

# Graz Court Chapel as a Venue of Music Performances

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**Abstract:** The liturgical music performed at the court in Graz from 1564 until 1619 was closely linked to the main court church, the Parish Church of St. Ägydius, then the Court Chapel and now Graz Cathedral. As the Venetian polychoral style, which exploits acoustic effects based on the spatial separation of groups within a musical ensemble, was predominant at that time, it is particularly interesting to consider where this music was performed in the court's main performance venue, St. Ägydius Church.

In order to investigate Graz Court Chapel as a music performance venue around 1600, an interdisciplinary team of musicologists, architects, building researchers and organ specialists undertook on-site investigations. These investigations revealed that the historic state of the present-day Graz Cathedral was considerably different in the late Renaissance and early Baroque periods. At that time, the church and its surrounding buildings contained a sophisticated system of elevated, interconnected walkways and galleries, as well as a rood screen. This system was designed to separate different levels of sacred dignity and gender. The elevated system was evidently also integral to liturgical music practices at the time, as archival sources and accounts of organ positioning demonstrate.

**Keywords:** performance venue; Graz Cathedral; late Renaissance; early Baroque

Research into music at courts during the early modern period has always held great importance within the field of musicology. In particular, the Habsburg courts of the Austrian lineage have received a great deal of attention, as demonstrated by the seminal work on the Hofmusikkapelle in Vienna, written in the nineteenth century,<sup>1</sup> which was followed by several others.<sup>2</sup> Following the death of Emperor Ferdinand I (1503–64), the Habsburg hereditary lands were divided up. Music-loving court households were also established in Innsbruck and Graz, and authoritative studies on them have already been presented.<sup>3</sup> In addition, the first comprehensive reference work on music at Habsburg courts in the sixteenth and seventeenth centuries has recently been published.<sup>4</sup>

As studies on this topic demonstrate, the Viennese and Innsbruck institutions founded by Emperor Maximilian II (1527–76) and Ferdinand of Tyrol (1529–95) after the Habsburg partition of 1564 employed almost exclusively German and Franco-Flemish singers and composers.<sup>5</sup> In contrast, the Graz Court Chapel of Archduke Charles II (1540–90) increasingly employed Italian musicians, which was probably also due to its geographical location.<sup>6</sup>

As Italian musical culture had become the dominant influence by the end of the sixteenth century, the Graz institution was the most progressive of the Habsburg court music ensembles. Venetian polychoral music had already been introduced to Graz during the reign of Charles II,<sup>7</sup> and it was under his son Ferdinand II (1578–1637) that the *stile nuovo* and the *basso continuo* first appeared at a European court north of the Alps.<sup>8</sup> Around 1615, contemporaries even referred to the art- and music-loving Graz court as Parnassus<sup>9</sup>—the mythical seat of the nine muses—and Michael Praetorius's *Syntagma musicum* (1619) contains the following laudatory statement: "that no people can be found that can sing more purely and perfectly on ... instruments, clavicymbals, or spinets than the musicians of Graz."<sup>10</sup>

The significance of the Graz court music and the vibrant cultural exchange is underscored by the fact that the coronation of Ferdinand II as emperor in 1619 and the subsequent relocation of his musicians indicated the onset of the "Italian Age" of Vienna as a city of music, a period that lasted well into the nineteenth century. Therefore, it is not surprising that publications on Graz court music have a long tradition and that this field of research remains relevant to this day. The long list of literature on the subject extends from the seminal earlier works by Einstein,<sup>11</sup> Federhofer,<sup>12</sup> and others<sup>13</sup> to the latest articles by Kokole,<sup>14</sup> and especially the dissertation and three critical editions of Graz sacred music, including polychoral compositions, by Grabnar.<sup>15</sup>

The research project "Performance Practice at the Graz Court around 1600," which is funded by the Austrian Science Fund (FWF), aims to extend traditional fields of musicological research to interdisciplinary approaches, including the concept of embodiment, the method of reenactment, reconstructions of virtual acoustics, and epistemological concepts such as virtual reality (VR).<sup>16</sup> One of the project's main research objectives is to investigate performance venues.

Within the research project, several team investigations were undertaken of the Graz Cathedral (Parish Church of St. Ägydius), the main performance venue for Graz court's liturgical music during its tenure from 1564 until 1619.

