CONTENTS

ACKNOWLEDGEMENTS	viii
PREFACE	xiii
INTRODUCTION	I
The issues	3
Liturgy and the Counter-Reformation	4
The understanding of acoustics in the period	6
Methodology	9
Issues of definition	14
I. SAN MARCO	17
History of the building	17
Liturgy and ceremonial: the patriarchino	20
Music in San Marco	23
Adrian Willaert and the coro spezzato	26
The organs and organ galleries	28
The chancel and the pulpits	30
The positions of singers	37
Conclusion	42
2. ISLAND MONASTERIES	43
San Michele in Isola	45
The Camaldolese Congregation of Murano	46

Music and liturgy at San Michele	48
The barco	50
Preaching	55
The Emiliani chapel	56
San Giorgio Maggiore	59
The musical traditions of the Cassinese Benedictines	62
Palladio's church: form and function	63
The monks' choir	65
The choral experiments in the choir	67
The relics of St Stephen and the ducal andata	68
The organ	73
Conclusion	75
3. MENDICANT FRIARIES	77
Santa Maria Gloriosa dei Frari	79
Music in the Frari	82
The friars' choir	84
The organs	87
Performance in the galleries	89
The pulpits	91
San Francesco della Vigna	94
The role of Fra Francesco Zorzi	100
Observant Franciscan musical traditions	102
The friars' choir	104
The chancel	107
The organ	108
The nave	108
Confraternities	III
The church of the Redentore	114
The Capuchin order in Venice	115
The layout of Palladio's church of the Redentore	117
The friars' choir	119
The apsed chancel	122
The nave	125
Conclusion	127
4. PARISH CHURCHES	129
San Giacomo dell'Orio	133
The nave and chancel	137
The organ	140
The pulpit	141
San Martino	142
The nave and chancel	144

The retrochoir	146
The organ	148
San Giuliano	150
The nave and chancel	153
The chapels	156
The organ	156
Conclusion	159
5. OSPEDALI GRANDI	161
The church of Santissimo Salvatore at the hospital of the Incurabili	163
The acoustic simulation of the demolished church	169
Church of Santa Maria dei Derelitti at the Ospedaletto	171
Music at the Ospedaletto	179
The church of San Lazzaro at the hospital of the Mendicanti	186
Music at the Mendicanti	192
Performance in the organ gallery	192
Conclusion	194
CONCLUSION	195
The historical evidence	196
The choral experiments	197
The acoustic measurements	198
General conclusions	200
APPENDICES	204
I Acoustic and audience response analyses of the eleven Venetian churches	204
DAVIDE BONSI, PHILIP GARSED, MALCOLM LONGAIR AND RAF ORLOWSKI	
11 Notes on the individual churches	242
DAVIDE BONSI, PHILIP GARSED, MALCOLM LONGAIR AND RAF ORLOWSKI	
III Simulating the acoustics of the Incurabili	278
DAVIDE BONSI, AGNESE GAIO, MALCOLM LONGAIR AND LAURA MORETTI	
REPERTOIRE FOR CHORAL EXPERIMENTS	287
LIST OF TRACKS	288
NOTES	300
BIBLIOGRAPHY	335
INDEX	359