

# CANTO MENSURABLE

BLOG



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CANTO   
MENSURABLE   
 EDITIONS 

The *Canto Mensurable blog* digital-printed edition comprises the posts published in the *Canto Mensurable* website blog throughout the year of publication.

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Canto Mensurable is a 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

With this first volume we aim to publish a collection of the articles posted throughout the year on the *Canto Mensurable* blog website. The recent attribution to the blog of an ISSN sigla by the Portuguese National Library has prompted a more regular and organized publication activity on the blog, departing from the more informal and casual schedule of publications, as well as some personal and professional activities news.

*Canto Mensurable* has been a blog for reading and listening to music from the Middle Ages to late eighteenth century, sacred vocal polyphony, sacred music in general, Iberian and New World polyphony, as well as Italian and Flemish composers, and geographical areas.

A new website has been launched recently housed in the Humanities Commons, and open-source platform for Digital Humanities. In this new phase, besides the editor posts, the blog is also welcoming guest posts both as an isolated event, both as a regular participation. This will bring more diversity in approaches and repertoires and expand the outreach of the publication, one of the main focuses of its creation as a means to bring musicological research to the non-specialized reader and listener.

In this first volume are gathered all the blog posts to the end of 2021, including several posts prior to 2021, in order to update the contents for the second volume to be exclusively dedicated to the 2022 posts.

The blog editor wishes that the *Canto Mensurable* blog, and now the digital collection that sees its first volume, will contribute to bring the polyphonic music and other similar repertoires to a vast number of readers and listeners. Hoping as well that new authors can contribute to this aim of spreading new knowledge on this music.

*Évora, 27 December 2021*

POST ONE



LUÍS HENRIQUES

*In manus tuas* attributed to  
Tomás Luis de Victoria

I have always been a fan of small-scale polyphonic works. In the case of Portuguese sixteenth and seventeenth-century polyphony, I have always included brief works, mostly the Jesu Redemptor settings, in concert programmes and recordings. These works are often forgotten from concert programmes due to their small-scale length. One of these cases is Tomás Luis de Victoria's *In manus tuas*.

The short responsory *In manus tuas* precedes the canticle *Nunc dimittis* in the office of Compline. It is a short rubric with two parts “In manus tuas Domine” and “commendo spiritum meum”. This setting attributed to Tomás Luis de Victoria was mentioned by musicologist Eugene C. Cramer in several studies on Victoria, having

this author provided a modern transcription of the work (it was used by Nancho Álvarez in his website). Cramer identified the work as part of Carl Proske's *Mappe Victoria I* (Regensburg, Bischöfliche Zentralbibliothek, *Mappe Victoria I*, N. 27a) (works of the *Mappe Victoria* also include other *unica* works such as the hymn *Te lucis ante terminum*, the even verses for the canticle *Nunc dimittis* [there will be a future post on this work] and two settings of the psalm *Dixit Dominus*, and a *Laudate pueri*), and as an addendum to Munich, Bayerische Staatsbibliothek, 2 Mus. pr. 23 (Cramer, 2001: 195-197). It does not appear in the recent catalogue of Victoria's elaborated by the Centro de Estudios Tomás Luis de Victoria, since the work was never published nor survives in a manuscript source of the time. It clearly shows that this is a spurious (misattributed) work by Victoria, but still sounds beautiful though.



Tomás Luis de Victoria, *In manus tuas*, 5vv.

The work is set for five voices (SATTB) with a second tenor part, that should have added some sort of pivot voice between two groups (high and low) voices. From my experience reading other brief settings with little text, such as the *Jesu Redemptor* (which is also has a two-part form) or even other settings of *In manus tuas* by composers such as Pedro de Cristo (c.1550-1618) or Estêvão de Brito (c.1575-1641), the first think that comes to mind when listening to this setting by Victoria is that there are too many notes. Settings of this kind tend to be more syllabic and with a much homophonic texture. In Victoria's, the first motive "In manus tuas Domine" is developed in false imitation by the upper voices (tenor, altus and superius) appearing inverted in the bassus, with the chant melody in the second



tenor. Apparently, this seems very classical point of imitation. The trouble is that there is no space for the development of the imitation, with the first entry between the tenor and the altus sounding almost overlapped. It is far from the simple homophonic textures one is used to listen from these settings, mostly using semibreves and breves to a more counterpointistic “friendly” using of fast rhythmic values. This is evident in the second part, at the “meum” word. Imitation here is even strange. The three upper voices use a motive for imitation and lower two use the same motive but with larger rhythmic values among each other. That results in two groups with different imitative relations which, to me, seems a bit strange compared with other similar settings.

Another issue regards the cadential punctuation of each part. In the first part there is an intermediary cadence to F in the first presentation of the text. While, in general these cadences are weaker than the final cadence, in this case all the cadential formulae appear in this not final cadence, whilst in the final cadence of the section it is not a perfect cadence with all the formulae attributed to the respective voice. It ends with a picardy third which also, at this stage, seem a bit strange. The intermediary cadence of the second part is not very clear and the final cadence, ends with very unusual melodic intervals in the upper voices: the first superius has B-F#, the second superius E-D# and the altus G#-F#. Although this sounds very good as a choral piece (as can be listen in the video) it is difficult to believe that it is in fact a work by Tomás Luis de Victoria.

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POST TWO



LUÍS HENRIQUES

*Alma Redemptoris Mater* by  
Giovanni Pierluigi da Palestrina

Palestrina is most certainly the sixteenth-century composer who printed almost all his music production. The fact that his career developed in Rome, centre of the Catholic world and of important figures of the Church, contributed considerable for the numerous books of masses, motets, hymns, lamentations among many other works that make the volume of his music production.

Although the most printed composer of the sixteenth century, there's a considerable number of works by Palestrina that were preserved only in manuscript. One of these cases is the polychoral setting of the Marian antiphon *Alma Redemptoris Mater* for eight voices. This is one of the two polychoral settings that, together with a

four-voice setting, are known of this antiphon by Palestrina (usually labelled “II” in order to distinguish it from another polychoral setting”) all surviving in manuscript sources.

As already mentioned, this *Alma Redemptoris Mater* is set for eight voices divided into two choirs. The antiphon was to be sung during Advent until the feast of the Purification. The source where it survives is a manuscript from the musical library of the Collegio Romano, a Jesuit institution at the heart of Catholic Rome founded in 1551 by St. Ignatius of Loyola himself. It was edited in the volume VIII of the Palestrina Edition by Franz Espagne in 1876.



Giovanni Pierluigi da Palestrina, *Alma Redemptoris Mater*, 8vv

This setting of *Alma Redemptoris Mater* was originally intended for two choirs that never overlap, which is usually sung in modern performance by a four-voice choir. In the 1876 edition, the antiphon (identified as a motet) is presented as a polychoral work and is basically divided in three major sections. I believe that Palestrina created this as a non-overlapping polychoral composition mostly for stereophonic effects. Choir I has the first section, from the intonation of “Redemptoris mater” until “qui curat populo”. Choir II follows with the second section, from “Tu quae genuisti” until “Gabrielis ab ore”. Both choirs join in unison (merging into a four-voice choir) for the final section “Sumen illud ave... amen”.