These investigations aimed to shed light on the changes made to the internal and external structure of the cathedral over time, as well as how music performances were carried out there during the late Renaissance and early Baroque periods.<sup>17</sup> In the following, I will present new findings that emerged during the investigations and discussions with specialists from various fields.

## **Music Performance Venues at Graz Court Chapel around 1600**

The focus of the investigations within the research project was the presbytery, as it is likely that musical performances were carried out there within the relevant timeframe (the west gallery of the church, with the grand organ, was only erected in 1687<sup>18</sup>). Not much is known about music in the liturgy at the Graz court, but it may be assumed on the basis of the customs of dynastically related courts and information from the later reign of Ferdinand II as emperor in Vienna that polyphonic music with singers and instruments was performed at least every Sunday and on feast days during Mass and Vespers.<sup>19</sup> Three galleries in the presbytery, which are assumed to date back to the sixteenth century, if not the fifteenth,<sup>20</sup> were examined in detail, because they are places where historic polyphonic performances may have taken place (see figure 1).<sup>21</sup> However, it is unclear whether they were also used for monophonic music such as Gregorian chants, which undoubtedly made up a considerable part of the music in the liturgy.

The gallery on the right (southern) side of the presbytery could be accessed via a spiral staircase leading from a Gothic door (see figure 2). This door was only rediscovered during renovation work in 2020 (the door next to it, which today provides access to the gallery, was built in 1615, at the same time as the present sacristy).<sup>22</sup>

From the southern gallery, a door most probably led on to the rood screen (German: *Lettner*) until its abolition in 1616.<sup>23</sup> This is indicated by the Gothic fresco, which ends at the height of the presumed door (see figure 3). The route from the presbytery through the small door directly to the rood screen was necessary for the celebrating priests, as the liturgy of the word was proclaimed from there at that time.<sup>24</sup>



Figure 1: Presbytery of Graz Cathedral with three galleries and the aristocratic oratory



Figure 2: Gothic door



Figure 3: Southern gallery with presumed door to the rood screen

The height of the rood screen can also be deduced from another Gothic fresco, which is now partly obscured by the Baroque altar on the left-hand side of the church nave. The fresco only makes sense if it was not covered by the rood screen (see figure 4). Therefore, it is safe to assume that the two lower galleries that still exist in the presbytery, along with the rood screen, were at the same level.



Figure 4: Fresco indicating the height of the rood screen on the northern side

The system of interconnected elevated structures, including the lower two presbytery galleries and the rood screen, was much larger before the rood screen was abolished in 1616. The still-existing runway on the southern side of the church nave was undoubtedly connected to the lower galleries via the rood screen, as they are on the same level. An entrance between the runway and the rood screen, now bricked up, was discovered during the comprehensive renovation of Graz Cathedral from 2015 until 2023.<sup>25</sup>

Built by the architect Vinzenz de Verda (?–1603) between 1580 and 1582,<sup>26</sup> this runway originally allowed access to the Jesuit college via a building over the Bürgergasse which no longer exists.<sup>27</sup> On the northern side, the church was connected directly to Graz Castle with another building that was demolished in the nineteenth century (see figure 5).

