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Canto Mensurable is a digital humanities project focused on Musicology, Art History, and Cultural Heritage. In the shorter *spectrum* it presents texts (mostly in Portuguese and English), music editions, videos and other research materials on Portuguese and other Latin polyphony, as well as its connection with the other arts in a perspective of Music as cultural heritage. The usual time *spectrum* is from mid-sixteenth century to mid-eighteenth century, also extended to other musical time periods.

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Prologue

In this second collection gathering the year posts on the *Canto Mensurable* blog there is a strong emphasis on historical soundscape studies, since several of the posts are part of contributions to the project PASEV – Patrimonialization of Évora’s Soundscape (1540-1910) which focus on the historical soundscape of Évora, Portugal.

The posts for this project feature the account of a visit by King Philip of Spain and Portugal to the Convent of Calvário during the monarch’s visit to Évora in 1619. A couple of decades earlier we can follow the organ activity at the collegiate church of Santo Antão, one of the four collegiate churches of the city that was rebuilt to its present size during the administration of Cardinal D. Henrique as archbishop of Évora throughout the second half of the sixteenth century. Popular devotion plays a significant part on the historical soundscapes context and for this matter we have one of the strongest manifestations in Évora during the Early Modern period which centres in the processions organized during times of severe drought , in this case, by the *Misericórdia* in 1680.

This second volume also includes some listening analysis of several polyphonic works from the late-sixteenth-century Roman school composers Giovanni Bassano, Giovanni Pierluigi da Palestrina

and Gregorio Allegri, comprising the lesser-known mass by Allegri *Salvatorem exspectamus*, and the well-known motet by Palestrina *Assumpta est Maria*, as well as the Cecilian motet *Cantantibus organis*.

To close the volume a short glimpse at the Iberian controversy that revolved around the Spanish composer Francisco Valls's *Missa Scala Aretina* at the beginning of the eighteenth century.

Évora, 20 December 2022



POST ONE



LUÍS HENRIQUES

Francisco Velez, a musician in sixteenth century Évora

To write about musicians, composers, or even chapel masters in Évora during the sixteenth century frequently represents a challenge, to say the least, due to the scarcity of sources and accounts regarding their professional careers or their own biographies. The case of the singer, composer, and master Francisco Velez is no exception being part of a group of musicians of whom we know extraordinarily little today.

Velez appears in the context of the first reported polyphonic musicians at the service of Évora Cathedral. There is an account that places the Spanish composer and theorist Mateus d'Aranda as the Cathedral's chapel master in 1528 (Alegria, 1973: 25) with a group of singers under his responsibility. Velez's name first appears at the head

of a group of fourteen singers under Aranda's responsibility listed in the Visitation of the Bishop D. Afonso to the Cathedral in 1537 (Alegria, 1985: 98). The Visitation document established a regiment for these singers which were obliged to attend at the choir and chapel lectern every day and feast that required their presence. They were also obliged to participate in all processions in and outside the Cathedral. Part of their duties was to sing the Divine Offices and to be obedient to the chapel master in all that his demands, as also to the Cathedral precentor's (Alegria, 1985: 98-99).



Image 1. Chapel of the Bishop D. Pedro IV in the cloister of Évora Cathedral (Author's photo)

In 1544 Mateus d'Aranda left Évora Cathedral and his duties as chapel master were divided between two of the chapel singers. The post of chapel master was entrusted to the singer Manuel Dias, who was in service of the Cathedral at least since the 1537 Visitation. The teaching duties – which began to be identified as attributed to a *mestre da Claustra*¹ – were attributed to Francisco Velez. As master

¹ The term *Claustra* (or *Crasta* depending on the orthography) is applied to the teaching because the music lessons took place in the funerary chapel of the Bishop D. Pedro IV, in the Cathedral

of the *Claustra*, Velez was obliged to teach plainchant, polyphony, and counterpoint to the choirboys, singers, and other clergymen or laymen in the chapel of the founder of the Cloister daily, two hours during the morning and two in the afternoon. Exception was made to the Sundays and holy days. There would be no lessons in the mornings and afternoons when the chapel was to perform polyphony (*canto dorgao*) which would require the presence of the choirboys and adult singers (Gusmão, 1964: 107).



Image 2. Évora Cathedral. Central nave (Author's photo).

Under the rule of the Archbishop Cardinal D. Henrique, Francisco Velez received an annual salary of 25,000 reis the first payment appearing in the Cardinal's treasury book (*Livro da Fazenda*) in 1542 (Gusmão, 1964: 107). His salary was subsequently

raised in 12,000 reis for teaching at the *Claustra* in October 1547. He was, again, raised more 5,000 reis to these 12,000 in April 1549. Payments to Velez appear in the Cardinal's treasury book until 1553, the last year of payments registered in the book (Gusmão, 1964: 107).

One interesting aspect of Francisco Velez life comes from a *Livro de Pitanças* of the Cathedral Chapter, particularly the one referring to 1561. These books of *pitanças* (contributions) would register all the pigs, chickens, rams, cheese, and hay that would come from the farms own by the Chapter. It was also used to record the rents that would be paid in chickens from the houses that had cultivated garden. That was the case of Francisco Velez that lived in a house rented to the canon Diogo Mendes de Vasconcelos, located in the *Rua do Raimundo*, to whom he had to pay two chickens as rent (Alegria, 1973: 34).



Image 3. *Rua do Raimundo*, Évora (Author's photo).

As did his predecessor in the duties to teach music to the choirboys and the Cathedral personnel Mateus d'Aranda, Francisco

Velez seemed to have the intention of publish in print two music treatises. This is suggested by the privilege he obtained from King D. Sebastião which was recognized in a charter (*alvará*) from 8 March 1563. In this document Velez, resident in the city of Évora, was given a five-year privilege to print a plainchant treatise, and another treatise on *canto dorgão* and counterpoint that he had made (Alegria, 1973: 33). No traces of these treatises have been found which suggests that Velez obtained the privilege but was not able to print them during his lifetime.

Another glimpse into Velez's household comes from the Cathedral Chapter notes and parochial registers. Velez was father-in-law of Francisco Freire, one of the Cathedral organists. In the session of 9 November 1582, the Chapter decided to hire Freire, identified as son-in-law of the master of the *Claustra* Francisco Velez, and Baltazar Estaço, son of the former chapel master André Nunes, following the death of the Cathedral organist Manuel Barbança (Alegria, 1973: 34). One interesting aspect of this note besides the identification of Freire is the use of the present tense to identify Velez, which strongly suggests that he was still alive in 1582, in opposition to the use of the past tense when referring to André Nunes, which points towards he was already deceased by that time.

On 22 January 1584, the priest André Fernandes received a certain Francisco Velez, a stone mason from India (*natural das partes da india*) and former servant of Francisco Velez master of the *Claustra* resident in *Rua da Oliveira*, and Domingas Fernandes, *molher baça* (a black woman) also resident in the same street daughter of Rodrigo Pais and Brites Fernandes (both deceased), to be married at the Cathedral (Espanca, 1948: 272). This is one of the rare cases of musicians in Évora of whom we know part of their household.

On the 5 and 8 June 1587 sessions the Chapter decided to accept as tenant to Velez's house António Guinara, who presented himself as son and heir of the master of the *Claustra*. The Chapter, presided by the canon Pedro Rodrigues, besides accepting the new tenancy also pardoned the years of rent that were still to be paid (Espanca, 1948: 141). The identification of Guinara as heir and the unpaid rents suggests that Velez was already deceased by that time.

