issue undoubtedly relevant to the present day, but one which must be modified to explore relationships between the local and the regional in the premodern and early modern periods. Of importance is Appadurai's definition of locality as a contextual and relational production, consisting of 'a series of links between social immediacy, the technologies of interactivity and the relativity of contexts', something not pre-existent but an entity brought into existence by social practice.³²

Contributions to the current volume by Nelson, Hardie and Olson examine relationships between the local and regional in Iberian chant repertoires and practices. Nelson documents the earliest evidence for the arrival of the Franco-Roman Exultet on the Iberian peninsula in the last three-quarters of the eleventh century. The two known sources highlight the tension between external influences and regional traditions. One source evidences a hybridity of local script and imported dialect of music notation that marks the intersection of Aquitanian musical practices with Visigothic writing practices. A second source possibly marks an attempt by a scribe to recreate from memory the Exultet melody, although it may instead represent a distinct early tradition at the monastery of San Millán. Hardie maps changes that occur in another distinct tradition of chant that she locates at the royal court of sixteenth-century Lisbon. The three prints examined constitute technologies for regulating the musical practice of the royal court that was distinct from the more universal musical practices being promoted

²⁸ Doreen B. Massey, 'A Global Sense of Place', in Doreen Massey (ed.), *Space Place and Gender* (Cambridge, 1994), p. 214.

²⁹ Nadia Lovell, 'Introduction: Belonging in Need of Emplacement', in *Locality and Belonging* (New York and London, 1998), p. 4.

³⁰ Kirsten Hastrup and Karen Fog Olwig, 'Introduction', in *Siting Culture: The Shifting Anthropological Object* (London and New York, 1997), pp. 1–14.

³¹ Arjun Appadurai, 'Putting Hierarchy in Its Place', *Cultural Anthropology*, 3/1 (1988), p. 37. Also see Richard Fardon (ed.), *Localizing Strategies: Regional Traditions of Ethnographic Writing* (Edinburgh and Washington, DC, 1990).

³² Arjun Appadurai, 'The Production of Locality', in Richard Fardon (ed.), *Counterworks, Managing the Diversity of Knowledge* (London, 1995), p. 208.

by the Counter-Reformation movement emanating from Rome. The Lisbon prints show varying degrees of influence and the gradual erosion of a regional identity by an increasingly universal set of musical practices in West European chant, providing a final glimpse of a distinct and local musical identity. Olson considers the sustained presence of the *tono valenciano* (Valencian chant) at Valencia's Real Colegio-Seminario de Corpus Christi during the late sixteenth and early seventeenth centuries as a focal point of institutional and regional identity. While source evidence suggests that the *tono* represented no more than 10 per cent of the largely Romanized repertoire sung at the chapel in the early modern era, Olson's account stems from this chant tradition's status as a localizing element in contemporary discourse. All three accounts note the juncture of local practices or tradition with introduced repertoires and illustrate the symptoms of cultural upheaval and identity loss brought about by such changes.

The role of displacement and emplacement of an individual from and in particular locales is the basis for Halton's contribution concerning the role of Roman and Neapolitan copyists in the transmission of Alessandro Scarlatti's serenata *Venere, Adone et Amore* (1696). Scarlatti's career, beginning with his rise to fame at Rome and then continuing at Naples from 1683, bears witness to an incomplete process of displacement and a troubled emplacement in the city of his new employer. He is regarded an outsider at Naples, antithetical to local identity, but is also instrumental in enriching musical practice there. Scarlatti retains his connections with Rome both in a practical sense, continuing to draw on the skills of trusted Roman copyists, and in a social sense by remaining close to his Roman colleagues, while also permitting the dissemination of his music in Naples. But assumptions concerning Scarlatti's cultural exclusion at Naples, however, can lead to problematic conclusions about the process of transmission of his music there: through insightful source criticism, Halton demonstrates that Scarlatti's serenata negotiates the social spaces of both Naples and Rome, a binary set of relationships with location that defies simple formulas for localizing musical practice.

Another important feature of social discourse and identity politics is the subject's sense of his or her past, whether through tradition or through history, often in relation to a particular location or region. At the heart of Reinhard Strohm's contribution to this collection is the phenomenon, often not recognized in historic musicology, of historic and traditional social memories in identity formation by both individuals and institutions through music. Historical memory resides in the institutionalized scholarly practices in which the past is rediscovered within a framework of recount and interpretation according to the conventions and systems of knowledge of the day. Although still subject to contemporary systems of knowledge, traditional memory consists of social practices perpetuated over time, often within an institutional context of a local cathedral or choir. Strohm, whose experience marks the intersection of both traditional and historical memory, argues for the importance of traditional memory in the historiographical investigation of past musical identity.