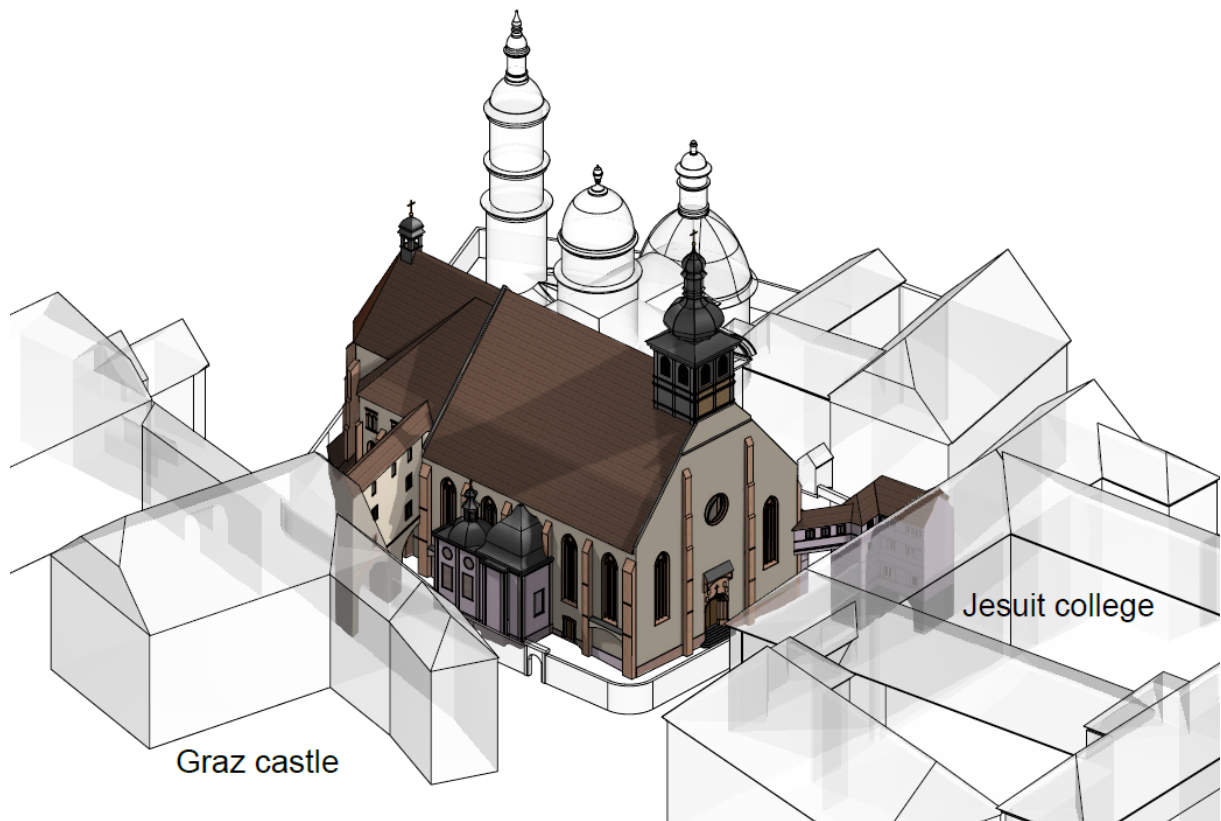


Figure 5: Reconstruction of the state of Graz Court Chapel in ca. 1600 (© Peter Grabner)

The lower story of the castle's connection to the church entered the church at the level of the so-called Friedrichskapelle, which contains an oratory for the aristocracy on the side of the presbytery. Here, the male members of the family of rulers would follow Mass. A bricked-up hole in the wall toward the castle is still visible in the staircase on the northern side of the church. Another bricked-up hole in the staircase points toward the church nave and must have led to the rood screen via stairs, as the hole is at a higher level than the reconstructed height of the rood screen (the difference in levels becomes obvious when comparing the aristocratic oratory with the lower gallery in figure 1). Thus, from 1582 until 1616, it was possible to walk directly from the castle to the Jesuit college through the rood screen, avoiding both getting wet in the rain and touching the lowest level of the ground.

As the rood screen separated the different spheres of sacred dignity, the elevated galleries in a late medieval church signified the highest rank in the lay spaces.<sup>28</sup> Thus, the system of elevated walkways and galleries in Graz Cathedral around 1600 seems to have served both a hierarchical and a practical purpose, as the nobility, musicians, and Jesuits could have used it.

However, it should be noted that gender-specific separation in church spaces was inevitable at the time, even for the highest social rank.<sup>29</sup> The Romualdkapelle, with its windows leading into the presbytery and the inscription “1554,” the year of its construction by Domenico dell’Allio (ca. 1515–63), probably served as an oratory for noblewomen at court from that time onwards. However, even before then, the highest gallery of the presbytery may have been used by women to observe Mass, as its supporting structure still exhibits Gothic architectural features today (see figures 1, 4, 6, and 7). It is very probable that the first two stories of the building connecting the castle to the church were already erected when the Friedrichskapelle was built in the fifteenth century.<sup>30</sup> There is also a bricked-up hole visible today one level above the Friedrichskapelle. The scenario of women following the Mass from the highest gallery is supported by an engraving showing a Mass in Graz Cathedral in 1728, which depicts women standing there (see figures 6 and 7).<sup>31</sup>

The engraving is the only known depiction of the presbytery as it would have appeared between the abolition of the rood screen in 1616 and the Baroque alterations of the 1730s. It shows the Renaissance altar, the aristocratic oratory, and the galleries as they were at the time.

A third level was built on top of the structure connecting the castle and the church in 1584 “for the women” (see figure 5 for an illustration of all three levels).<sup>32</sup> This provides further support for the hypothesis that the upper structures on the south side of the presbytery, namely the Romualdkapelle and the highest gallery, were intended for the women of the court.