If placed at each side of the nave the effect would be very interesting. This kind of musical arrangement reminds me of a work I’m studying which are the *Improperia* by Diogo Dias Melgaz for the

Adoration of the Cross on Good Friday and the sequence pro defunctis *Dies irae*. Both works are for eight voices divided in two choirs, with the *improperia* having two moments for eight voices, and in the sequence, choirs only overlap at the last note of one choir and the first note of the other.

The predominant texture in this work is homophony. Here is a very effective way of delivering the antiphon text using the most direct devices at the composer's disposal. The polychoral nature of the work forces a more preminent homophonic texture which also suggests that both choirs would be distant from one another since, if closer, there would be a brief moment of more dense imitative counterpoint.

In the homophonic sections it is interesting to note one detail that often passes unnoticed that is the entry of the choir and the various degrees in which Palestrina sets these entries. First of all, we have two types of choir entries: in the first type all voices entry together, generally after a cadence (usually followed by a general rest) this was considered as a very strong entry. The second kind is often of less importance and, although following a cadence (which falls as a punctuation moment in the text), one of the voices is delayed from the other three, usually at the distance of a *seminima*. This is clearly an intermediary punctuation moment, and is a device often used by late sixteenth- and seventeenth-century composers for dealing with homophony. It was thought that all voices entering at the same time was a very strong movement, that should be scarcely used. Entries should be anticipated by a general rest, which was used for crucial moments in the text discourse, or by delaying or anticipating one voice to the other ones. In this setting it appears right at the

beginning, after the word “Mater”, with the bassus anticipating the word “quae” in relation to the other three voices.

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POST THREE



LUÍS HENRIQUES

Two *Magnificat* settings by  
Francesco Soriano

Francesco Soriano is one of the cases where composers of the same generation become lesser known than the popular composers of the time, and the last decades of the sixteenth century were a great time to be forgotten from the mainstream Music History books. It was the case in Italy during Giovanni Pierluigi da Palestrina's or in Spain during Victoria's time. Soriano was born near Viterbo in 1548 or 1549 and died in Rome on 29 July 1621. He studied with Palestrina during his early years as a choirboy of the cappella in St John Lateran, being ordained to the priesthood in the 1570s. In 1580 he was appointed maestro di cappella of the Roman church of S. Luigi dei Francesi and, in the following year, he took a position at the Gonzaga court in Mantua but returned to Rome in 1586 where he spent the

rest of his life as choirmaster of three churches, including the Cappella Giulia in St Peter's, retiring from these duties in 1620.

Soriano is mostly known as the master who continued, together with Felice Anerio, the revision of the Roman Gradual after Palestrina's death in accordance with the Council of Trent deliberations. This was to become the so-called *Editio Medicaea*. As a former pupil of Palestrina, it is natural that Soriano's musical style would develop in the shadow of the great Roman master, therefore his music is mostly oriented in the immediately post-tridentine style combined with the new textures both of homophony and polychorality. He is known for his arrangement for four voices of Palestrina's six-voice *Missa Papae Marcelli*.

As part of his duties as *maestro di cappella* he would have to write music for the liturgical routines of the institutions he served. Most of his works survive therefore in manuscript choirbooks. Among his few printed works, one finds a collection of music published in 1619 titled *Passio D. N. Iesu Christi secundum quatuor Euangelistas. Magnificat Sexdecim. Sequentia fidelium Defunctorum, una cum responsorio*. This long title identifies the content of the book, which comprises music for the most important liturgical ceremonies of the year, notably the Holy Week. Among these works are sixteen settings of the *Magnificat* canticle, in the eight tones, two for each tone of which one sets the odd verses and another the even verses.



Francesco Soriano, *Magnificat Primi Toni*, 4vv.

The *Magnificat Primi Toni* has polyphony provided for the odd



verses of the Marian canticle in a four-voice texture. One of the first things that one can identify in both settings is that the verses are very short with almost no word repetition. It basically follows the models of Magnificat composition of the time with a strong homophonically-influenced way of delivering the text musically. It maintains a four-voice texture throughout the piece, with some voice reduction to three voices in the first hemistich of the verse “Deposuit potentes” immediately returning to four voices in the second. He expands the rhythmic values in “Suscepit Israel” to *semibreves*, contrasting with the previous minima-based verses. The doxology “Gloria Patri” is set in triple time, again in longer note values.

The *Magnificat Secundi Toni* has also polyphony set for the odd verses of the canticle. One of the first things one can hear throughout the work is a scale motive of six *seminimas* (three ascending, three descending) that is repeated in every verse, sometimes changing in the orientation or shortened to four figures. Mostly due to this ornamental motive, the first verses are not so homophonically orientated as the last verses, with more movement in the voices. Homophony begins to appear in the verse “Deposuit potentes”, a very short syllabic verse being reduced to the basic text delivering. Although the ornamental motive makes two appearances in its four-note configuration in the verse “Suscepit Israel” this is a predominantly homophonic verse. Soriano begins the doxology “Gloria Patri et” in triple time, surprisingly changing the remaining of the verse to double time.



The *Magnificat* setting of Francesco Soriano have been an interesting rediscovery to me. They are brief works but, in general, with movement in the voices which suggest some post-tridentine Palestrinian clarity in the musical delivering of the text with almost no repetitions, although this is characteristic, we can hear in almost all falsobordone Magnificats which are strongly homophonically-orientated. I hope to write soon about another couple of Magnificats by Soriano.

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POST FOUR



LUÍS HENRIQUES

The motet *O magnum mysterium*  
by Cristóbal de Morales

Many sixteenth and seventeenth-century composers have set the text *O Magnum mysterium* with wonderful polyphonic results, such as Willaert, Gabrieli, Palestrina, Victoria, and, Morales only to name a few. In Portugal during this period we find at least three settings of this text – all as responsories – by Pedro de Cristo, Duarte Lobo and Estêvão Lopes Morago respectively, being the Cristo setting the most widely known.

The Morales setting survives in two manuscript sources the first one extant in the manuscript 607 of the Casa Ducal de Medinaceli Library in Madrid, and the second is a choirbook without call number that belonged to the Parish of Santiago in Valladolid. This

work is set for SSAT in high clefs appearing more frequently transposed for SATB.



Cristóbal de Morales, *O magnum mysterium*, 4vv.

The text of *O magnum mysterium* comes from the fourth responsory of the office of Matins on Christmas Day, thus it is organized in three major sections. However, when it is presented as a motet, in some cases the text in some sections may be altered. This is the case of Morales's setting in which the composer added a new section of text to what would be the *repetendum* after the verse *Beata Virgo*. He replaced the verse Ave Maria, gratia plena by the verse of the responsory Benedicta for the feast of the Circumcision. The attribution of the *O magnum mysterium* for the feast of the Circumcision rather than Christmas also occurs with the setting by Tomás Luis de Victoria.