Francisco Velez was a master that, due to the nature of his post as Évora Cathedral master of the *Claustra*, was intrinsically linked to music theory as suggests his intention to publish two treatises. He was also a composer although only one work has survived to this day. It is a four-voice *Alleluia* setting that is preserved in a manuscript polyphony choirbook² that belonged to the feminine Cistercian monastery of St Peter and St Paul of Arouca, at the Centre-North of Portugal. The work present at the Arouca choirbook is set for two *superius*, *tenor*, and *bassus* (c1, c1, c3, and c4 clefs). The plainchant melody is set in the tenor part using *breves*, the other three voices developing an intricate counterpoint texture.

In short, although the information on his life and career is scarce, from fragmented references we can have an idea of the presence of Francisco Velez in sixteenth century Évora. He is one of the rare cases of musicians of whom we know their residence in the city as well as some family and personal relations. Although only one musical composition has survived to this day, assuming that he remained in the post of master of the *Claustra* and singer at the Cathedral, performing in the chapel and teaching the choirboys, for about four decades, and had prepared two music treatises, which implied a deep knowledge of music theory, we believe that he can be placed among

² The manuscript P-AR Res. Ms. 032, ff. 56v-57r. Available at the [Portuguese Early Music Database](#). The work is also preserved in the manuscript P-Pm MM 40, ff. 144v-145r.

the most significant music masters active at the Cathedral of Évora throughout the sixteenth century.

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POST TWO



LUÍS HENRIQUES

A visit to the Convent of Calvário in Évora by King Philip III

The entries and visits of kings to the cities were always moments of grandeur, consisting in the perfect moments for the commission of artworks as well as social gatherings and much activity among the ruling classes of the cities and villages visited. To write about this would be too extensive for this kind of text so, in order to keep it in line with the purpose of these lines we will only focus on the visit of King Philip III to Évora in 1619 and, in particular his documented visit to the Convent of Calvário.

The arrival of King Philip III (of Spain, and II of Portugal) in Évora around the 14th of May of 1619 was announced in the city on the 5th of May during a period of intense rain. One of the most detailed accounts of the King's visit to Évora was written by one of

his chroniclers João Baptista Lavanha (Lavanha, 1622). In the chronicle of the journey of D. Filipe, Lavanha mentions that the King travelled from Estremoz (a village near Évora) to Évora on 14 May 1619 arriving during that day at the Convent of the Carmelite friars just outside the city walls (Lavanha, 1622: 4v). On the next day (15th) he made his entrance in the city through the *Porta da Lagoa*, the closest gate to the Carmelite convent. The gate was decorated with a large panel incorporating paintings of the so-called Martyrs of Évora, São Vicente and his sisters Sabina and Cristeta, as well as the bishop São Manços. The panel also included an allegorical figure representing the city of Évora holding the keys of the city gates in one hand, in a gesture as presenting them to the King, and on the other hand a branch of olive and vine representing the abundant production of these products. This figure was surrounded by a depiction of the Tagus River, and another of the Guadiana River which represented the importance of Évora as the larger city between both rivers (Lavanha, 1622: 5r). After passing by this arrangement the King received the city's senate which kissed his hand and presented the keys of the city.

Although Lavanha did not mention the visit to the Convent of Calvário (he only mentions the Carmelite Convent and the Jesuit College), other sources refer the Calvário as one of the conventual houses the King visited during his stay in Évora (Silva, 1987: 284). Calvário was one of the three convents (the two others being the Dominican and the Franciscan) which the King visited on the Friday, 17 May (Silva, 1987: 284).

The Convent of *Santa Helena do Monte Calvário* had been founded by the Infant D. Maria of Portugal, through the intercession of her brother the Cardinal D. Henrique, archbishop of Évora, as a feminine convent of the Order of St Clare of the strict observance.

Thus, the archbishop of Évora D. João de Melo ordered the foundation of a house of Capuchin Poor Clares in the place of the hermitage of Vera Cruz and the annexed houses where a Franciscan friar Fr. Domingos Donato was giving shelter and treating the city's beggars (Fonseca, 1728: 395). In 1570 the archbishop donated the land for the construction and King D. Sebastião had already granted a supply of water from the aqueduct in previous years. The community began to occupy the new convent after 23 October 1574 and the founding nuns came from the Convent of Assunção of Faro (Fonseca, 1728: 395).



Image 1. Street view of the entrance to the convent's church, ca. 1900 (detail from postcard).

The Jesuit chronicler Francisco da Fonseca described in detail the poor life the nuns lived in the Convent, noting the strict observance which they followed the hours of the Divine Office, praising their singing in the choir with several comparisons with the choir of the angels (Fonseca, 1728: 395-396).

Thus, the visit of King Philip III to the Convent of Calvário is

reported in more detail than in the accounts of the chroniclers in a manuscript book compiled in the early eighteenth century as a memory of the religious community. The manuscript, titled *Livro da comunidade deste Convento do Calvário*, gathers a collection of accounts of important events (such as professions, and deaths) in the community's life compiled in 1709. The Évora historian Túlio Espanca, who accessed this book in 1980 in an unidentified collector's library, tells that it was sold together with several other documents from the convent's library to private collectors soon after the convent extinction process which took place on 7 September 1889 following the death of its last abbess D. Maria José (Espanca, 1980-81: 142). In this way, much of what we know nowadays about the *Livro da Comunidade* is provided by Espanca's 1980 article and his transcription of the entry regarding the King's visit.



Image 2. View of the convent's cloister (Author's photo).

Espanca refers that the account of the visit of King Philip appears at the folios 24 to 25 of the manuscript. The King and his entourage entered the Convent on Friday the 17th May around four o'clock (which we assume was during the afternoon). By this time Soror Luísa da Cruz was the Convent's abbess (Espanca, 1980-81: 143). She waited at the church with the holy cross, together with the remaining nuns of the convent ordered in the way of receiving a novice or in the profession ceremonies, each holding a lit candle (Espanca, 1980-81: 143).

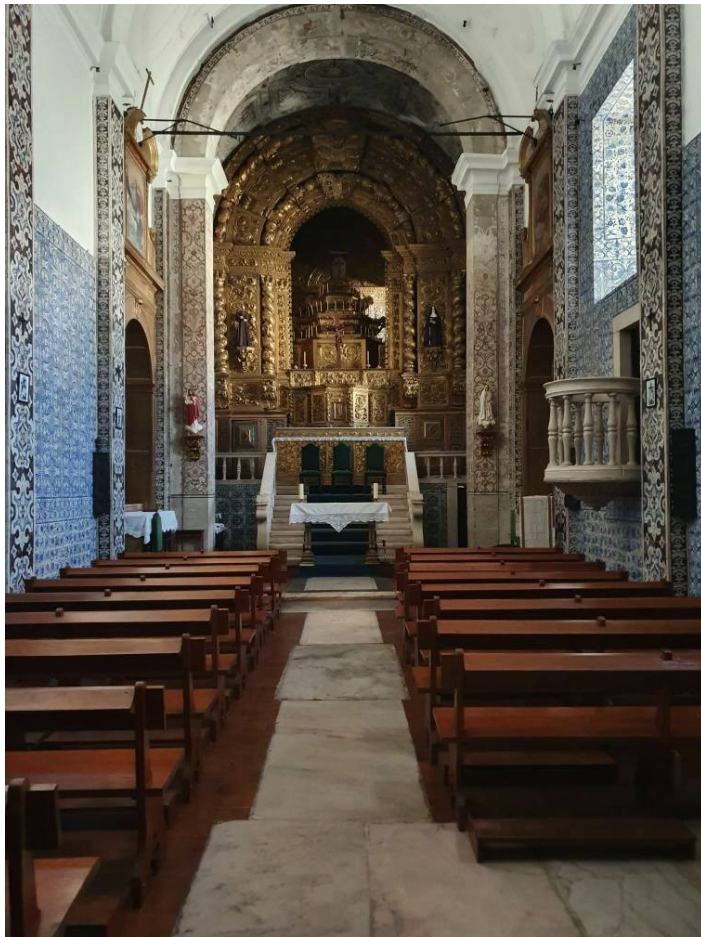


Image 3. Interior of the convent's church (Author's photo).