Now, let us consider the interesting question of where music performances were carried out in the court church around 1600. As previously stated, the galleries in the presbytery immediately become the focal point, as they seem perfect for performing polychoral music, which was the standard practice at the time. This is especially true because the Graz court music ensemble was one of the first of the Habsburg music establishments to adopt the Venetian polychoral style, as mentioned above.

Written sources support the idea that the elevated level of the galleries and the rood screen was the primary performance location. The 1590 inventory of the Graz court clearly indicates this, as sheet music was stored in the chapel above the sacristy in the church.<sup>33</sup> Before the present sacristy was built in 1615, the room now known as the Barbarakapelle served this purpose. It is



Figure 6: A depiction of a Mass on the occasion of the homage paid to Emperor Charles VI by the Styrian estates in Graz in 1728



Figure 7: A detail of the above

located on the ground floor of the northern side of the cathedral. The chapel above, of course, refers to the Friedrichskapelle.

The inventory then describes the items found in the chapel that could be connected to the daily activities of the court musicians. These include three cupboards containing *musicalia*, a long table, a long bench, and six seats. Additionally, there were cupboards for storing the singers' uniforms.<sup>34</sup> Also mentioned is a stove made of copper, and indeed, even today, an oven can be found in the Friedrichskapelle, albeit a Baroque tiled stove. The hypothesis that the Friedrichskapelle was once used as a wardrobe—if not a rehearsal room—for the court musicians is further supported by the mention of three glass windows, as there are three such windows in the Friedrichskapelle even today.<sup>35</sup>

It is safe to conclude that only the elevated area of the church, which includes the rood screen and the two lower galleries, was used for musical performances. This assumption is based on the fact that the third gallery, which is located in the presbytery, is too high for musicians to interact with each other in a performance, such as in a polychoral setting (see figures 3–5). As previously mentioned, the highest gallery probably served a different, ceremonial and hierarchical purpose: to provide a space for female members of the court. The absence of any musicians on the two lower galleries in the 1728 engraving can be explained by the assumption that the music took place on the large west gallery in the church nave at that time, which was constructed in 1687, as previously mentioned.

The two lower galleries and the rood screen definitely provided enough space for performances with multiple groups of singers, especially since the galleries were longer at the time than they are today. This is evident in an 1728 engraving (figure 5) in which the northern gallery extends well beneath the aristocratic oratory. There are also markings on both sides of the wall of the presbytery which are still visible and indicate the former length of these galleries. Another reference to music performances taking place at the aforementioned level in the court church can be found in a source that mentions an organ on the rood screen.

## Organs around 1600

In the *Litterae annuae* of the Jesuits, we read about what happened in the year 1602:

The high altar of the Municipium, erected several years ago by Archduke Charles, has been completely covered in gold this year. The portico [rood screen], from which our people [Jesuits] had previously listened to the divine word with great discomfort, has also been enlarged through the removal of the massive organ in the center.<sup>36</sup>

Evidence from this account indicates that a rood screen was still in place in 1602 and that it was supporting a substantial organ at that time. No further information is available about this organ, but it is reasonable to assume that it existed from the time that the Graz court was established in the late 1560s, when the first court organists are mentioned. By 1587, it was in a bad state and had to be repaired by the organ builder Hans Eisenhofer.<sup>37</sup>

It is curious that we do not know what happened to the instrument in 1602 but that the court bellows-treader Peter Heiß dismantled it from the rood screen.<sup>38</sup> Apparently, it was not erected elsewhere. It is very probable that it was no longer needed, or even used, by the end of the sixteenth century, because between 1589 and 1591, Leonhard Sunderspiess, an organ builder from Vienna, had erected another substantial organ in the court church. This is indicated by the length of time it took to build and its price of 1,860 florins.<sup>39</sup>

The existence of two large organs in the 1590s, as well as the apparent sufficiency of the Sunderspiess organ for musical performances after the dismantling of the organ on the rood screen, raises the question of its location. The answer seems evident when we contextualize what is known about later organs in Graz Cathedral and the positions of the organ in a comparable church. From 1784 until 1975, organs were located on the southern gallery of the cathedral's presbytery.<sup>40</sup> An indentation in the wall on the gallery is still visible today (see figure 8).

