

Hannah Templeton (King's College, London) presented a paper on the Mozart family in London and their performances in the Swan and Hoop Tavern. Burney thought the Swan and Hoop was a very low-class establishment and that the Mozart family performed there because they had fallen on hard times, but Dr Templeton was able to show that it was located very near to the Royal Exchange – at a time of great prosperity in London – and was, in all probability, patronised by wealthy and established businessmen. Burney's impression has been repeated by later biographers, but it was probably far from the truth.

Olive Baldwin and Thelma Wilson from Brentwood described a robbery in which the singer Richard Leveridge, returning from a successful series of performances, was held up and robbed of a considerable amount of money. This was a real peril in eighteenth-century London.

Matthew Spring of Bath Spa University gave a very entertaining picture of Giuseppe and Christina Passerini, who were very important in the musical life of Bath between 1753 and 1758. Giuseppe was satirised as 'Signor Humbuggo Scrapissimi', although they seem to have had a successful and active musical career in Bath.

Randall Scotting of the Royal College of Music, London gave an exposition of the aria 'Son qual nave' from the pasticcio *Artaserse*, composed by Riccardo Broschi and sung by Carlo Broschi (Farinelli). Mr Scotting made some interesting points about the attribution of this famous aria, referring to an earlier composition by Giovanni Antonio Gay (1730), and showed, by means of Hogarth's *The Rake's Progress*, how much adulation was given to Carlo Broschi. The print shows a harpsichordist with his back to the viewer with an enormous list of gifts given to Broschi. At the end of the list is an image of Broschi on a pedestal, with a woman whose speech bubble says 'One God, One Farinelli'.

Dr Andrew Pink, an independent researcher, discussed Hogarth's *The Mystery of Freemasonry brought to Light by the Gormogons* (1724) and a picture that appeared on the cover of *The Westminster Journal*, 8 May 1742, which reported on a demonstration against an annual masonic procession. The latter is apparently unique to the Freemason's Hall collection. Both featured imagery of marching bands and the use of French horns, giving an idea of ceremonial activities in eighteenth-century London.

## Sacred Music in Évora from the Eighteenth Century: Cataloguing and Digitisation

Luís Henriques

Three archives in Évora, Portugal – the Cathedral archive (P-EVc), Public Library (P-EVp) and the Arquivo Distrital (P-EVad) – hold collectively one of the largest concentrations of sources of sacred music in Portugal, covering a wide variety of genres from the sixteenth to the nineteenth centuries. The first catalogues of these archives were made in the 1970s by José Augusto Alegria and were sponsored by the Gulbenkian Foundation.<sup>1</sup> Although they are an important working basis for research in these archives, they lack important features that enable the identification of the works such as musical incipits. Most of the cathedral's music collection

has been catalogued by RISM, whose catalogue is available online.<sup>2</sup>

Comprising more than a thousand works, the music archive of Évora cathedral is the property of the cathedral's Chapter. The oldest works in the collection date from the sixteenth century and the more recent ones from the 1880s and 1890s. It consists mainly of sacred vocal music, in sixteenth and seventeenth-century *stile antico* and eighteenth-century Italian *stile concertato* by composers who were active in the cathedral as chapel masters or as singers in the choir, such as Diogo Dias Melgaz, Pedro Vaz Rego, Inácio António Celestino (d.1765) and André Roiz Lopo (fl.1750–1800). Other

Portuguese composers such as João José Baldi (1770–1816), Frei José Marques e Silva (1782–1837), foreign composers active in Lisbon such as Giovanni Giorgi, David Perez or Domenico Scarlatti, and foreign composers whose works were well-known in Portugal such as Giovanni Battista Pergolesi, Niccolò Jommelli or Paolo Benedetto Belinzani, are also represented. Most of the manuscripts from the eighteenth and nineteenth centuries are parts (in some cases the works are incomplete due to missing parts) but a small number of works (mostly the ones without instrumental accompaniment) are found in choir books copied throughout the eighteenth century.

One of the archive's strengths is sources of *stile antico* works of the sixteenth and seventeenth centuries. Several editions have been published (most of them featured in the series *Portugaliae Musica* published by the Gulbenkian Foundation) and there are also studies concerned with a specific group of works or a particular composer. Composer studies have concentrated on earlier music, with Diogo Dias Melgaz (whose works were published during the 1970s and 80s) the youngest to have been considered in any detail. Melgaz was active at Évora cathedral during the second half of the seventeenth century where he held the post of *Reitor* at the cathedral's choirboys school, *mestre da claustra*, and chapel master, occupying simultaneously the three posts for some time.<sup>3</sup> Some interest has been devoted to particular works by well-known eighteenth-century composers such as Domenico Scarlatti's *Te Deum* or the works of Pergolesi, but not those of local composers from the eighteenth century.<sup>4</sup>

The project 'Sacred Music in Évora during the Eighteenth Century' will provide the foundation for research on Évora's music collections through a freely-available online catalogue. It comes as the continuation of two previous projects in which the former research unit UnIMeM<sup>5</sup> collaborated. The first of these was 'Studies of Instrumental Music, 1755–1840'<sup>6</sup> and the other project was called 'ORFEUS – The Tridentine Reform and the music in the silence of the cloister: the monastery of S. Bento de Cástris'.<sup>7</sup> The present project is the first to be centred on Évora composers of the eighteenth century, and will consider all eighteenth-century sacred music extant in the Évora archives. It is being coordinated by Filipe Mesquita de Oliveira

and myself; both of us are researchers belonging to the University of Évora chapter of CESEM (the Centre for Study of the Sociology and Aesthetics of Music), based at New University of Lisbon. There are also several undergraduate students in musicology from Évora University's Music Department giving support to the various tasks.