Morales followed several of the classical rules for setting out a motet. First, the text “O magnum mysterium” which opens the work is presented in homophony. While “et admirabile Sacramentum” still has a predominance of homophony but in the text “ut animalia” he begins to develop an imitative section, although movement and the entrance of motives is scarce. He then returns to homophony and some imitation in “Beata Virgo...” until the closing of the segment at “Dominum Christum”. The text “Dominum audivi” is set in a livelier way, with more imitation between the voices as well as more motivic material. In a certain way, the more contemplative “O magnum mysterium” text of the first half of the motet gives way to a more active “Dominum audivi auditum tuum” that follows. A clear

contrast between observing and calling.

The following segment, that begins at “consideravi opera tua”, is set in a more traditional way although imitation does not follow the fifths and octaves intervals usually used. Longer note values at “et expavi” initiating the last segment at “in medio duorum”, also in imitation with the two superius imitating each other and the bassus imitating the tenor a fifth lower. Interesting to notice the last word, “animalium”, cascading in a motive that first appears in the tenor and is repeated by the other three voices at various pitches, in a manner that one can imagine the final “Alleluia” section of Victoria’s setting”.

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POST FIVE



LUÍS HENRIQUES

The villancico *Quem vio hum  
menino* by António M. Lésbio

Most of the posts on the *Canto Mensurable* blog have focused on sacred music, in particular Latin polyphony. The corpus of Portuguese music of the sixteenth and seventeenth centuries is rich in para-liturgical and religious thematic music being the villancico in the centre of this interesting repertory. In the case of the villancicos, most authors are lesser known than the sacred polyphony and sometimes these works are the only surviving music output of the composers.

António Marques Lésbio is part of a group of Portuguese composers from the second half of the seventeenth century that still remain not widely known mostly because of the lack of modern editions of their music and thus not frequently included in concert

programmes. Another factor, related with the previous, is the dominance of the so-called “Évora Cathedral Music School” composers of the first half of the seventeenth century – Cardoso, Magalhães and Lobo – being the second half of the century dominated by the figure of Diogo Dias Melgaz and, in part, João Lourenço Rebelo. Again, this seems to be the result of music editions available in the market. In the case of Lésbio (and many of his contemporaries) this is aggravated by a scarce number of surviving compositions.

António Marques Lésbio was born in Lisbon in 1639 and died in the same city on 21 November 1709. He added “Lésbio” (after the island of Lesbos) to his family name probably because of his literary activity, most notably at the Academia dos Singulares, to which he presided in 1663 and 1665, and published poems in 1665 and 1668. Barbosa Machado tells that in 1653, after seeing one of Lésbio’s compositions (at the time fourteen), the composer João Lourenço Rebelo stated that he would become one of the most celebrated contrapuntists produced in Portugal.

In 1668, following the move of Fr. Filipe da Madre de Deus to Seville, Lésbio succeeded him as master of the royal chamber music with an annually salary of 45.000 réis. In 1679 he was appointed master of the choirboys school attached to the Royal Chapel.

His surviving compositions include an 8-part *Victimae Paschali laudes* and sixteen villancicos in Portuguese and Castillian that range from delightful to imposing works showing that he was a skilful composer of much grace and polish. Diogo Barbosa Machado, bibliographer from the first half of the eighteenth century, praised Lésbio’s wealth of ideas, his originality, and the beautiful sounds of



his music as “never grating or harsh to the ear but always full-bodied and attractive”.

The villancico *Quem vio hum menino* survives in part sheets preserved at Évora Public Library (Cod. CLI/1-1 d). The work is set for eight voices (SSSAA'TTB) with organ and harp accompaniment.



António Marques Lésbio, *Quem vio hum menino*, 8vv.

In short, although I haven't studied extensively the world of the Iberian and New World villancico, from what I know I find this work as complex composition and one of the examples why Lésbio gained so much praised from Barbosa Machado and his contemporaries. *Quem vio hum menino* has a somewhat complex form. The initial section (A) with two verses is set for solo superius and harp followed by another section for the eight voices with harp and organ that functions as a refrain (B). A section for four voices and harp that Lésbio titled as *baile* (C) then appears with five verses and, afterwards, the *coplas* (D) for solo voice (one of the tenors) and harp accompaniment with six verses.

The first section (A) follows a narrative style. Lésbio casts a beautiful smooth curved melody for the tiple (soprano) voice, introducing the story that will be developed throughout the work.

This first section contrasts with the second (B) eight-voice section which uses imitation between the voices, with each other mirroring the descend motive that first appears in the Alto I with the text “Ai vamos todos”, which suggests a group of people inviting each other to go to see the born child. This is a frequent device in

villancico writing of the refrain (estribilho), creating movement and contrast with the other sections which are set in a more narrative style. This section (B) proceeds with voice gatherings at a distance of a third interval, and here Lésbio was more concerned with creating sounding effects rather than introducing more text, which is reduced to “Ai vamos” (Let’s go) and “onde está o menino” (where’s the child).

Lésbio added a third section (C) between the refrain and the coplas. Set for four voices with harp accompaniment, he called it a baile. The music of the five verses has in general a homophonic character.

The coplas (D) are set for solo voice (one of the tenors) with harp accompaniment. As the first section, the melodies cast by Lésbio follow a smooth curve, suitable for the storytelling in the five verses set by the composer.

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POST SIX



LUÍS HENRIQUES

# The motet *Ave gratia plena* by Cornelis Verdonck

Flemish composer and singer Cornelis Verdonck was born in Turnhout sometime during the year 1563 and died in Antwerp on 5 July 1625. He was a choirboy at Antwerp Cathedral and in 1572 was enrolled as a singer at the court of Felipe II of Spain being colleague to other singers of Flemish origin such as Peeter Cornet and Philippe Rogier. In 1580 he was enrolled with two other singers in Douai University. Verdonck was a pupil of Séverin Cornet in Antwerp, who included one of his works in each of his three 1581 publications. He returned to Madrid in 1584 as a singer of the royal chapel where he remained until 1598. In 1599 he was already back in Antwerp and later in that year he took an active part in the preparations for the entry of Achduke Albert in that city, composing a motet for that

occasion. His 1603 book of madrigals suggests that Verdonck was then at the service of Cornelis Pruennen nephew, Johannes Carolus de Cordes, governor of Wichelen and Serskamp, the dedicatee of the publication. He also held a prebend at Eindhoven until 1622.

The motet *Ave gratia plena* by Cornelis Verdonck, set for four voices (SATB), appears in a copper engraving depicting the Virgin Mary, St Anne and the Christ Child. It was painted by Maarten De Vos (1532-1603) and engraved by Johan Sadeler I (a friend of Verdonck's) being released in 1584, when the composer was 24 years old. This print revolves around three central figures and a group of seven putti inhabiting the upper realm that have two meanings. They were celestial beings and also *amorini*, or little cupids. They surround an open choirbook and are singing and playing instruments. Here De Vos seems to give a further dimension, through polyphony, to the loving relationship between Mary, Christ and the faithful.

It is interesting to explore the relationship of the three-artist collaboration present in this engraving. Sadeler was known to be an accomplished singer and a music connoisseur, and it is suggested that he might have invented this type of print to combine his two favourite art forms. De Vos, named as the painter of the image, is thought to have produced the three central figures for an earlier painting the original, does not seem to have included angels nor music printed. In 1584, Sadeler was already settled in Germany so De Vos may have sent him a drawing from Antwerp, based on his earlier painting to fit its new purpose. On the other hand, Sadeler could have visited Antwerp (where he would travel frequently) and, thus, working directly with his two collaborators.

