BERNADETTE NELSON (Universidade Nova, Lisbon)

Crossing Cultural Boundaries: Black African Slave Musicians and European Musical Collections at the Courts of Portuguese Nobility, c. mid to late Sixteenth Century'

In the age of exploration and expansion, the Portuguese took the lead in transporting slaves from Africa and elsewhere to be sold in mainland Europe. Indigenous songs and exotic dancing displays held a fascination for the Portuguese and as early as the mid fifteenth century Africans were invited by the royal court to perform at special events. By c. 1500 slaves and black African wind players and drummers became a standard feature of several Portuguese courts. Their presence was an outward highly visible and sonic symbol of power and prestige. Archival documentation about slave musicians is extremely scanty. However, the recovery of a *post-mortem* inventory of the 5th Duke of Braganza, D. Teodósio I (d. 1563), enables a reconstruction of this leading noble court that not only contained luxury goods from all over the world—Europe, Africa, India and the Far East—but was also characterized by both a pan-European musical culture and a globally more far-reaching musical personnel of black African slaves. Music in the chapel and library demonstrates a keen interest in acquiring printed books from publishing houses in northern Europe and Italy, besides manuscripts, and the record of the varied collection of over 150 musical instruments is one of the largest in European history. It is evident that the slave musicians played the majority of these and they were also custodians of the collection. Focussing on this court, this paper explores the role and duties of slave musicians, the instruments they played, and their overall contribution to the prestigious profile and image of their patrons.

Morning Sessions
11.00 - 12.30

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ROOM

Musical Editions

YO TOMITA (Queen's University, Belfast), *Chair*

BRUCE WOOD (Bangor University)

The Curse of the Collected Edition

Collected editions have a nasty habit of conferring canonic status on the readings adopted in them. This paper will examine how that phenomenon has, in different ways, seriously compromised performance traditions in a number of standard works; how in certain instances it continues to do so; and how it has also distorted the historical perspective in which some works have been viewed. The paper concludes by detailing recently completed (and as yet unpublished) research which comprehensively corrects the record in one such case, touching also upon several others.