This location is logical, as it is opposite the aristocratic oratory. The same situation can be found in another Habsburg court church in Innsbruck, where the famous Ebert organ (ca. 1561) is also positioned on a gallery to the right of the presbytery, opposite the aristocratic oratory.<sup>41</sup> It is highly likely that the organ built by Sunderspiess in 1591 was placed there. The absence of an organ in the 1728 engraving may be due to its removal and subsequent relocation in the seventeenth century, following the court's move from Graz to



Figure 8: Position of the organ on the southern gallery

Vienna under Ferdinand II. In 1629, court organist and organ builder Leonhard Pietsch brought two organs from Graz to Vienna for the considerable sum of 150 florins, suggesting that the organs were large instruments rather than just positive organs.<sup>42</sup>

In addition to the previously mentioned big organs, the use of portable organs for polychoral performances around 1600 is without doubt. In 1587, court bellows-treader Hans Eisenhofer referred to a regal with at least three stops that was being used for performances in the court church and needed repair.<sup>43</sup> And in the year 1600 another regal was acquired by the court from the organ builder Peter Heiß.<sup>44</sup>

## Summary

When we consider historic music performances, it is not only the music itself and the instruments as well as performance practices that are significant; the performance venues also represent an important aspect. The liturgical music performed at the court in Graz from 1564 until 1619 was inherently connected to its main court church, the Parish Church of St. Ägydius (now Graz Cathedral). As the Venetian polychoral style, which takes advantage of acoustic

effects rooted in the spatial separation of groups within a music ensemble (i.e., choirs), was prevalent at the time, the question of how exactly this music was performed in the main performance venue of the court, St. Ägydius Church, is of special interest.

Architects, building researchers, musicologists, and organ specialists conducted interdisciplinary on-site investigations of Graz Cathedral as a music performance venue around 1600. These investigations revealed that the historic state of what is now Graz Cathedral was considerably different in the late Renaissance and early Baroque periods. At that time, a sophisticated system of elevated, interconnected walkways, galleries, and a rood screen existed within the church and its surrounding buildings. This system was designed to separate different levels of sacred dignity and gender. The elevated system was also evidently integral to liturgical music practices at the time, as archival sources and accounts of organ positioning demonstrate. These findings will establish the framework for future re-enactments within the “Performance Practice at Graz Court around 1600” research project, concentrating on music written for Graz Cathedral. It is hoped that these re-enactments will shed new light on the interplay between performance venues and performance practices of the time and the compositions themselves.

## Notes

1. Ludwig Ritter von Köchel, *Die Kaiserliche Hof-Musikkapelle in Wien von 1543–1867* (Vienna: Beck'sche Universitäts-Buchhandlung, 1869).
2. The latest of numerous books, articles, and music editions is Klaus Pietschmann, Katelijne Schiltz, and Nicole Schwindt, eds., "Maximilian I. (1459–1519) und Musik: Reale Präsenz vs. virtuelle Kommunikation," *Troja – Jahrbuch für Renaissancemusik* 18 (2019). For more on the Ludwig Senfl research and editing project, see <https://www.univie.ac.at/muwidb/senfl/editor/projekt.html>. See also the chapters on the imperial music chapel by Marko Motnik and Grantley McDonald in Lilijana Žnidaršič Golec and Metoda Kokole, eds., *Jurij Slatkonja (1456–1522). Od Kranjske do Dunaja* [From Carniola to Vienna] (Ljubljana: Slovenska matica, Založba ZRC, 2023), <https://doi.org/10.3986/9789610507901>.
3. Walter Senn, *Musik und Theater am Hof zu Innsbruck* (Innsbruck: Österr. Verlagsanstalt, 1954); Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich* (Mainz: Schott, 1967).
4. Andrew H. Weaver, ed., *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* (Leiden: Brill, 2021).
5. Pass, *Musik und Musiker*; Senn, *Musik und Theater*.
6. Federhofer, *Musikpflege und Musiker*.
7. Ibid.
8. See, e.g., Theophil Antonicek, ed., *Parnassus musicus ferdinandus*, DTÖ 159 (Graz: Akademische Verlagsanstalt, 2016).
9. "By 1615 Archduke Ferdinand's court in the Inner-Austrian capital Graz had been publicly recognized as Parnassus—the mythical home of the nine Muses ... Ferdinand was by then not only praised for his artistic endeavours expressed in numerous poetical works but also justly acclaimed as a famously generous patron of musicians and promoter of music at large." Metoda Kokole, "Archduke Ferdinand's Musical Parnassus in Graz," in *Parnassus Musicus Ferdinandus (1615)*, ed. Klemen Grabnar and Metoda Kokole (Ljubljana: Založba ZRC, 2017), 39, <https://doi.org/10.3986/dmd13.1-2.02>.
10. Michael Praetorius, *Syntagma musicum*, vol. 2, *De Organographia* (Wolfenbüttel: Elias Holwein, 1619), 66. My translation. Original wording: "daß keine Nation gefunden werde/ die da reiner vnd perfecter nach ... Instrumenten, Clavicymbeln oder Spinetten singen köndte/ als Graeci Musici." David Z. Crookes, however, translates "Graeci Musici" as "Greek musicians" instead of "musicians of Graz", although Hellmut Federhofer already referred to Praetorius's praise of the Graz court music in this context in an (English) publication in 1955. See Michael Praetorius: *Syntagma musicum*, vol. 2, *De Organographia Parts I and II*, trans. David Z. Crookes (Oxford: Clarendon Press, 1986), 69; and Hellmut Federhofer, "Graz Court Musicians and Their Contributions to the *Parnassus musicus Ferdinandus* (1615)," *Musica Disciplina* 9 (1955): 178. Steven Saunders also makes it clear that a reference to Graz musicians is more plausible than one to Greek musicians: "In the light of the next paragraph, which mentions the court at Graz, it seems more probable that the passage refers to singers from Ferdinand's chapel." See Steven Saunders, ed., *Fourteen Motets from the Court of Ferdinand II of Hapsburg* (Madison: A-R Editions, 1995), 26.