Cornelis Verdonck was a promising composer of twenty-one at

the time and had spent much of his life in the household of Cornelis Pruenen, a prominent figure in Antwerp. Pruenen was a known music lover with links to other composers and music publishers in the city including, i.e., Hubert Waelrant. In 1580 Verdonck became a pupil of Séverin Cornet, a respected chapelmaster in the city but, following the Calvinist takeover of the city, he lost his post and he died in 1582. Although nothing is known of Verdonck's religious orientation, following his master's fate, one my guess he was not particular sympathetic towards the Calvinist ideals. This is further enhanced by the possibility that the pictorial part of the 1584 print began life as a religious painting. So Verdonck may have composed the motet *Ave gratia plena* in response to a sacred picture.



Cornelis Verdonck, *Ave gratia plena*, 4vv.

This is a brief work mostly homophonically orientated that uses a passage of the text of the *Ave Maria* antiphon. The motet is divided in two parts. The first one is basically made of two verses divided by a rest. The first is set in homophony and in the second, although it begins homophonically, there is a brief moment of imitation in the upper voices at “in mulieribus”.

The second part is also made of two sections. The first is set homophonically with a repetition of the text in the upper three voices. Both repetition of the first section text and the second section have more movement in the voices (with no imitation) through the use of short rhythmic values.

In all, in my opinion, this small work by Verdonck serves more

towards a decorative purpose in the Vos engraving than of a full-fledged music composition. Although short, this is a very interesting work and one can even read it as a word-painting composition, since the sweetness of harmonies is very close to the section of the Marian text selected by the composer.

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POST SEVEN



LUÍS HENRIQUES

The *Magnificat Quarti Toni* by  
Duarte Lobo

In 1626 the Portuguese theorist Antonio Fernandes dedicated his *Arte de Musica* to his former master Duarte Lobo praising him as one of the most illustrious Portuguese masters. Duarte Lobo is included in the trio of Portuguese composers (the other two being Fr. Manuel Cardoso and Filipe de Magalhães) with an impressive body of music compositions during the Portuguese golden age of polyphony.

Lobo was born in Lisbon around 1566 and was a pupil of Manuel Mendes at the cloister of Évora Cathedral. In the last decade of the sixteenth century he was already in Lisbon as chapel master of the Royal Hospital and in 1591 he became chapel master of Lisbon Cathedral, a post he held until at least 1639. He accumulated that

post with that of *reitor* of the St Bartholomew Seminar, annexed to the Cathedral, where he taught for many years and where the choir boy from the Alentejo Antonio Fernandes studied with other leading figures of Portuguese seventeenth-century music such as João Alvares Frouvo, Fr. Fernando de Almeida or Manuel Machado.

Lobo was among the Portuguese composer who saw their music printed. In this case all his four volumes of polyphonic music were printed in the prestigious Officina Plantiniana of Antwerp. They comprised a collection of Christmas responsories, antiphons and a mass published in 1602, a collection of *Magnificat* published 1605 and two books of masses published in 1621 and 1636 respectively.

The *Cantica Beatae Virgine vulgo Magnificat* was Lobo's second Antwerp print at the Officina Plantiniana in 1605 by the printer Jan Moretus. Not many of Lobo's *Magnificat* settings have been recorded. The 1605 is one of His prints that saw early modern editions with its transcription in the 1945 by Portuguese pioneer musicologist Manuel Joaquim. So, this setting for the *Quarti Toni* presents itself as one fine example of what can be found in the 1605 book.



Duarte Lobo, *Magnificat Quarti Toni*, 4vv.

The work is divided in the usual *alternatim* way, with the odd verses set to polyphony and the even to plainchant. Lobo usually sets his *Magnificats* to a four-voice texture, expanding or shortening the number of voices in specific verses. That is the case of the *Quarti Toni* setting with the texture being reduced to three voices (SAT) in



the verse “Et misericordia ejus”. It also changes the organization of the voices from the common SATB to a four-voice SSAT in the doxology “Gloria Patri”.

Two features of polyphonic music that one identifies as scarcer in *Magnificat* settings are the presence of segmentation and imitation. In the case of segmentation, as happens with psalms and hymns, it derives from the canticle’s own textual structure, with each verse divided into two hemistiches. The segmentation also affects the imitation between the voices with usually only one point of imitation per hemistich.

Although *Magnificat* settings (as well as hymns or psalms) tend to be set towards more homophonically textures, in the case of Lobo there are several moments of imitation. One of such cases appears in the beginning of the verse “Deposit potentes” with a “classical” imitation in fourths between the Altus, Tenor and Bassus (A’-E-A) with the intonation of the psalm tone in the Superius that joins imitation further in the verse.

Another interesting aspect in terms of imitation occurs at the beginning of the verse “Suscepit Israel”. In the initial point of imitation, Lobo launched two motives: the first appearing in the Bassus (E-G-E...) which is imitated by the Superius, after the Altus entering with the second motive (E-D-E...), an upper fourth (A-G-A...). The tenor imitates the Bassus an upper fourth (A-C-A...).

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POST EIGHT



LUÍS HENRIQUES

*Pueri Hebraeorum vestimenta* by  
Simão dos Anjos

The city of Évora, Alentejo, Portugal, is known for its musical history regarding the great Portuguese masters of polyphony of the first half of the seventeenth century. Names like Fr. Manuel Cardoso, Duarte Lobo, Filipe de Magalhães are known throughout the world as leading figures with biographical and professional relations with Évora Cathedral.

However, both Cardoso, Lobo and Magalhães (as well as other composers of the generation) represent former students at the Choirboys School of Évora Cathedral who developed their adult lives as composers in other musical centres and not properly in Évora. As I have written many times before, this is a very important aspect when

we are talking about music in Évora. It is very important to distinguish between the musical and compositional activity in the city and the “exported” musical legacy to other institutions, most notably the legacy of the Choirboys School as a teaching institution that produced some of the finest Portuguese composers of the second half of the sixteenth and seventeenth centuries.

Baring this aspect in mind, the approach to the composer Simão dos Anjos, author of the work presented in this post, in the context of the choirbook *Códice CLI/1-3*, preserved at the Public Library.

The *Pueri Hebraeorum* antiphon, attributed in the source to a “Simão dos Anjos”, has been attributed to Simão dos Anjos de Gouveia. Not much is known of Gouveia besides some professional references from other better-known masters. Barbosa Machado (writing in the first half of the seventeenth century) states that he was a pupil of Manuel Mendes at the Choirboys School in Évora Cathedral and that he had already joined the order of São João Evangelista and succeeded Pedro Thalesio as chapel master of the Hospital de Todos-os-Santos in Lisbon. He moved to Coimbra in hopes of being appointed as *Lente de Musica* at the University in March 1611 but, after waiting there for nine months, Thalesio was chosen for the post. Around 22 December 1611 he was appointed as head of music at the church of São João Batista in Tomar.