When the entrance door was open for the King, two of the nuns intoned the hymn *Te Deum laudamus*, in a clear demonstration of praising the monarch that was entering the convent, the abbess gave the holy cross for him to kiss (Espanca, 1980-81: 143). The account does not detail, however, if the hymn was sung in polyphony or plainchant, but we assume it was the latter.



Estêvão Lopes Morago, *Te Deum laudamus*, 4 vv.

The whole entourage then went in procession up the stairs that led to upper choir whilst the religious community continued the singing of the *Te Deum laudamus* (Espanca, 1980-81: 143). This procession seems to be headed by the religious community then followed by the royal entourage. Once in the upper choir, the nuns accommodated themselves in the choir stalls according to the usual placement for the daily offices having a dark thick curtain separating them from the visitors. After finishing the *Te Deum*, the King entered the choir and the Patriarch who accompanied him gave the Monarch's prayer according to the missal.³ Afterwards His Majesty raised and faced the choir, and the abbess kissed the King's hand. She was followed by all the religious community in kissing the monarch's hand, as well as the prince, princess, and the infant. Then they left the choir and visited several divisions of the convent, including the nuns's dormitory. There, the chronicler says that the royal family wept when they saw the poverty in which the nuns slept and vowed never to forget that religious house (Espanca, 1980-81: 144).

In this brief account we see several aspects of the royal visits to cities and institutions. In one hand, there is a complex ceremonial full

³ The chronicler does not give any further detail on the rite used here. We assume that, given the circumstances, it was the Roman Rite in use by the King's religious entourage.

of rituals to be followed in which the symbolism of certain musical works is highlighted. This is the case of the singing of the *Te Deum laudamus*, a hymn which has a long tradition, especially during the Baroque absolutist monarchies, of praising the kings. On the other hand, we see the emotional reaction here reported by the chronicler of the monarch after seeing the nuns dormitory. All this combined in the account of this small event of the visit to the Convent of Calvário highlights the relations between the royal entourages and the religious communities, also highlighting the importance of this convent to be chosen as a model worth a visit during King Philip III's staying at Évora.

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POST THREE



LUÍS HENRIQUES

Organ activity in the Church of Santo Antão, Évora, in the 1570s

The Church of Santo Antão (dedicated to St Anthony, Abbot) was one of the main construction projects of the Cardinal D. Henrique during his government as Archbishop of Évora. During Medieval times it is referenced as the Church of *Santo Antoninho* in the city's main square, annexed to the hospital and lodging facilities in charge of the Order of the Temple.

The Collegiate was founded on 18 April 1333 and the provision of the first *raçoeiros* of the community in 1380 with a vicar and six *beneficiados* (Henriques, 2017: 356). In the sixteenth century the archbishop of Évora D. João de Melo created a rectorate in the church on 28 April 1565 being the first prelate to designate himself as prior of Santo Antão. Its second prior was the Cardinal D. Henrique

(Fonseca, 1728: 218). During his first stage as archbishop of Évora D. Henrique began the preparations to build a new temple on the main square, over the small Medieval Church of Santo Antoninho. Preparatory works by the royal architect Miguel de Arruda were made in 1548. The author of the project was the stone mason master from Évora Manuel Pires which supervised the construction work from 1557 to 1563.

On 17 April 1568 an earthquake destroyed much of the church's stone ceiling. Two years later D. Henrique ordered the Évora architect Afonso Álvares to work on repairing the damage in the structure of the church. During this time, it is referenced that a Roman triumph arch located in the square was demolished, although there are no proofs of this construction has ever existed there (Fonseca, 1728: 218).



Image 1. The Church of Santo Antão and Geraldo Square, ca. 1909 (postcard).

The construction of this reparation work was entrusted to the

stone mason master Brás Godinho. Of the works carried under his supervision we highlight the plastering of the interior walls, the finish of the ceiling in 1572, being all work finished in 1577 (Fonseca, 1728: 218).

As the case of the other Collegiate churches of Évora (São Mamede and São Tiago) the Church of Santo Antão has remained in a musical secondary plan when compared with the activity of the Cathedral and its choirboys college.

As in other Collegiate churches, the musical investments were made by the Bishop or Archbishop of the city in question. One such example, close to the one presented in this text, comes from Granada in 1614. In that year the archbishop ordered the repairing of the organ from the Church of Santiago, noting that it was in much disrepair and was lacking many pipes, to Juan Crespo Marmolejo. The supervision of this work was entrusted to Martín de Caracuel, *beneficiado* in Santiago (Ruiz Jiménez, 2016).

In 1571, with the church still in the repairing works, the Évora Cathedral Chapter determined the payment of the small organs (here identified as plural but certainly referring to a single instrument) of the Collegiate church of Santo Antão to a certain Francisco Varela, organist (Conde, 2016).

This payment was to be confirmed in a provision by the archbishop of Évora D. João de Melo dated from 2 October 1572 where we find some information regarding organ activity in the Collegiate church. In the document Manuel do Vale, *beneficiado* at Santo Antão, was ordered by the archbishop to pay the remaining 6.600 reis to the organist Francisco Varela who had built the organ for the church. Here we assume that Francisco Varela besides organist was also an organ builder. According to the document, Varela had

built the Collegiate organ for a total of 40.000 reis according to a previous deed cited in the provision.

On the receipt following the provision signed by Francisco Varela on 8 October 1572, the organist stated that he had received the remaining 6.600 reis for building the organ of the Collegiate church of Santo Antão.

Varela's receipt also mentions Gaspar Lopes as witness, who "played the organs of the Church of Santo Antão" at that time. This suggests that Francisco Varela was not organist at Santo Antão being contracted by the Cathedral Chapter to build an organ for the Collegiate.



Image 2. General view of the church's interior (Author unknown).

Luís Cardoso, also organist and organ builder, was cited in a provision from the archbishop authorizing the payment for repairing and tuning the Collegiate organ.

In 1597 there is a reference to a certain Gaspar Marim “who had repaired the organs of Santo Antão” by the Évora Cathedral Chapter

This 1570 organ is probably, in part or totally, lost since in 1745 a new organ was bought to of Santo Antão by the Collegiate rector Domingos Cardoso to an unspecified organ builder, and two years later it was being repaired (Conde, 2016).



Image 3. Interior detail of the 18th-century organ loft in the upper choir (author unknown).