11. Alfred Einstein, "Italienische Musik und italienische Musiker am Kaiserhof und an den erzherzoglichen Höfen in Innsbruck und Graz" *Studien zur Musikwissenschaft* 21 (1934): 3–52.
12. Federhofer, "Graz Court Musicians"; Hellmut Federhofer, "Musikalische Beziehungen zwischen den Höfen Erzherzog Ferdinands von Innerösterreich und König Sigismunds III. von Polen," in *The Book of the First International Musicological Congress Devoted to the Works of Frederick Chopin, Warszawa 16th–22nd February 1960*, ed. Zofia Lissa (Warsaw: Polish Scientific Publishers, 1963), 522–26; Hellmut Federhofer, "Chorbücher der Universitätsbibliothek Graz in ihrer Beziehung zur Grazer Hofkapelle (1564–1619)" in *Musikalische Quellen—Quellen zur Musikgeschichte. Festschrift für Martin Staehelin zum 65. Geburtstag*, ed. Ulrich Konrad (Göttingen: Vandenhoeck & Ruprecht, 2002).
13. Antonicek, "Italienische Musikerlebnisse"; Gernot Gruber, "Beiträge zur Geschichte und Kompositionstechnik des Parodiemagnificat in der 2. Hälfte des 16. Jahrhunderts" (PhD diss., University of Graz, 1964); Tim Carter, "A Florentine Wedding of 1608" *Acta musicologica* 55 (1983): 89–107; Steven Saunders, *Cross Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995); Gudrun Rottensteiner, "Tanz am Grazer Hof 1564–1619" (PhD diss., Kunstuniversität Graz 2005).
14. For example, Metoda Kokole, "Echoes of Giovanni Gabrieli's Style in the Territories between Koper and Graz in the First Quarter of the Seventeenth Century," in *Giovanni Gabrieli: Transmission and Reception of a Venetian Musical Tradition*, ed. Rodolfo Baroncini, David Bryant, and Luigi Collarile (Turnhout: Brepols, 2016), 51–67. For an extended bibliography on the topic, see further *ibid.*, 53–55.
15. Klemen Grabnar, "Parodične maše v Hrenovih kornih knjigah" [Parody Masses in Hren Choirbooks] (PhD diss., Univerza v Ljubljani, 2015); Klemen Grabnar, ed., *Annibale Perini: Missa Benedicite omnia opera Dimini. Pietro Antonio Bianco, Miissa Percussit Saul mille*, Monumenta artis musicae Slovaniae 62 (Ljubljana: Založba ZRC, 2017); Klemen Grabnar, ed., *Lambert de Sayve: Missa Exaudi Deus. Magnificat secundi toni*, Monumenta artis musicae Slovaniae 63 (Ljubljana: Založba ZRC, 2019); and Klemen Grabnar, ed., *Simone Gatto, trri maše / Three Masses*, Monumenta artis musicae Slovaniae 64 (Ljubljana: Založba ZRC, 2024), <https://doi.org/10.3986/9790709004638>.
16. Grant-DOI: 10.55776/ESP281, <https://www.fwf.ac.at/forschungsradar/10.55776/ESP281>. See also the project homepage: <http://grazer-hofkapelle.at/>.
17. Two investigations were carried out on 10/06/2024 and 19/12/2024. The project team members Juliane Oberegger, Elisabeth Frauscher, and Bernhard Rainer; the staff members of KUG Klaus Hubmann and Klaus Aringer; diocesan conservator Heimo Kaindl, and the organ specialist Marian Polin (Innsbruck) were among those involved. Also consulted was Peter Grabner, a specialist consultant for the development and construction of buildings in the Diocese of Graz-Seckau, who was in charge of the general renovation of Graz Cathedral from 2015 until 2023.
18. See Günther Jontes, "Eine wahre Krone der Stadt. Der Grazer Dom durch die Zeiten," [https://austria-forum.org/af/Wissenssammlungen/Essays/Europa\\_Nostra/Grazer\\_Dom\\_durch\\_die\\_zeiten](https://austria-forum.org/af/Wissenssammlungen/Essays/Europa_Nostra/Grazer_Dom_durch_die_zeiten).
19. On music in the liturgy at the Munich court, see Bernhard Rainer, *Instrumentalisten und instrumentale Praxis am Hof Albrechts V. von Bayern 1550–1579* (Vienna: Hollitzer Verlag, 2021), 147–52. On music in the liturgy at the imperial court of Ferdinand II, see Saunders, *Cross, Sword, and Lyre*, 33–57.