Besides this *Pueri Hebraeorum*, three other works have been identified so far and attributed to him. In the so-called Arouca choirbook (an early seventeenth-century polyphonic choirbook that belonged to the feminine Cistercian monastery of Arouca, Portugal) survive a five-voice hymn *O lingua mens* and a four-voice *Alleluia*. Both works bear the name “Simão dos Anjos”. In Évora, a plainchant

choirbook (that belonged to the Hieronymite monastery of Espinheiro) containing the *officium defunctorum* has a four-voice setting of the litany refrain *Jesu Redemptor* attributed to a “Simão dos Anjos”.

It is interesting to notice that in all cases the name “de Gouveia” does not appear nor does the friar (Fr.). But in every case, all works have been attributed (in studies both by musicologists Robert Stevenson and, later, by João Pedro d’Alvarenga) to Simão dos Anjos de Gouveia. José Augusto Alegria attributed this work in an early-career article (published in the 1940s) to a Fr. Simão dos Anjos, who was a master of novices at the Évora Discalced Carmelite convent of Nossa Senhora dos Remédios in the first decade of the seventeenth century. In fact, a Fr. Simão dos Anjos appears in the administrative books of the Discalced convent of Évora in the first decade of seventeenth century although nothing else is known about him.

Returning to the source choirbook of *Pueri Hebraeorum*, Portuguese musicologist João Pedro d’Alvarenga divided this choirbook in two parts (A & B) dating the A manuscript from around 1615 and the B from around 1575. The antiphon is to be found in manuscript A together with other works by Manuel Mendes, António de Oliveira and Duarte Lobo. Manuscript B is made of a collection of Holy Week responsories that have concordances with other sources originated from Santarém, Óbidos and Oporto. The A part is more focused on composers related to Évora, most notably Manuel Mendes, but also Duarte Lobo and António de Oliveira, composers that are thought to have been pupils of Manuel Mendes in Évora. This may also be considered for the case of Simão dos Anjos [de Gouveia] and his possible representation in

the manuscript A as another of Mendes's pupils. Alvarenga has proposed the origin of the CLI/1-3 choirbook in the collegiate church of Santo Antão of Évora, where Manuel Mendes was active in the last decades of the sixteenth century.

*Pueri Hebraeorum vestimenta* is one of the two *Pueri Hebraeorum* sung during the entry of the procession of palms in the church. This setting by Simão dos Anjos, for four voices (SATB), can be divided into three main sections, each with its own character. This follows the segmentation of the text, which provides the three-section division.



Simão dos Anjos, *Pueri Hebraeorum vestimenta*, 4vv.

In the first section, after a homophonic entry on “Pueri Hebraeorum”, a brief point of imitation on the text “prosternebant in via” with a descending motive suggest the act of dropping their garments in the way. The motive first appears in the tenor followed shortly by the superius an octave higher and then followed by the bassus and altus. It reappears in the tenor and superius again a fourth higher than the first one (c – f) the same happening in the bassus and altus respectively. A second point of imitation then develops in the text “et clamabant dicentes”, with another motive appearing first in the superius and very shortly followed by the tenor and the altus. The bassus joins a couple of measures later.

The second section is made of the text “Hosanna filio David”. It is set in triple-time beginning with the superius, altus and tenor in homophony with the bassus joining a measure later.

The third and final section returns to double-meter and it begins homophonically with the text “Benedictus qui venit in nomine” developing the rest of the text (repeating the word “Domini”) with a brief imitation on a descending motive only happening one time.

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POST NINE



LUÍS HENRIQUES

# The medieval soundscape of Évora from a 17<sup>th</sup>-Century Perspective

Most of the published studies about the history of music in the Portuguese city of Évora have begun chronologically in the first decades of the sixteenth century onwards. This period corresponded to the activity of the Spanish chapel master Mateus d'Aranda at Évora Cathedral. The successors of Aranda both as chapel masters, singers, and instrumentalists, throughout the sixteenth century have been relatively well studied as well as the musical activity of the chapel.

However, when going back to the fifteenth century and

preceding centuries, both documentation and studies became scarcer. Most studies have focused on pre-Tridentine liturgical uses – notably, the so-called Use of Évora – and the relation between the Braga and Coimbra uses during the Middle Ages. But aside from the liturgical sources, how much do we know of the musical activity in Évora prior to the sixteenth century? If documentation from the period doesn't provide many details about the institutions of Évora, in terms of their musical activity, the historical soundscapes studies present a new perspective on the understanding of how music would take place in these places as well as the interaction between the city's various musical production centres and their liturgical contexts.

One perspective about the medieval period comes from two Jesuit writers of the transition from the seventeenth to the eighteenth centuries – Manuel Fialho and Francisco da Fonseca – and the views they present of the musical-liturgical activity in Évora. Both authors present the same view, with Francisco da Fonseca's *Evora gloriosa* (printed in 1728) drawing much of its content from Manuel Fialho's manuscript of *Evora Illustrada*, written in the last decade of the seventeenth century.

Manuel Fialho (1646-1718) is the author of *Evora Illustrada*, a manuscript that is now preserved at Évora Public Library (Cód. CXXX/1-11). Francisco da Fonseca (1668-1738) is the author of *Evora gloriosa*, printed in Rome in 1728. Both works complement each other, and several common readings can be taken from these writings.

The main institutions in Évora with musical activity during the medieval period mentioned by Fialho and Fonseca can be divided in three groups: the Cathedral, the collegiate, and the mendicant

convents inside the city walls. Here we focus on the fourteenth century and first half of the fifteenth century and the religious institutions that could sustain a continuous musical activity such as the parochial churches or the convents.

In the case of the Cathedral and collegiates, that make the secular ecclesiastical group of the city, these institutions correspond to the same number of parishes in the medieval period. In these churches the so-called *Uso* or *Costume* of Évora would be in place as the liturgical orientation. This would be the case of the Cathedral and the collegiates of São Pedro, São Tiago, São Mamede and Santo Antão.

The Cathedral, dedicated to Our Lady of Assumption, was constructed during the last decades of the twelfth century. During the construction period the liturgical offices were celebrated in a house consecrated for that end (where is now located the Public Library). From this note we know that by that time there was already a musical-liturgical organization in the Cathedral that would include the singing of the daily offices, as well as the celebration of masses, with a group of singers specialized in those tasks. These would also include the celebration and singing of services from the chapel of masses instituted by testamentary dispositions.

The singing and celebration of chapel of masses was also one of the main activities for the beneficiaries or *racioneiros* of the collegiate churches. Here the daily offices were celebrated by a college of clergymen in the choir.

In the case of the Mendicant houses, the convent of São Francisco was founded in mid thirteenth century. The patrimony of

the house was considerably augmented with donations by noblemen, which also included the institution of chapel of masses and the celebration of anniversaries. By the fifteenth century, the numerous Franciscan community included nine friars with choir obligation, which meant that they would dedicate most of their time singing in the choir.

