

Portugal, and he is co-editor (with Bernadette Nelson) of *Cristóbal de Morales: Sources, Influences, Reception* (Boydell). *The Requiem of Tomás Luis de Victoria (1603)* is about to be published by Cambridge University Press. His work as a scholar regularly bears fruit in terms of performance and recordings: he directs the ensemble *Contrapunctus*—which recently released the second disc in its series presenting music from the Baldwin Partbooks—and the Choir of The Queen’s College, Oxford.

Stephen Rice (The Brabant Ensemble, UK) | Antoine de Févin’s irregular polyphony

Antoine de Févin (c.1470-1511/12) was a leading singer and composer in the court chapel of Louis XII. His music is noted for its adherence to the style of Josquin Desprez, in particular the use of pair imitation. However, Févin’s handling of dissonance and counterpoint, at the small levels of semibreve and minim, diverges quite frequently and substantially from both Josquin’s practice and the theoretical principles set down by Johannes Tinctoris and others. This paper will analyse a selection of such divergences, drawn principally from Févin’s Mass settings, with a view to articulating the harmonic and contrapuntal thinking of this little-discussed composer. It will be illustrated with recorded music examples from the speaker’s forthcoming CD of two Masses and other works by Févin.

Stephen Rice is a freelance scholar-performer who directs the Brabant Ensemble, with whom he has made 17 recordings of polyphony between 1480 and 1630 on the Hyperion label and performed throughout Europe. He gained the doctorate from Oxford University in 2004 with a dissertation on the five-voice motets of Nicolas Gombert, and has held research and teaching positions at several Oxford colleges as well as the universities of Southampton (2006-14) and Bristol (2015-17).

Esperanza Rodríguez-García (CESEM, NOVA FCSH, Portugal) | Imitative tools and processes in the Iberian motet circa 1500

This paper is part of an ongoing research, which aims at describing how imitation works in Iberian motets from ca. 1500, and how it relates to the imitative processes occurring in motets from other European traditions. In a previous paper

I compared Iberian motets to motets collected and printed by Petrucci in his five books issued between 1502 and 1508. The selection is generally considered as representative of the 'European' motet (although they do not contain a single piece by Iberian composers). I used the results provided by Julie Cumming and Peter Schubert in their systematic examination of pervasive imitation and *stretto fuga* in Petrucci's books (2015). Despite some insightful results, the approach proved unsuitable for analysing Iberian motets, as pervasive imitation appears to have reached them at a slower pace. Moreover, Cumming and Schubert's focus on how pervasive imitation developed to become a defining feature of European polyphony necessarily disregards Petrucci's motets that do not share the style. In this paper I will propose a different approach to analysing imitation, by examining additional imitative tools beyond pervasive imitation in the Iberian repertory (including those raised by Wagstaff, 1993) and by selecting a sample of Petrucci's motets through the consideration of text and function (Brown, 1990).

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Emilio Ros-Fábregas (CSIC, Institució Milà i Fontanals, Barcelona, Spain)
| Relationships between Portuguese and Spanish sources of polyphony through the databases *Portuguese Early Music (PEM)* and *Books of Hispanic Polyphony (BHP)*

The websites *Portuguese Early Music Database* (PEM: <http://pemdatabase.eu/>) and *Books of Hispanic Polyphony* (BHP: <https://hispanicpolyphony.eu/>) are two important reference tools for researchers of Iberian polyphony. The concordant repertory found in Portuguese and Spanish sources offers the opportunity to examine ways in which both databases could be linked to each other, so that the