We were unable to locate any biographical references regarding Francisco Varela, Gaspar Lopes, Luís Cardoso, or Gaspar Marim. This might be a consequence of the secondary place the collegiates occupied when compared to the Cathedral in the musical universe of Évora. In his extensive listing of musicians of the sixteenth and seventeenth centuries, Túlio Espanca does not mention any of the four both on the organists and organ builders section nor the more general musicians one. The author refers several known organists and organ builders contemporaries to the ones from this study, mostl

active in the Cathedral, such as Manuel de Barbança or Baltazar Estaço (Espanca, 1948: 145-146). Their names do not appear on the general musicians lists, although we find several ones with ties to Santo Antão's parish life such as Barbança who was testimony to a marriage in 1581 in which the shawmn player João de Contreiras was also testimony (Espanca, 1948: 164).

During this period (after 1575) Manuel Mendes was chapel master at Santo Antão, having certainly met the above-mentioned musicians (Henriques, 2017: 356). Although not referred in much of the documentation, the activity of Francisco Varela, Gaspar Lopes, Luís Cardoso, and Gaspar Marim in the Collegiate of Santo Antão constitutes an important contribution for the widening of the knowledge of music and musicians, in the present case organists and organ builders, in the collegiate churches of the urban soundscape of the city in general.

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POST FOUR



LUÍS HENRIQUES

Artists living at *Porta Nova* of Évora in the 16th century

As many early modern cities did, so did Évora have its areas where certain trades were concentrated, arranged throughout specific streets and squares. As we still see today in many of Évora's buildings the ground floor of most of them in the nowadays historical centre streets were shops where goods were sold, or services were provided to the city's inhabitants or travellers passing by.

One such case of a concentration of trades in a specific area, in this case a small square, is what happens in the *Largo da Porta Nova* throughout the sixteenth century. Sometimes, when locating where a specific musician or composer lived one often forgets to take a look at what who were their neighbours and, thus, the soundspace where we would return every day from his musical duties.

The case of Évora's *Porta Nova* square seems to present an interesting mix of trades and characters in the city's soundspace, concentrating artists of various kinds as well as other craftsmen.

The *Largo da Porta Nova* (the New Gate Square) takes its name from one of the city gates during the Medieval period. The term “new gate” referring to the oldest wall of the city, a new gate opened in the wall, appears around 1340 (Beirante, 1995: 46). This square kept its name until 1869 when it was renamed after Luís de Camões, the famous Portuguese figure of the sixteenth century (Almeida, 1934: 60).



Image 1. The *Largo da Porta Nova* in the 1940s (colorized).

There was also a street of the same name that connected the *Porta Nova* square to the nearby Convent of São Domingos. This reference appears in 1542 (Almeida, 1934: 60). This is nowadays the José Elias

Garcia street, which connects the João de Deus street (formerly *Rua Ancha*) to the Cândido dos Reis street (formerly *Rua da Lagoa*).



Image 2. The *Largo da Porta Nova*, present day.

In both these streets we will find a significant number of both musicians of the Cathedral (mostly in *Rua da Lagoa*), as well as large concentration of string instruments makers (in *Rua Ancha*) neighbouring these artists at *Porta Nova*.

Here we find a singer, Marco António, that had personal relations

with a family living at *Porta Nova*. Together with Alonsa Rodríguez, he was godfather to Pero, baptised at the Cathedral on 15 March 1585, whose parents lived in the *Rua do Vasques*, at *Porta Nova* (Espanca, 1948: 148). We were unable to trace the location of this street nor if its name changed over time.

One famous artist that lived and had his workshop at *Porta Nova* was the painter Francisco João. João was active in Évora during the second half of the sixteenth century and was a well-known artist in the city. He had at least three children from his wife Catarina Coelho. His social relationships are well-expressed in the number of baptisms and weddings he was both godfather and witness (Espanca, 1947: 146-147). As a resident in the area under the jurisdiction of the parish church of Santo Antão, all three of João's children were baptised at this church and he also was godfather to several baptisms and witnessed weddings there during the period the composer Manuel Mendes (c.1547-1605) was chapel master of the Collegiate, following his arrival at Évora in 1575 accompanying the second arrival of Cardinal D. Henrique as Archbishop of Évora.

Francisco João witnessed the wedding celebrated at the Cathedral on 18 July 1574 between André Dias and Inês Fernandes, his neighbours at *Porta Nova* (Espanca, 1947: 147). On 9 September 1591 he was godfather of Maria, daughter of his neighbours at *Porta Nova* Diogo Nobre and Isabel Rodrigues, who was baptised at the Cathedral (Espanca, 1947: 148).

Túlio Espanca stated that Francisco João had a high statute among his contemporaries as result of his artistic merits or his family ties. The historian stressed that the painter had slaves in his household which was result of a certain social importance (Espanca, 1947: 148). Francisco João died in 1595 and was buried by the Brotherhood of the

Misericórdia on 14 January of that year (Espanca, 1947: 195).



Image 3. Francisco João (atrib.), *Adoration of the Shepherds* (Évora National Museum).

Brás de Azevedo, a stonemason (*pedreiro*), lived at *Porta Nova*. On 19 February 1602 he witnessed in the Cathedral the marriage of António Fernandes and Helena Dias. He died three years later, being

buried by the *Misericórdia* on 18 January (Espanca, 1948: 211). Another craftsman, the blacksmith João Fernandes, also lived in the *Rua Ancha*, neighbouring the *Porta Nova*. He died on 18 May 1613 and was buried in the nearby Dominican convent (Espanca, 1949: 210). They were neighbours of Brás Dias, a locksmith (*serralheiro*) who lived at *Porta Nova* in 1615.

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POST FIVE



LUÍS HENRIQUES

The sacred vocal music of Giovanni Bassano

The Italian composer Giovanni Bassano is nowadays mostly known for his contributions to the cornetto literature. He was himself a cornetto instrumentalist employed at the music chapel of the San Marco's Basilica in Venice. However, Bassano also contributed to the vocal sacred music repertoire notably, with two collections of works from five to twelve voices in one of the most interesting periods of style-transition in sacred music history.

Giovanni Bassano was a member of one of the most famous families of Italian musicians, being second cousin of Jeronimo Bassano, one of the three cousins employed as instrumentalists and instrument makers in London (Arnold, 2001). Giovanni was both an instrumentalist and a composer. He was born in Venice in 1560 or

the year after and, in May 1576, had been already appointed as one of the *pifferi del Doge*, a group of musicians that were employed by the Doge. Arnold refers that he was identified as *Zanetto* because of his young age at the time. Arnold also suggests that Bassano might have been the *Zanetto* who was appointed as a choirboy at San Marco in the beginning of 1572. This, according to the author, would contribute to explain his appointment to the post of singing teacher at the Seminar of San Marco in 1583, which was usually reserved for singers (Arnold, 2001).

Two years after this probable appointment, he published the first music manual, the *Ricercate, passaggi et candelie per potersi esercitar nel diminuir terminatamente con ogni sorte d'istrumento* (1585). Also in the same year, he published the first collection of music, the *Fantasie per cantar et sonar con ogni sorte d'istrumenti* (1585).



Image 1. Canaletto, *Vista di San Stefano, Venezia*, oil on canvas, 1740 (Wikipedia).