The other Mendicant house, the convent of São Domingos, was founded in the end of the thirteenth century seeing its patrimony augment in the next years with a series of chapel institutions by relevant noblemen. The community was less numerous than in São Francisco but it would be capable of sustaining a considerable musical-liturgical activity since in 1299 it could send 13 friars to Barcelona to attend the provincial chapter that took place in that city.

Manuel Fialho and Francisco da Fonseca look at these institutions share a glimpse of their daily mostly-plainchant-orientated activity. Besides the daily singing of plainchant that could be listened throughout the city, the cathedral, the collegiates and the convents contributed to a musical soundscape, which would, in a great sense, be mixed with a lot of other sounds from the daily life of the city's inhabitants.

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POST TEN



LUÍS HENRIQUES

## A biographical note on the composer António de Oliveira

Not much is known about the Portuguese composer António de Oliveira, besides that he was active in the last decades of the sixteenth century. Much of what is known about him comes from the short entry of Diogo Barbosa Machado's *Bibliotheca Lusitana* and must be interpreted as accurate as the period in which the author gathered his information. According to Barbosa Machado, Oliveira was born in Lisbon. As a priest of exemplary life and a distinguished music teacher, he occupied the post of choirmaster at the royal parish of São Julião in Lisbon. He then moved to Rome where he died and left many works of sacred music (Barbosa Machado, 1741: 341).

Machado lists his musical production in very generic terms:

masses, psalms, motets, and villancicos. Of these, a great part is preserved at the Royal Music Library (lost in the Lisbon 1755 earthquake), citing the *Index* compiled by Paulo Craesbeeck in 1649 (Barbosa Machado, 1741: 341).

The 1649 *Index* mentions several works, precisely a *Quae est ista*, for six voices (probably a motet), *Responde mihi*, for eight voices (probably a responsory), and the five-voice villancicos *Que regozijo, y contento*, and *Un Zagal cortesano*, both for Christmas.

There are also three works that survived to present day, notably an *Alleluia* setting for four voices, an incomplete *Vidi aquam* antiphon and a mass setting. These are to be found in two small choirbooks dating from early seventeenth century from Arouca and Évora respectively.



António de Oliveira, *Missa [Sine nomine]*, Kyrie, 4vv.

This Kyrie is present in Manuscript Res. 32 of Regional Sacred Art Museum of the Monastery of Arouca, Portugal (P-AR), occupying folios 034v and 035r. It is part of a mass (identified as *Sine nomine*) it is attributed to the composer in the manuscript with the inscription *Oliveira.a.4*. This mass is complete (with movements from the Kyrie to the Agnus Dei) and, as the Kyrie suggests, is mostly set in a homophonic texture.

The *Alleluia* setting is found anonymously in the Arouca choirbook (folios 59v to 60r) and is attributed to Oliveira in the Évora choirbook (folios 33v to 34r). The marginalia note on f. 60r “mea mão no baixão” (literally, half a hand in the baixão) meant that



this work would have bajón (or dulcian) accompaniment (Carvalho, 2012: 22-24).

The antiphon *Vidi aquam* is present in the Évora choirbook (folios 33v to 37r). The work survives incomplete with only two voices being legible because of the corrosive ink has destroyed much of the book's folios (Alvarenga, 2011: 138).

António de Oliveira is still an obscure figure in the Portuguese Music History mostly because no documental references have been found in the archives about his life or musical career. Hopefully we may read in the future new evidence on the composer, besides the testimony of Barbosa Machado, both in an individual perspective or as a member of an institution, in Lisbon or Rome, the two cities where he developed his musical career.

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POST ELEVEN



LUÍS HENRIQUES

The motet *Ad te levavi animam  
meam* by Palestrina

Giovanni Pierluigi da Palestrina died on 2 February 1594. Several months earlier, a collection of 68 motets was published. Although it appeared at the end of 1593 it is generally thought that these motets were composed over a period of years. Many have interpreted this publication as a summation of Palestrina's life's work. It was the last of the many publications that appeared during his lifetime.

The *Offertoria totius anni secundum Sanctae Romanae Ecclesiae consuetudinem* (the long title given here for obvious reasons), as the title suggests, consisted of a collection of motets for the mass offertories throughout the liturgical year. The offertory was an important part of the mass in terms of its ceremonial significance, a

moment when the bread and wine were placed on the altar followed by various rituals such as incensing or the washing of the celebrant's hands. In Rome the offertory was one of the main moments during mass at which motets would be performed. This can be one of the explanations why Palestrina set a collection of motets for the whole year, following earlier large-scale collections such a cycle of hymns (1589) or books of *Magnificat* and Lamentations. Each composition is appropriate to a different occasion, so that the mood changes considerably from work to work.

The collection, published in partbooks and printed in two volumes, presents a total of 68 works, for five voices, having been first printed in Rome in 1593 by Francesco Coattino. Here, Palestrina did not use the plainchant as a model for the polyphonic settings. Instead, the motives used are freely invented ones in very carefully carved imitative counterpoint. The economy of means and the composer's use of similar procedures throughout the collection explains why they are all much the same length, with only a handful lasting more than 3 minutes in performance. The collection represents his restrained compositional style, using dissonance only with careful preparation.



Giovanni P. da Palestrina, *Ad te levavi animam meam*, 5vv.

The motet *Ad te levavi animam meam*, for five voices (with a second tenor, which seems to be one of Palestrina's favourite voice combinations), takes the text of the *offertorium* for the First Sunday of Advent. Among the other Palestrina's works I have written; this one presents some very interesting aspects in terms of its conception.

First of all, in a first audition, one can easily notice that homophonic sections are scarce. In other of his later works, such as the six-voice *Assumpta est Maria*, homophony is present in a functional way of emphasising important passages of the text sung. In five-voice motets often the central voice is used as a common part to a micro polychoral dialogue between the upper and lower voices in an extended use of homophony. This is not the case in *Ad te levavi animam meam*. Here, as in many other works of the collection, he wrote graceful and poised melodic lines for each voice. Each phrase begins with an ascending melody that will be balanced by a descent one at its end. A section of melodic activity will be followed by emphasis on a single note, and melismatic passages will alternate with syllabic ones. He generally avoids secular features such as dance meters or word-painting.

The motet is divided into four textual segments (“Ad te levavi animam meam”; “Deus meus, in te confido, non erubescam”; “neque irridant me inimici mei”; and “et enim universi qui te exspectant non confundentur”), and one only sees brief homophonic sections in the third and beginning of the fourth segments, with a brief micro polychoral exchange in the third segment, at “neque irridant me”. Each of the segments corresponds to important textual statements. In the first he approaches God, in the second, he pledges confidence in Him, in the third, he pledges for Him to not let his enemies triumph and in the fourth he follows that all expect Him.

Palestrina set the points of imitation according to the traditional way, the first in a sequence of superius, altus, tenor 2, bassus, tenor 1 on one motive, that is clearly audible in the superius. There is not much text repetition and when it happens it is for emphasising

certain parts of the text such as “Deus meus, in te confido”. In the first segment he uses longer rhythmic values, that get shorter as the second segment unravels in an ascending motive, which descends in an octave ambitus. The scarce use of homophony causes this motet to be very intense in contrapuntal terms practically from the beginning to the end. In the fourth segment Palestrina uses a descending motive that in part resembles the motet’s opening motive. The second part of the segment (“non confundentur”) is even more noticeable, using the opening notes of the motive.