20. This can be deduced from the Gothic ornaments beneath the highest gallery and the Gothic door frames leading to all galleries.
21. Reenactments with music composed for Graz Court Chapel to be carried out within the research project will attempt to verify the hypothesis that the galleries were used as performance venues.
22. See Christian Brunnthaler and Peter Grabner, eds., *Abschlussbericht Generalsanierung Grazer Dom 2015–2023* (Graz: Pfarre Graz-Dom, 2023), 29, 56, [https://graz-dom.graz-seckau.at/dl/onrpJmMJMNKnnJqx4KJK/Brunnthaler\\_Grabner\\_Dom-Graz\\_Abschlussbericht-Renovierung\\_2023\\_pdf](https://graz-dom.graz-seckau.at/dl/onrpJmMJMNKnnJqx4KJK/Brunnthaler_Grabner_Dom-Graz_Abschlussbericht-Renovierung_2023_pdf).
23. On the rood screen, see also Gudrun Ponn-Lettner, "Der spätgotische Bauzustand des Grazer Doms (Pfarrkirche Hl. Ägidius, Hofkirche Friedrichs III., seit 1786 Domkirche): Kritische Überlegungen zu seiner bisherigen kunsthistorischen Einordnung," *Zeitschrift für Kunstgeschichte* 73/3 (2019): 353, 360–61, <https://www.jstor.org/stable/20749476>.
24. See Meinrad von Engelberg, *Renovatio Ecclesiae. Die 'Barockisierung' mittelalterlicher Kirchen* (Petersberg: Imhof, 2005), 178–179.
25. Information provided by Peter Grabner.
26. Ponn-Lettner, "Der spätgotische Bauzustand des Grazer Doms," 351.
27. Ponn-Lettner is unsure about the end of the runway from the Jesuit college. See Ponn-Lettner, "Der spätgotische Bauzustand des Grazer Doms," 353. However, the newly discovered bricked-up entrance clearly shows that there used to be a connected system of runways at the same level in the church incorporating the rood screen.
28. See Peter Dinzelbacher, *Handbuch der Religionsgeschichte im deutschsprachigen Raum*, vol. 2, *Hoch- und Spätmittelalter* (Paderborn: Ferdinand Schöningh, 2000), 210.
29. Ponn-Lettner, "Der spätgotische Bauzustand des Grazer Doms," 360–61.
30. The inscription "1449" can be found on the chapel walls.
31. The 1728 engraving shows a Mass held during the homage paid to Emperor Charles VI by the Styrian estates in Graz in 1728. On this occasion, the emperor took his place on the floor of the presbytery, while the Empress Elisabeth Christine and his daughter and heir, Maria Theresia, remained in the aristocratic oratory. Nevertheless, the gender-based and hierarchical separation is still evident, with the other noblewomen presumably positioned on the highest gallery. On the basis of a cryptic source mentioning changes made to several runways besides the oratory in 1616, Ponn-Lettner hypothesises that the women of the court had a separate oratory on the southern, right-hand side of the church, accessed through the rood screen. See Ponn-Lettner, "Der spätgotische Bauzustand des Grazer Doms," 360–61. While not entirely dismissible, this hypothesis is unlikely, because no traces of a structure on the southern side have been found to date. Ponn-Lettner also provides no explanation for the existing structures, the oratory in the Romualdskapelle, and the highest gallery, besides the oratory in the Friedrichskapelle.
32. Archival records inform us that, in 1584, a runway measuring approximately fifteen meters in length was erected at the entrance to the church "für die frauenzimer" (for the women). Victor