In 1586 Bassano was appointed to find instrumentalists when required for the church the Augustinian convent of San Stefano

(Arnold, 2001). During this period, he was deeply engaged in music printing. In 1587 he published a collection of four-voice *Cazonette*, and, in the following year, *Il fiore dei capricci musicale per sonar con ogni sorte di stromenti*, also for four voices. In 1591 was printed his *Motetti, madrigali et canzone francese di diversi eccellenti autori* collection for four to six voices. Then, in 1598 was published the first large collection of sacred music – the *Motetti per concerti ecclesiastici* – comprising works from five to eight, and twelve voices. A second collection – the *Concerti ecclesiastici, libro secondo* – followed in 1599, also comprising works for five to eight, and twelve voices (Arnold, 2001).



Image 2 . Canaletto, *Piazza San Marco, Venezia*, oil on canvas, 1740s (Wikipedia).

Following this prolific period of music production, Bassano was appointed in 1601 as head of the instrumental group at the San Marco Basilica, succeeding Girolamo dalla Casa in this post, in which he remained until his death (Arnold, 2001). He published a last collection of music in the following year. It is interesting to present the full title of this book – *Madrigali et canzonetta concertate per*

potersi cantare con il basso & soprano nel liuto & istrumento da pena, con passaggi a ciascuna parte... libro primo – since it illustrates the rapid changes in style that were occurring in Italian vocal music at the turn of the century.

Bassano is mentioned in 1612 as responsible for one of several groups of instrumentalists who were periodically hired to perform during major feasts in various parish and conventual churches of Venice (Arnold, 2001). His death was registered at the parish of San Maurizio on 16 August 1617, at the age of 56, as referred in the necrology book (Arnold, 2001).



Image 3. Giovanni Bassano, *Motetti per concerti ecclesiastici* (1598).

Our study of Bassano's sacred music will focus on his two large collections: the 1598 *Motetti per concerti ecclesiastici* and the *libro*

secondo of 1599. They were both printed in Venice by the printer Giacomo Vincenti.

In the title of the 1598 edition (a *Bassi per l'organo* partbook was published in the following year) Bassano identified himself as a musician of the *Serenissima Signoria di Venetia*, and *maestro di musica* in the Seminar of San Marco. The book was dedicated to the *eccellentissimi signori procuratori* of San Marco. The composer then proceeds with the usual compliments to the *procuratori* explaining that after a brief hiatus in music publishing, he is now presenting a collection composed for the Seminar service. The book contains a total of nineteen motets for five (2), six (3), seven (2), eight (10), and twelve (2) voices. The motets are indicated for feasts throughout the whole Liturgical Year with particular emphasis on two motets (*O Rex gloriae* and *Viri Galilaei*) for the feast of Ascension, one of the important feasts in the Venetian calendar, also known locally as the *Festa della Sensa*, and one motet (*Deus qui beatum Marcum*) for the feast of St Mark. There are also other groups featuring motets for feasts of the Virgin Mary and Christmas.

Of the first two examples from this collection presented here, the motet *Dic nobis Maria*, is a fine example of the music present in the book. Regarding this motet, Arnold considered it to be “especially attractive with strong rhythms and lively use of the upper voices” (Arnold, 2001). It is definitely a festive motet which is set to a section of the Easter Sequence text. Here, Bassano makes use of the repetition of the segment “Dic nobis Maria qui vidisti in via?” to create a sort-of embryonic *concertato* texture. This is part also achieved using an “old” texture device often seen in the five and six-voice motets of Palestrina. It consists in dividing the six voices (SSATTB) in two groups to achieve a micro polychoral arrangement. For this motet Bassano organized the groups into “higher” and

“lower” voices, choosing a second *tenor* for the *sextus*, instead of a second *altus* to act as the higher voice of the “lower” group as frequently seen in the Palestrinian motets.



Giovanni Bassano, *Dic nobis Maria*, for six voices (1598).

The motet opens with the segment that will be repeated throughout the work, associated to the text “Dic nobis Maria, qui vidisti in via?”. The two superius and the altus introduce this text, with all the voices repeating the same text with the same initial motive, more towards a *concertato*-style response than a polyphonic polychoral one.

The second example from the 1598 collection is the motet *Viri Galilaei* for the feast of the Ascension. The work is set for seven voices (



Giovanni Bassano, *Viri Galilaei*, for seven voices (1598).

Compared to the *Dic nobis Maria*, this is a more obvious polychoral work

In 1599 would be published the second book of sacred music, the *Concerto ecclesiastici a cinque, sei, sette, otto, & dodecimi voci*



Giovanni Bassano, *Salvator mundi*, for five voices (1599).

The motet *Hodie Christus natus est*, for seven voices (SAA/SATB) is set in a polychoral texture with a strong use of homophony. We get an interesting sound effect between the antiphonal exchanges between the first high-voice choir and the “classical”-quartet second choir. Bassano goes out of his way to highlight the word “apparuit” using a short-figure motive that appears on all seven voices.



Giovanni Bassano, *Hodie Christus natus est*, for seven voices (1599).

Bassano also alternates triple-time sections with double-time ones in the way Palestrina does in his motet setting the same text, especially in the “Alleluia” sections, resulting in a very festive composition.

To conclude, most of the Italian composers of the period between the last decades of the sixteenth century throughout the seventeenth century are generally best known for their contributions to the madrigal and *chansonetta* repertoires, as well as early opera and oratorio settings. Sacred music is frequently overlooked by Musicology as a perpetuation of past traditions although in many cases these sacred works carry much of the compositional devices that these masters introduced in other genres.

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POST SIX



LUÍS HENRIQUES

The *Missa Salvatorem exspectamus*
by Gregorio Allegri

The composer Gregorio Allegri is best known for his *Miserere* and all the tradition around the Papal chapel during the seventeenth and eighteenth centuries. Besides this wider-known composition, it is not an easy task to list other works by Allegri.

The composer was born in Rome sometime during 1582. Together with his brother Domenico, he was a choirboy from 1591 to 1596 at the Roman church of S. Luigi dei Francesi, having as chapel master Giovanni Bernardino Nanino. He appears as a tenor in the chapel of S. Luigi dei Francesi from 1601 to 1604. According to the *Grove* article his obituary states that he studied with Giovanni Maria Nanino, older brother of Giovanni Bernardido, who preceded him as chapel master at S. Luigi dei Francesi (Roche & O'Regan, 2001).

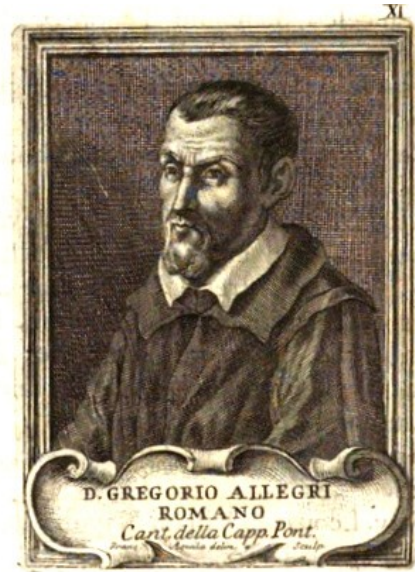


Image 1. Gregorio Allegri (Adami, 1711, p. 188)

From 1607 to 1621 he appears as a singer and composer at the cathedrals of Fermo and Tivoli, and was chapel master at the Roman church of Santo Spirito in Sassia by August 1628. On 6 December 1629 he entered the Papal Chapel as an alto singer during Urban VIII papacy, and was elected its chapel master for the jubilee year of 1650 (Roche & O'Regan, 2001).