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POST TWELVE



LUÍS HENRIQUES

## Two mid-sixteenth-century Cecilian parody masses

When speaking of Cecilian music, one generally has the idea of the nineteenth-century movement, mostly centred in Germany, that pushed a reformation of Catholic church music, aiming to restore a more traditional religious feeling and the authority of the church in regard to the sacred music repertoire. This movement of the 1800s was in great part inspired by the fifteenth-century *Congregazioni Cecilianani* (Gmeinwieser, 2001). This meant that in the fifteenth century there were already movements of composers and musicians in praised of the Saint (whose feast is celebrated 22 November), and there are several references to festival celebrations of her feast day throughout several European regions which also prompted the foundation of associations to that end. One of these association was

established in 1570 at Evreux (Normandy) – *Le Puy de musique* – which celebrated the Saint’s Day with several liturgical performances followed by a banquet after the mass and prizes would be awarded for the best motets, songs, airs and sonnets composed for the occasion (Husk, 2001).

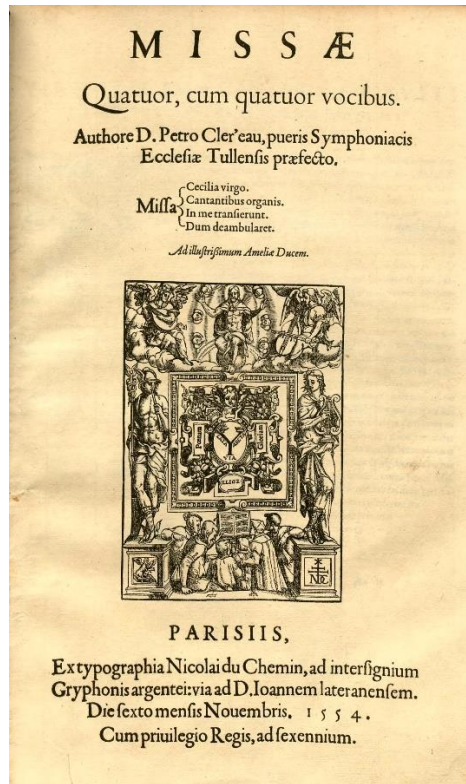
Many music settings were composed honouring St Cecilia, notably by sixteenth-century composers. One of the most popular and widely known texts was the Vespers antiphon *Cantantibus organis*, set to polyphony (generally as a motet) by numerous composers; Jacquet de Mantua, Cipriano de Rore, Constanzo Porta, Jean de Castro, Orlando di Lasso, Pierre de Manchicourt, Luca Marenzio, and Palestrina, only to mention some more familiar names. Probably not so familiar to the Cecilian musical literature are the names of Pierre Certon and Pierre Clereau. The first is author of that least two motets that I know of – *Cantantibus organis* and *Cecilia virgo gloriosa* – which were used as models for two parody masses by Clereau.

Pierre Certon, mostly known as one important contributor to the *chanson* musical literature, was also a composer of sacred music, centred around the motet and the mass, of which he published a book for each of these genres (in 1542 and 1558 respectively). His 24 motets were printed in 1542 – the *Recens modulorum editio* – by Pierre Attaignant in Paris. His sacred works were viewed as derived from the stylistic model of the French *chanson*, full of declamatory rhythms and homophonic textures. But a closer look at his motets show that these compositions are less like Parisian chansons than are the sacred works of this genre by Claudin de Sermisy and, in this way, should be viewed in a less isolated context of models and influences.



He follows Sermisy in the concern for the syntactic organization in his Latin works, but his contrapuntal idiom is closer to the Flemish polyphony than to the lyric Parisian *chanson*. In his motets he used a wide range of musical procedures and textures, frequently writing for five and six voices and relying on canons and ostinatos. He frequently makes use of the paraphrase of plainchant as his main source of melodic material (Agnel, 2001).

The two motets, models for the masses of Clereau, are present in the 1542 book and are both for four voices. The motet *Cantantibus organis* is set in high clefs (SAAT) whilst the *Cecilia virgo gloriosa* is set using the regular clef combination (ATTB). They are both two-*partes* motets being relatively extended works with *Cantantibus organis* 180 breves-long and *Cecilia virgo gloriosa* 176 breves-long, which make them interesting works to explore in terms of the above-mentioned imitation and texture procedures.



Pierre Clereau, *Missae quatuor, cum quatuor vocibus*, 1554 (front page).

The motet *Cantantibus organis* uses the text of the first antiphon for the Vespers office. The text usually appears in a shorter version, usually in nineteenth-century compositions, and in a longer version mostly used by sixteenth-century composers, such as the settings by Lasso, Manchincourt or Marenzio. In the case of Certon, for the first part of the motet, he uses the shorter version and in the second part adds four verses (“Est secretum Valeriane quod tibi volo dicere [...] est a latere meo”) before the final verse “Fiat Domine [...] ut non confundar.” In the first part there isn’t much text repetition. The composer opens with a “classical” point of imitation, repeating the text “Cantantibus organis” (and associated motive) two times before passing to another imitative section, far more extended than the first

one. He ends this segment with a very strong cadence at the word “dicens”, preparing the following text (“fiat cor meum”) which is presented in imitation, a moment that later composers would definitely set in homophony. This segment also ends with a very strong cadence (as that of the previous segment with three *formulae*) which is followed by imitation, in a very thin textures as to whisper the words “est secretum”. The following segments make a wide use of *seminimas* in almost all voices, and we do not see much homophony throughout this *parte* of the motet. Certon sets the entry of voices in the points of imitation in a variety of ways, frequently upwards or downwards from the highest to the lowest voice (and vice-versa) avoiding the superius-tenor/altus-bassus entries, although he keeps the fifths and octaves relations between the voices. He begins the second part of the motet with a long motive introduced by the bassus with the voices following (tenor, altus, and superius) at very spaced entries. The following segments use shorter rhythmic figures, returning to the same imitative style of the last segments of the first part, although he keeps the spaced voice entries in each point of imitation.

The text used for *Cecilia virgo gloriosa* is adapted from the antiphon *ad Magnificat*, which precedes the closing canticle of the Vespers office. Contrary to the opening of *Cantantibus organis*, in *Cecilia virgo* there's a more spaced entry of the voices, although following the order of entry from the highest to the lowest (superius, altus...). The end of the first segment is not so obvious like that of the previous motet, with *cantizans* formula appearing in the altus, and the voices (superius and altus) which initiate the following segment overlapping the lower voices. In general, this motet follows the trends of the previous one, differing in the wider beginning of the points of

imitation. It also maintains and intricate and sometimes confusing counterpoint resulting from more close imitative sections and the use of shorter rhythmic values.