Thiel, *Die landesfürstliche Burg in Graz und ihre historische Entwicklung* (Vienna: Ullrich Mosers Buchhandlung, 1927), 15.

33. Federhofer, *Musikpflege und Musiker*, 285: "Volgen die büecher in des Capellmaisters haus und in der Capelln in der Kirchen ob der sacristei."
34. Ibid., 287: "Mer in dem Gewelb dreÿ beschlagne Khästn, darin die Büecher seind, ein langer Tisch und ein lange Pankh. Item sechs Stüel. Mer zwen lange Cästn mit unterschiedlichen Laden, darinen die Singer ire Röckh gehabt."
35. Ibid.: "Mer ein khupferner Ofen. Item die dreÿ fenster, alle mit glas gemacht."
36. *Litterae annuae Societatis Iesu, anni 1602* (Antwerp: Apud Heredes Martini Nutij, 1618), 604. My translation. Original wording: "Summum altare munificis impensis ante annos aliquot à Carolo Archiduce constitutum, hoc anno auro totum vestitum est. Porticus etiam ex qua nostri rem diuinam hactenus magno incommodo ausculturunt, organi mole sublata è medio, ampliata est."
37. Federhofer, *Musikpflege und Musiker*, 73: "Fürs dritt verstee Ich, daß Eur. Dur. auch die groß Orgl in der Alten Pfarckirchen bei S. Egidio renoviern und sonderlich das Plaßwerch so gar verderbt, bessern wollten lassen."
38. Ibid., 174.
39. Ibid., 247.
40. Gottfried Allmer, "Orgeltransferierungen im Zeitalter des Josephinismus in der Steiermark." *Principal* 23 (2020): 24, <https://www.orgelverein.at/wp-content/uploads/2022/03/principal23.pdf>.
41. [https://pipeorganmap.com/organ/Innsbruck\\_Hofkirche\\_Ebert-Orgel#:~:text=Description,system%20was%20completed%20by%20then](https://pipeorganmap.com/organ/Innsbruck_Hofkirche_Ebert-Orgel#:~:text=Description,system%20was%20completed%20by%20then).
42. Federhofer, *Musikpflege und Musiker*, 192. The second organ may have been an Italian chamber organ, erected at the Graz court by Balthasar Frasnegger in 1605. It was presumably installed in a hall within the castle. Ibid., 167. This organ may have been the special Italian organ at the court of Graz mentioned by Michael Praetorius in 1619: "Vor etlichen wenig jahren ist auch ein herrlich Positiff an den Ertzhertzogischen Hof naher Grätz aus Italia gebracht worden / darinnen gleichergestalt alle Semitonia doppelt vnd vollkömlich zu finden/ vnd ein trefflich Werck seyn sol." See Michael Praetorius, *De Organographia*, 63–66. Furthermore, the fact that court organist Hans Khuretín is explicitly titled "chamber organist" in 1606 and that Giovanni Valentini was also hired at the Graz court as "chamber organist" in 1614 supports the hypothesis that this organ was located in the castle rather than the church. Federhofer, *Musikpflege und Musiker*, 92, 219.
43. Ibid., 73: "... hab ichs bei Eur. Dur. Gehorsamist anmelden sollen, das ich für Ains an dem Regall so Eur Dur. in der Khirchen zu der Musicen brauchen, findt, das drei Stimmwerch, die doch an Inen selbst herlich vnd guet sein, bißher vnnderlassen, vnd in langer Zeit nit braucht sein worden."
44. Ibid., 174.