In 1640 Allegri was elected by the chapel singers to revise Palestrina's hymns later published in Antwerp in 1644 which, as the *Grove* authors state, was a sign that his contemporaries saw him as successor of Palestrina, regarding Allegri as a high figure in the continuation of the *stile antico* polyphonic tradition. He died in Rome on 7 February 1652 (Roche & O'Regan, 2001).

As mentioned before, Gregorio Allegri is best known for his *Miserere* although he also composed other works in the *stile antico* tradition much of it polychoral, being copied and recopied into the Cappella Sistina manuscripts by at least a century, as is the case of the present mass.



Image 2. The Sistine Chapel.

Among motets, psalms, lamentations, and a *Te Deum* we find five mass settings for five, six, and eight voices respectively: the *Che fa oggi il mio sole*, for five voices, the *Salvatorem exspectamus* and *Vidi turbam magnam*, for six voices, and the *Christus resurgens* and *In lectulo meo* for eight voices.

The *Missa Salvatorem exspectamus* is preserved in the choirbook Cappella Sistina 106, a manuscript copied by Horatius Felix around 1647 (Browne, 1984: 5). The inscription in the first folio reading “MISSA Salvatorem exspectamus R D Gregorij Allegrij” ascribes it to Allegri. The layout of the (unidentified) six voices in the choirbook follows what is often found with the superius (g2), and the two tenor (c3, c3) parts in the verse folios, and the two altus (c2, c2) and the bassus (F3) parts in the *rectos*.

🔊 Gregorio Allegri, *Missa Salvatorem exspectamus*, 6vv.

It is a parody mass that is based on Allegri’s own six-voice motet *Salvatorem exspectamus* for the First Sunday of Advent, which we were

only able to find in a collection of music copied by the late eighteenth-century music and collector Fortunato Santini.

Image 3. Choirbook Capp. Sist. 106, f. 2v-3r.

The mass follows basically the trends of the parody technique regarding the use of motivic material from the model. It is interesting to note that by the 1630s and 40s Allegri was still cultivating this technique inherited from the previous century in his masses which clearly places him as a central figure in the *stile antico* tradition.

He also works with expanding and reducing the number of voices in the prescribed sections. An example of this is the reduction from six to a SAAT quartet in the first ‘Christe eleison’, although he doesn’t follow this in the Gloria sections. In the Credo he reduced again the number of voices to four with the addition of a second superius making a quartet of SSAT.

In all I could state that this is a fine example of a seventeenth-century *stile antico* mass setting, in the Palestrinian tradition that we may find also in other Roman composers in the circle of the Papal institutions. There were also some echoes of these practices in the Iberian peninsula mass settings composed during this period.

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POST SEVEN



LUÍS HENRIQUES

The motet *Assumpta est Maria* by
Giovanni P. da Palestrina

*No Renaissance composer and few later ones have been as proficient as Palestrina at writing positive, outward-going, major-key music, and in this context *Assumpta est Maria* represents one of the most important works of the period.*

With these words Peter Philips (director of The Tallis Scholars) mentioned Giovanni Pierluigi da Palestrina's motet *Assumpta est Maria* for the first time in his notes to the CD by the British vocal ensemble featuring the motets and masses *Assumpta est Maria* and *Sicut lilium*. The motet *Assumpta est Maria*, for six voices, is probably one of Giovanni Pierluigi da Palestrina's well-known works, since it has been widely performed and recorded.

Part of this is certainly due to its fame almost since after the composer's death in 1594. Philips goes on to say that the motet is not better than the composer's other works (referring particularly to the parody mass based on the motet, comparing it to the mass *Benedicta es*) but it is better known because at some early stage an editor made an inexpensive edition of the motet and mass and "established a demand which the quality of the music was able to sustain". This might be an important aspect in establishing the posthumous fame of these works but there also might be other reasons that influenced this which Philips overlooked. One of the features is the "positive, outward-going, major-key" sounding qualities referred by the director of The Tallis Scholars, that was so pleasant to the chapel masters ears. But why was that so... Palestrina was not simply writing this kind of music for his own achievements and, if one looks deep into Palestrinian music, nothing is done by mere simple coincidence. There is a discourse very well planned in each musical composition.

My view of the *Assumpta est Maria* is that the Marian theme of the text set to music is of capital importance and it influences all major aspects of composition including the "positive, outward-going, major-key" music. The antiphon text in which the motet is based is specifically intended for the feast of the Assumption of Mary into heaven (15 August) and it has a central intention of praising this. So, it is natural that Palestrina would write lively "major-key" music to suit the text.

The two-part motet is set for six voices (SSATTB) and was not published in Palestrina's lifetime, although it is thought to be one of his last works. It served as a model for a parody mass, also for six voices. There is not much imitation between the voices. Brief points of imitation are interspersed by extended homophonic sections involving all six voices which perfectly suits the text.



Giovanni P. da Palestrina, *Assumpta est Maria*, 6vv.

One of the features I admire in late-Palestrinian music and which is present in his five but, mostly, his six-part music is what I call (although I'm not certain if it is an original expression) "micro-polychoral music". *Assumpta est Maria* exemplifies this very well. Since the motet's text mentions Mary's assumption to heaven with the angels praising her, Palestrina divided the six-voice texture into two groups that answer each other in antiphonal way. In my view the upper voices choir represents the angels choir and the lower voices the earthly choir. This is clearly visible in the opening, where the first phrase text "Assumpta est Maria in caelum" is presented in a three-voice high-pitch texture (SST) and then repeated in a lower pitch (ATTB, then with S2). Fewer text repetitions with not many melismas bring the text forward, clearly perceptible even to a distracted listener (one of the main musical focus of the Council of Trent). Palestrina insists in the text "gaudent angeli" with a lot of repetitions in what I see as *word-painting* of the *turba angelorum* praising Mary, but even in this crowd confusion one can clearly understand the text.

It is a responsory motet, with the last segment of the first part reappearing in the end of the second part. The opening of the second part is in imitation but Palestrina rapidly abandoned the imitative texture towards an antiphonal exchange between the two groups of voices. Although with not much movement, the discourse gains speed with the textual presentations of Mary's virtues "quasi aurora consurgens", "pulchra ut luna" and "electa ut sol". It is also interesting to note the last text sung "cum Christo regnat in aeternum" which ends both parts. The text is repeated three times, the first two in an antiphonal way among the two groups of voices and the last time in full

six-voice texture leaving the listener with these last words in a full-fledged sonority, “in aeternum”.

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POST EIGHT



LUÍS HENRIQUES

The motet *Cantantibus organis* by
Giovanni P. da Palestrina

So much has been written about Giovanni Pierluigi da Palestrina's compositions that it would be fruitless to follow the same approach to his music as many accomplished scholars have done so. So, in this text I'll offer a personal perspective to a motet that has eluded me for some time.

As noted by John A. Rice one of the sixteenth-century music phenomena Palestrina absorbed was the influence of Netherlandish and French music throughout Italy. He recalls that the composer's musical style, choice of genres and texts were shaped by the Franco-Flemish musical culture. One of these traditions was the association between Saint Cecilia and music, and the further association of the Saint as patron of the many societies of professional musicians in the

Netherlands and France. Thus, many motets were composed in honour of Saint Cecilia by Franco-Flemish composers throughout the 1530s but only in 1563 it seemed to appear the first publication by an Italian composer, the motet *Dum aurora finem* by Giovanni Pierluigi da Palestrina. (Rice, 2006). Rice considers the Italianization of the Franco-Flemish Caecilian motet tradition to be a Roman practice, although Venetian printers took part in its spreading. He refers Palestrina *Dum aurora finem* and *Cantantibus organis* as the earliest Italian Cecilian settings (Rice, 2006). The composer seemed to be involved in several societies of professional musicians most notably the *Compagnia dei Musici*, organized in 1584 under the protection of Saint Gregory and Saint Cecilia.