As mentioned earlier, these two motets by Certon were used as models for parody masses by Pierre Clereau. This composer, although like Certon not much is known about him, was active in Lorraine in mid-sixteenth century. He may be considered a contemporary of Certon by all means and, like him, was an important contributor to the French chanson musical literature. Like Certon, he was closer to the Northern musical idioms, following the imitative style of Willaert or Crecquillon (Dobbins, 2001). This last composer, together with Certon and Maillard, served as model for his parody masses of the 1554 book. The *Missae quatuor, cum quatuor vocibus* was published in Paris at the workshop of Nicolas du Chemin. In the same year, du Chemin published a collection of music – the *Missae Duodecim, cum quatuor vocibus, a celeberrimis authoribus conditae...* – comprising 12 masses, 11 motets, and 8 *Magnificat* of famous composers of the time, including Gombert, Janequin, Certon, Goudimel, Coli, Maillard, among others, where all the 1554 masses of Clereau were included. The front page of the collection even uses the same central wood-carved plate also used in Clereau's book.

Clereau's book comprises the masses *Cecilia virgo, Cantantibus organis, In me trasierunt*, and *Dum deambularet*. For the two masses based on Certon's motets, the composer follows the same voice combination used in the motets (SAAT and ATTB), as well as some of its textures. For this study we have selected the first two masses, intended for the feast of St Cecilia on the 22nd of November.

In the first Kyrie of *Missa Cantantibus organis*, Clereau used the whole imitative material from the first segment of Certon's motet, even the space of voice entries. He opens the *Christe* with material from the beginning of the motet's second segment but develops it in free-invented counterpoint, although the shape of the motives used are very close to that used by Certon. For the second Kyrie Clereau adopted the same use of material from the beginning of the third segment of the motet, developing it throughout the section.

The opening of the *Gloria* uses the same spaced point of imitation that opens the second part of the motet, although Clereau halves the rhythmic values. The motet material is rapidly abandoned in favour of more freely composed counterpoint, make use of some homophony, in the "Laudamus" "benedicimus..." sections. At "Domine Deus..." he returns to the use (although altered) of material from the second segment of the first part of the motet. For the "Qui sedes" he used the point of imitation of the motet's first part last segment ("cutodit corpus..."). It follows with material derived from the middle of the second part of the motet. The "Quoniam" seems to be set in freely invented counterpoint, and he follows in "Cum Sancto Spiritu", Clereau with material derived from the end of the first part of the motet.

The opening of the *Credo* uses the motet's first point of imitation with halved rhythmic values but retaining the eighth note ornament that first appears in the tenor. The "visibilium" uses the point of imitation of the motet's third segment, but he soon develops it in freely invented counterpoint. The "Et incarnatus est" section is set in a more influenced homophonic way, and he follows with the "Crucifixus" set in a tight three-voice (SAA) texture

counterpoint. The four-voice texture returns in the “Et iterum...”. He uses material from the second segment of the second part to end the “et vitam venturi”, which closes with a different cadence.

In the Sanctus, the composer uses various voice combinations which brings an interesting colour to the mass as a whole. He begins with a four-part texture, using freely invented materials. In the “pleni sunt”, texture was reduced to two voices (AT) as happens in several of Josquin’s masses. Some isolated motives were used from the motet’s third segment of the second part, notably the second altus and tenor motives, which are set in closer imitation in the mass. In Hosanna texture is augmented to four voices in a seemingly free-invented section. The Benedictus sees the texture reduced to three voices (SAA), which seems to be freely invented with some recurrences to the motet’s material, especially the middle of the second part. The composer writes a second Hosanna different from the previous but using a common motive shape for the points of imitation.

Clereau provided two Agnus Dei, a four-voice with the termination “miserere nobis”, and an expanded texture to five voices (SAATT) with the termination “dona nobis pacem”. Both are brief sections with almost no text repetition. In the first Agnus, he opens with material from the third segment of the motet, but soon develops into freely invented counterpoint. For the second Agnus, he seems to have used new materials, although we find some resemblances to the last segment of the motet in the motive construction of the “dona nobis pacem”.



Pierre Clereau, *Missa Cecilia virgo* (excerpts), 4vv.

For the *Missa Cecilia virgo*, Clereau maintained the original texture of the motet which, in comparison with the previous mass, suggests a mass for high voices and another for low voices. In general, it pretty much follows the standards set for the *Missa Cantantibus organis*. It features much of the same borrowing procedures present in the previous mass, although in some parts counterpoint is not so intricately laid down as in sections of the other mass as the Credo.

For the first Kyrie the opening imitative material of the motet was used, further develop in the last measures of the section. He freely uses the motives of the motet's fourth segment in the Christe, again, developing them throughout the section. The second Kyrie uses the material of the last segment of the first part of the motet, keeping very close to the original imitative source.

The Gloria begins with the motet's opening point of imitation further developing into more freely counterpoint. Clereau keeps borrowing from the model in the "Qui tollis" section, using material from the fifth segment of the second part. Again, he further develops it into free counterpoint. He borrows from the second segment of the second part for the "Qui sedes". He then writes an unusual homophonic section with the text "Tu solus Dominus..." after a brief reduced three-voice texture at "Quoniam tu solus Sanctus". The Gloria ends with musical material derived from the fourth segment of the motet for the "Cum Sancto Spriritus".

As in the Gloria, the Credo also uses the opening point of imitation of the motet, but soon develops into freely invented counterpoint. Clereau makes use of homophony throughout this

movement in order to advance with the text, especially in this first section. We can add the “Et incarnatus” to this since it was all set in homophony. Texture is reduced to two voices (AT) in the “Crucifixus”, making use of the opening point of imitation of the motet’s second part. The composer switches the relation between the voices with the altus entering with the tenor motive in the motet and the tenor vice-versa. After this brief section, texture is again changed, this time to three voices (ATT) borrowing material from the fifth segment of the motet’s first part. He, again, recurs to homophony at “Et iterum...”, which maintains an influence homophonic texture until the final “Amen”, where quotation of the musical material of the motet’s final “Alelluia” occurs in an almost *ipsis verbis* way.

Interestingly, the Sanctus opens with derived material of the motet’s final “Alelluia”, developing into more melismatic free invented counterpoint. He then reduces the texture to two voices (AT) at “Pleni sunt”, using derived material from the motet’s second segment. The “Hosanna” is set in a four-voice texture with seemingly new material being used. For the Benedictus he borrows musical material from the opening segment of the motet’s second part, with an interesting combination of motives in a three-voice texture (ATT).

The Agnus Dei is divided into two parts: the “miserere nobis” and “dona nobis pacem”. For the first part the point of imitation uses derived material from the motet’s fifth segment with a brief development towards the final. Texture is expanded to six voices for the second Agnus (ATTTBB). New material seems to have been used in this section although most of the motives shapes are familiar and seem to be derived from several imitation sections of the model.



A further analysis would be required to examine the symbolism related to which music materials Clereau used from the models and their integration in the masses texts, notably in the praising sections. Hopefully this may be developed in a future post since these two works present a very interesting perspective on imitation techniques previous to the more widely known post-Tridentine ones. Both Pierre Certon and Pierre Clereau present four musical works that don't seem to have much worldwide performance (from what I searched in terms of performances). However, together, or individually, for their complexity and intricate compositional technique, they make an interesting *corpus* of music that could be further explored in the usual Cecilian commemorative performances.

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