Strohm's message for musicology is mirrored in historical studies. In his *The Past is a Foreign Country*, David Lowenthal describes the centrality of the past in an individual's sense of identity. Lowenthal also notes that when individuals lack any clear link with a location, they must 'forge' an identity through other pasts.³³ In his contribution here, James Grier details the multiple strategies eleventh-century monk Adémar de Chabannes used for adapting the older Mass liturgy of St Martial at Limoges, focusing on Adémar's own Introit trope *Christi discipulus* and Offertory verse *Dignatus a domino*. Adémar attempts to elevate St Martial (whose relics rested in the basilica of the local abbey named after him) to an apostolic status through music both by drawing on established musical traditions (presumably well cemented in the memories of older monks from the nearby abbey and of the local congregation) and also by 'forging' new musical traditions through his own remarkable musical and poetic abilities. But this strategy of employing both tradition and innovation was evidently problematic for older local monks, who condemned Adémar's project to almost immediate failure. For those that had lived at Limoges for most of their lives and were closely tied with the established practices of the abbey and cathedral, such an assault on their collective local and liturgical identity was too much to bear. But Adémar's industry was not in vain: in his new chants a distinct legacy of musical creativity that signals his unique place among musical identities of the high middle ages shines through.

Miranda Stanyon also examines 'forged' identity (the social outcome of which contrasts entirely with those evidenced for Adémar) in Ludwig Senfl's *Ave maria ... virgo serena*. Stanyon notes the role of Augsburg as a focal point for humanist endeavour and a centre for the early adoption of the technology of music printing. Like most humanists, the Augsburg humanists retained a sense of identity centred on a perceived Greek and Roman heritage. Music, however, was considered problematic in the humanist philosophy largely due to the fact that little was known of the music of antiquity, unlike its literature that had survived in a sufficiently large quantity to permit its use as models for new literature and rhetoric. In the absence of ancient musical models, Senfl adopted a strategy of reusing more recent musical models by Josquin des Prez (like many of his contemporaries had for Josquin and other composers) as well as models of printing and book production established by Petrucci and cultivated at Augsburg. Through imitation of more recent musical models and the technologies of their transmission, Senfl and his fellow humanists at Augsburg established a distinct collective identity based upon recent musical traditions.

Collective memory, whether transmitted traditionally or through historical re-discovery, plays an important role in this process of identity formation. Jeffreys's contribution to this volume illustrates the appropriation and development of Aristotle's views from *Politics*, Book 8, on the function and role of music in moral education by masters of theology and music theorists at Paris in the early fourteenth century. In the wake of the rediscovery and rise of Aristotle's writings

³³ David Lowenthal, *The Past is a Foreign Country* (Cambridge, 1985), p. 42.

to a position of unparalleled authority at the University of Paris, these learned individuals (which include Peter of Auvergne, Guy of Saint Denis and Jacob of Liège) attempt to legitimize and regulate musical practice in the face of increasingly rapid musical innovation in their city. Aristotle's ethical formulations of music provided the foundations upon which these individuals sought to authorize music's practical role in constructing the character and therefore the identity of their city's learned citizens.

Insofar as it concerns traditional social memory, sociologist Andy Bennett argues, '[m]usic ... plays a significant part in the way that individuals author space, musical texts being creatively combined with local knowledge and sensibilities in ways that tell previous stories about the local, and impose collectively defined meanings and significances on space'.³⁴ In this formulation, the identity of a subject or a collective is closely entwined with a sense of location while at the same time constantly engaging in localizing strategies that are only in part related memories linked to a particular locale, also sustaining a nexus of relationships and differences. From this process emerges the concept of locality that Lydia Lovell defines as a 'well-delineated and identifiable place'.³⁵ Stoessel discusses the manner in which identifiable place permeates the texts set to music by Johannes Ciconia. His *O Padua sidus preclarum* refers to local Paduan myths, symbols of power, humanist learning and local topology, thereby articulating a localized collective identity anchored by its past and to its institutions. Tellingly, Ciconia also adopts specific musical strategies for situating himself at the centre of another ceremonial motet *O felix templum*. The subject of this second motet is the Stefano da Carrara, but Ciconia's strategies for asserting his own identity permeate this composition.

At the opposite end of the historical spectrum spanned by this collection, Janice Stockigt presents newly discovered archival material illustrating the central role of musical practices in the churching ceremonies of Maria Josepha, Electoral Princess of Saxony and Queen of Poland. Stockigt documents prominent Dresden court composers Johann David Heinichen (1683–1729), Tobias Butz and Jan Dismas Zelenka (1679–1745) among those responsible for the elaborate music performed at these ceremonies. The musical, liturgical and architectural format of these ceremonies articulate a distinctly feminine and maternal social space, in which the church, court officials and court employees collaborate in producing the social space occupied by Maria Josepha's official, and to some extent personal, identity as a pious matron of her people.

This introduction only touches on some of the numerous threads running through the chapters presented here. Readers are encouraged to make their own connections from the rich variety of material and themes both within and across the three parts of this collection.

³⁴ Whiteley et al., *Music, Space and Place*, p. 3.

³⁵ Lovell, 'Introduction: Belonging in Need of Emplacement', p. 4.