Palestrina's motet *Cantantibus organis* is divided into two *partes* (*secunda pars* being *Biduanis ac triduanis*) and is set for five voices (SATTB). As many of Palestrina's five-voice motets I do admire how he works with this voice arrangement often creating micro-polychoral textures by dividing the voices in two choirs of high and low voices with the centre one acting as a common voice between both groups.

The motet was first published in Palestrina's *Motetorum quae partim quinis, partim senis, partim octois vocibus concinantur Liber Tertius* printed by the Venetian Scotto workshop in 1575. Besides the Cecilian motet, this collection presents 32 other works, several of which are widely known nowadays such as *O bone Jesu* (*a 6*), or *Surge illuminare* and *Hodie Christus natus est* (*a 8*). It features some of the best-known works by the Papal composer, some of them have been almost performed uninterruptedly since Palestrina's time. The work makes use of the text for the first responsory at Matins for the feast of St. Cecilia, the second part of the motet using the text of the responsory verse.

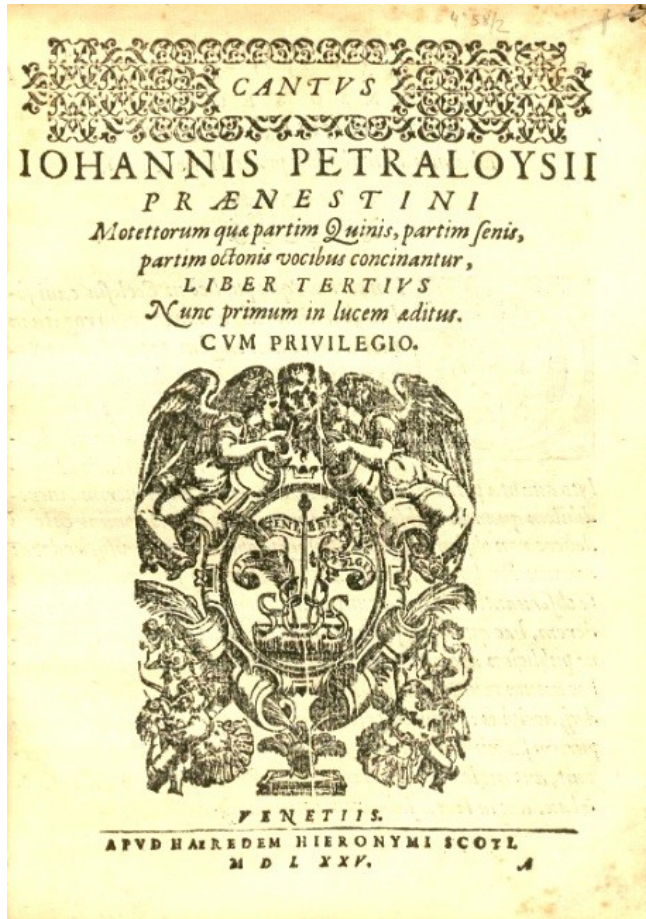


Image 1. Palestrina, *Mottetorum... Liber Tertius* (Venice, 1575).



Giovanni Pierluigi da Palestrina, *Cantantibus organis*, 5vv.

The motet is a fine example of late sixteenth century imitation procedures. This can be heard in the opening segment with the sequence of voice entrances following the “classical” manner at a distance of a fifth, a fourth, and an octave interval. The initial imitation motive is very well carved in an ascending manner. By contrast, the second motive associated with the text “Cecilia virgo” is a descending one. He has the care of inserting this motive and its associated text

further into the segment in order for the Saint's name to be clearly heard. The first part of the motet is basically an example of how to create imitation points after imitation points. There isn't any clear homophonic section throughout this part although in some moments the composer pairs voices in *bicinia*, usually with the intention of textual emphasis.

The second part, "Biduanis ac triduanis" opens with a long imitation, three of the voices (SAT) entering very close to each other and the remaining two (QB) only entering three *breves* later. This creates space in the lines, with a sort of introductory trio with the same text being repeated after the entry of the two voices. Again there is a predominance of imitation throughout this part, with the exception of several passages where Palestrina groups two or more voices, not in *bicinia* as in the first part, but in a two or three-part counterpoint, silencing the other voices that don't take part by the use of rests or longer note values.

It is interesting to think that Palestrina might have had a special care in the composition of this motet since it would be heard by his fellow composers of the *Compagnia dei Musici* during the Cecilian ceremonies. This could explain the level of music craftsmanship involved on each segment of the motet and the impressive balance achieved in terms of the imitative sections combined with more thin texture passages combining two or three voices for highlighting certain text passages.

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POST NINE



LUÍS HENRIQUES

A procession imploring for rain in seventeenth century Évora

Processions imploring for rain (*ad petendam pluviam*) are a constant occurrence in the Early Modern World. During the extended periods of extreme drought Man turned to the divine forces to ensure his subsistence directly related to the cultivation of the fields and harvesting of cereals to make bread as well as other foods.

Liturgical books frequently included sections dedicated to the *preces*, litanies, and other rogations to be celebrated during natural phenomena such as earthquakes, floods, or droughts among others. In particular, we will focus on the *Breviarium* and *Missale Eborensis* (books following the Use of Évora) which, although abandoned in 1570 following the introduction of the Roman Use, were kept in part when regarding local popular traditions. This is the case of the Miracle

of the Candles (*Milagre da Cera*) which was represented in the 1548 *Breviarium*. The 1519 *Missale* for the Use of Évora includes in its final section dedicated to rogation masses one mass *ad pluviam petendam*.

Local historian Túlio Espanca, in one of his historical collections published in the local magazine *A Cidade de Évora*, transcribed an account of a procession imploring for rain that took place in Évora in 1680. According to Espanca, this appeared to be an event related to the *Misericórdia* of Évora where its community participated.



Image 1. Current aspect of the Church of Misericórdia, Évora (Author's photo).

The procession took place on 6 April 1680 from the Church of Misericórdia. It went to the city's main square (nowadays the Praça do Giraldo), by *Ruancha* (former Rua Ancha, nowadays Rua de João de Deus), through the *Porta Nova* (crossing under the aqueduct in the place where existed the “new gate” during the Medieval period) down

the Rua de Aviz to the Porta de Aviz, one of the main gates to exit the walls of the city (Image 2).