The first stage, which has already been completed, was the identification and selection of the manuscripts of music by local composers for digitisation. The digitations are now underway, and the photos will become available online following authorisation from the cathedral's Chapter, together with the technical descriptions of each manuscript. It is hoped that both will become available by the end of 2017. Each description will resemble a RISM sheet, with the addition of musical incipits and information about instrumentation. The sheets will provide basic information about each work, such as the name of its composer, its title, genre, key, the number of parts, and how this information is conveyed by the copyist. We are grateful to the cathedral Chapter, whose endorsement and support has enabled us to carry out this work.

Various criteria were established to select the manuscripts to be digitized. First of all, only those in a condition suitable for handling and are legible, will be digitised. Secondly, priority will be given to those works with confirmed authorship, and relation to Évora cathedral, followed by those that remain anonymous, and which might be related to the cathedral.

At this first stage of the project, the work has focused on the eighteenth century, extending to the first decades of the nineteenth century and the Liberal revolution. As mentioned above, this is partly because of the lack of studies on this music. Studies of instrumental music have considered the period 1755 to 1840, and Évora sources,<sup>8</sup> but there are none yet focussed specifically on sacred vocal music.

At present the project website is at <http://www.musicaevora.wordpress.com>. The catalogue is scheduled to become available by the end of 2016. At the beginning of December 2016 there will be a symposium dedicated to the arts in Évora during the eighteenth century. Special attention will be given to the music of local composers, but presentations concerned

with other Portuguese and foreign music related to Évora will be welcome. Papers from this symposium will be gathered and published in ebook form by the end of 2016. A critical edition of various works is also planned. This will be undertaken in collaboration with the Movimento Patrimonial pela Música Portuguesa in their series 'Sacra XVIII' (featuring sacred music from the eighteenth century), in an effort to make the music available to performers.

These eighteenth-century sacred works were intended for cathedral services, using the musical resources available at Évora at the time. The Italian-influenced *stile concertato* is present in almost all works, requiring experienced singers for the vocal solo parts. In terms of instrumental accompaniment, besides the organ, which is required in all works, a great number are scored for two violins, cello and, in some cases, double bass. Wind instruments sometimes feature,

including pairs of trumpets, horns, oboes and bassoons. Various types of piece are represented, mostly settings of psalms, marian antiphons, motets, and other smaller-scale works, which would be suitable for inclusion in programmes featuring the sacred music of eighteenth-century Portugal or of elsewhere. However, there are also some large-scale works, such as Ignácio Celestino's two eight-voice masses, which require a small orchestra, and which would be major works in programmes dedicated to unperformed Portuguese music (see Ex. 1). Hopefully, the project 'Sacred Music in Évora during the Eighteenth Century' will inspire further research or new performances of this music, and so contribute to a better understanding of music in eighteenth-century Évora and also in a wider national and international context.

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<sup>1</sup> *Arquivo das Músicas da Sé de Évora: Catálogo* (Lisbon: Fundação Calouste Gulbenkian, 1973) and *Biblioteca Pública de Évora: Catálogo dos Fundos Musicais* (Lisbon: Fundação Calouste Gulbenkian, 1977).

<sup>2</sup> See <http://www.rism.info>. The archive includes by mistake several works from the Public Library collection.

<sup>3</sup> See *9 Motetos da Quaresma: Diogo Dias Melgáç*, ed. Mário de Sampayo Ribeiro (Lisbon: Sasseti, 1959) and *Diogo Dias Melgás: Opera Omnia*, ed. José Augusto Alegria (Lisbon: Fundação Calouste Gulbenkian, 1978).

<sup>44</sup> Scarlatti's *Te Deum* was edited by Wolfgang Horn and Evelyn Weidel, who drew upon the Lisbon source (P-Lf Ms. 198/3, in *Domenico Scarlatti: Te Deum à 8* (Stuttgart: Carus-Verlag, 1985). The Évora source for Pergolesi's Mass was considered for Ensemble Turicum's CD *Messa a 5 Voci del Sig<sup>o</sup> Giovanni Battista Pergolesi...* (K617, 2003).

<sup>5</sup> Now the University of Évora chapter of CESEM (the Centre for Study of the Sociology and Aesthetics of Music), based at New University of Lisbon.

<sup>6</sup> For the project website, see <http://www.estudosmusicainstrumental.wordpress.com>.

<sup>7</sup> For the project website, see <http://www.orfeus.pt>.

<sup>8</sup> *Música Instrumental no Final do Antigo Regime. Contextos, Circulação e Repertórios*, ed. Vanda de Sá and Cristina Fernandes (Lisbon: Edições Colibri, 2013).

The image shows a page of handwritten musical notation for a choir part. At the top, it is labeled "Sup. 1.º Bro." and "Ad." with a treble clef and a common time signature. The lyrics are written below the notes. The first part of the score includes the words "Kyri-e e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison, Kyrie e-leison." There is a section marked "Vivace" and another marked "Criste" with a 3/4 time signature. The final part of the score is marked "Criste" and "all." with a 6/8 time signature. The lyrics for this section are "Criste eleison, eleison, Kyrie eleison." The paper is aged and yellowed.

Ex. 1. f. 1r of the Superius part (first choir) of Inácio Antônio Celestino's *Missa a 8 com Violinos e Acomp.o* (P-EVc, Missas n.º 16).