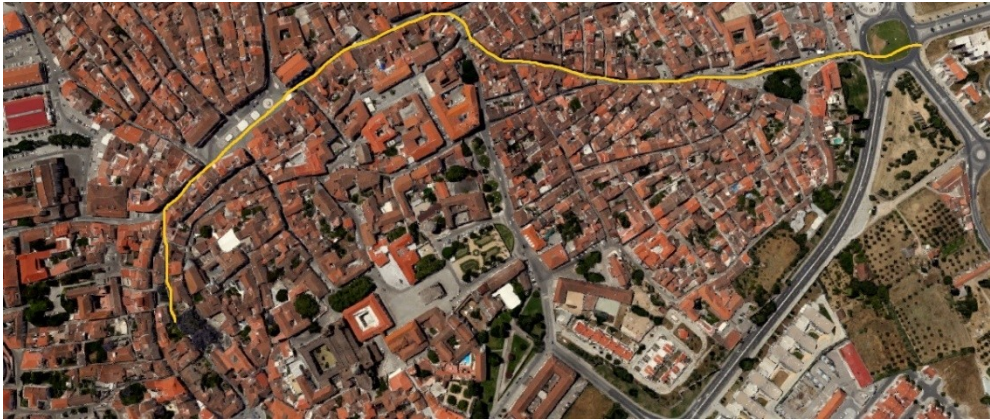


Image 2. The 1680 procession route (source: GoogleMaps)

After exiting the city walls the procession headed to the Monastery of Santa Maria do Espinheiro. This Hieronymite house on the outskirts of Évora was known to have a miraculous image of the Virgin Mary (Fonseca, 1728: 353). This rogation event came to Espinheiro in a period where the main chapel of the monastery's church had just been concluded. The counts of Basto were patrons of the monastery and D. Maria de Albuquerque had sponsored the building of the main chapel which had just been concluded in that year of 1680 (Fonseca, 1728: 354).

Brother Diogo de Brito de Lacerda carried the image of the Crucified Christ under a canopy throughout the whole event. When the procession was passing by the Cross of Fr. Aleixo, half way between the city walls and the Hieronymite monastery it began to rain with the Misericórdia Brotherhood and the Franciscan friars arriving, that also participated, arriving soaked at the monastery (Espanca, 1954: 162).

The chaplains of the Misericórdia were all singing the litany and holding torches. The Misericórdia's clerk was at the head of this group

holding the ceremonial staff. The Franciscan friars followed with their cross also joining the Misericórdia's chaplains in singing the litany. The Hieronymite monks came to receive the procession at "the stone cross" (a place we couldn't identify) and also on the way back (Espanca, 1954: 163).

At the church of the monastery the Litany of Our Lady was sung by all present, as well as a number of rogations to the Virgin of Espinheiro. Afterwards a sermon was held by the vicar and regent of the Évora Dominican convent Fr. Amaro (Espanca, 1954: 162).



Image 3. Current aspect of the church of the Monastery of Espinheiro (Author's photo).

Yet, before the Dominican friar's sermon, a petition to the Virgin of Espinheiro was placed at the altar asking for the rain, comparing their rogation to Moses making water flow from the rocks in the desert.

On the way back to the city the Franciscan friars took part in the procession until it entered in the Church of Misericórdia. The

Brotherhood offered them torches for their return to their convent since it was already passed eight o'clock in the afternoon.

It rained all the way when the procession was returning from the Monastery of Espinheiro and there were many repentant individuals during this return to the city.

In this case, contrary to the celebration of the Miracle of the Candles (also associated with the lack of rain) there is no specific antiphon or musical composition associated with the rogative event besides the singing of the litany of Our Lady.



Diogo Dias Melgaz, *Recordare, Virgo Mater*, for eight voices.

In any case, the use of the antiphon *Recordare, Virgo Mater* (associated with the Miracle of the Candles) could as well have been sung in other rogations for rain and thus constitute an important element of this devotional soundscape.

The work presented here by Évora composer Diogo Dias Melgaz, was probably written in the last two decades of the seventeenth century, thus contemporary to this procession *ad petendam pluviam*. We have no record of the Cathedral clergy nor the city's collegiate clergy to have participated in this procession besides the Misericórdia Brotherhood and the Franciscan friars, received by the Hieronymite monks. This meant that in terms of musical performance, singing was resumed to plainchant recitations of the litany and, probably, also of some of the penitential psalms by the clergy of the Misericórdia and the Franciscans.

However, the proximity between this event and the musical practices in the Cathedral and collegiate churches in terms of time and space

might had a significant influence in this procession as well as the musical work suggested here as a soundscape. Rogative processions of this kind frequently followed a usual ceremonial and process so it could have been very close to that of the Miracle of the Candles as well as others in which the Cathedral clergy took part. In any case it was an important manifestation of popular devotion to implore to the Virgin of Espinheiro for rain with its specific associated ceremonial.

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POST TEN



LUÍS HENRIQUES

The Francisco Valls's *Missa Scala Aretina* controversy

Among the recent readings on Iberian music in the last decades of the seventeenth and early decades of the eighteenth century, one interesting aspect called my attention which is centred on the controversy around the Catalan composer Francisco Valls's *Missa Scala Aretina* that developed during the first decades of the eighteenth century.

Francisco (or Francesc) Valls was probably born in Barcelona around 1665 and died in that city on 3 February 1747. In 1688 he was appointed as director of music at the Mataró parish. Later that year he was appointed as chapel master of Gerona Cathedral and in 1696 he moved to Santa María del Mar, Barcelona. In Barcelona he was appointed as the Cathedral in early 1696, first as substitute for Joan Barter (that had retired that year), and finally as titular on 18 February

1709. He retired from this post on 1726 but continued to write music for the Cathedral until at least 1741. Besides being a prolific composer with numerous works of sacred music and villancicos, Valls was also authored a musical treatise – the *Mapa armónico práctico* – dating from around 1741-42, that survives in manuscript.

Among Valls' works, we find the *Missa Scala Aretina*, as the name suggests, was based on the Guidonian hexachord and must have been composed around 1702 since the manuscript preserved at Barcelona Cathedral has that year on its title page. The mass is scored for three vocal choirs: SAT (soloists), SSAT (soloists) and SATB (choir) with instrumental accompaniment of 2 oboes doubling 2 violins, 2 trumpets and *violone*. The first choir has harp continuo, the second and third choir separate organs, each with a doubling *violone* or bassoon.

The controversy erupted around an entry of the second *Tiple* in the “Miserere nobis” section of the Gloria, which forms an unprepared major ninth with the Tenor and Bassus, and an unprepared minor second with the Altus.



The controversy developed from a print published in 1716, with one of the most critical attacks against Valls written by Joaquín Martínez de la Roca, organist of Palencia Cathedral. It was followed by at least eighty opinions issued in Spain between 1716 and 1720 regarding the validity of this passage. Only about forty of these opinions were concluded with a definitive judgement, with the supporters of Valls slightly outnumbering his detractors. Among the supporters of Valls, we find the composer Pedro Vaz Rego (1673-1736), chapel master of Évora Cathedral and one of the two non-

Spanish composers that participated, author of the a *Defensa sobre a entrada da novena da Missa Scala Aretina, composta pelo Mestre Francisco Valls* which is now lost. The other foreign composer that took part in this discussion was the Italian Alessandro Scarlatti that considered the work in a short essay on counterpoint. Although Scarlatti praises the expressiveness of Valls' dissonant passage, he is in favour of the retention of traditional conservative dissonance treatment in sacred vocal polyphony.

When compared to the techniques from other Spanish music styles and other countries, this controversial dissonance in Valls' mass is not particularly significant. It occurs in a metrically weak place of the measure and resolves down by whole step. Many of the arguments were conducted within the framework of traditional counterpoint theory. The discussion was directed towards the question of whether the rest preceding the polemic entry of the second *Tiple* could be interpreted as equivalent in function to a consonance (by theoretically substituting the G or Bb for the rest) which would reduce the pointed dissonance to a passing note status.

The arguments were in part overshadowing an important issue present in Spanish (and we can add also Portuguese) music which centred on whether the composer of sacred vocal polyphony could have on occasion the creative right to break the accepted rules of counterpoint in a consciously way to emphasize the text treated.

