

Actualmente es la Investigadora Principal del proyecto titulado *La obra musical Renacentista*, subvencionado por el Ministerio de Ciencia e Innovación que aglutina a un equipo de matemáticos, físicos, arquitectos, ingenieros, musicólogos, latinistas e historiadores, en total 17 integrantes interesados que analizan y evalúan la relación entre los valores cualitativos y cuantitativos de la música. Trabaja igualmente para diversas instituciones y organismos para la difusión de su actividad investigadora: es asesora musical de la *Fundación Las Edades del Hombre*, que organiza anualmente una célebre exposición de arte religioso en Castilla y León; fundadora del Centro de Estudios Tomás Luis de Victoria, y del Festival *Abvlensis*; responsable de la catalogación y digitalización del archivo musical de la Catedral de Valladolid y colabora con la Fundación Siglo buscando favoreciendo la conexión entre investigación y proyección social.

João Pedro d'Alvarenga (CESEM, NOVA FCSH, Portugal) | **More on the *Kyries tenebrarum*: textual and chant traditions in Portugal, and polyphony around 1500**

The oldest extant piece of polyphonic music assuredly originated in the Portuguese Royal Chapel, whose composition can be confidently dated from before or around 1500, is an anonymous three-voice, chant-based setting of the *Kyries tenebrarum* appearing as an appendix to a mid sixteenth-century copy of the Royal Chapel's ceremonial once owned by the *Infanta Maria* of Portugal, Princess of Parma, and now housed at the National Library of Naples. This paper will provide a context for this piece by tracing the textual and chant traditions of the *Kyries tenebrarum* in Portugal. Chant paraphrase procedures used in the polyphonic setting will be analysed, and its main stylistic features will be discussed by comparison with the few existing polyphonic pieces composed in Coimbra in about the same period. A wider perspective of the sacred polyphonic music composed in Portugal in around 1500 will eventually emerge from this brief survey, aiming at contributing for a better-integrated understanding of the Iberian musical scene at that time.

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and headed there the Research Unit in Music and Musicology (2007-9). He was the commissioner for the planning and settling of the National Music Museum in Lisbon in 1993-94, and was also charged with the organization of the Music Service at the National Library of Portugal, which he headed in the period 1991-97. He is the Principal Investigator for the FCT-funded project *The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music* (PTDC/CPC-MMU/0314/2014).

**María Elena Cuenca (Universidad Complutense de Madrid, Spain) |
Common features and differences between Spanish and
Portuguese masses from the early 16th century**

During the reign of the Catholic Monarchs, the peripatetic courts favoured cultural developments through contact and numerous influences between artists of different royal entourages. Following established traditions and the developments of Burgundian and Italian courts, Iberian monarchs, high-ranking clergymen, and nobles began to enlarge their households, in particular through the increase of the number of singers in their musical chapels. The ceremonial framework of the Aragonese, Castilian, and Portuguese royal chapels developed the trend for mass composition, initiating a most prolific creative period. As Andrew Kirkman has suggested, the polyphonic mass as an integrated unit was linked to the general increase of mass settings through the proliferation of chapel foundations and private endowments in the later 15th century.

Both Coimbra MM 12 and Tarazona 2/3 offer a large selection of the most important masses by composers related to the Iberian royal contexts of the late 15th and early 16th century. Through the analysis of these works, together with some anonymous cases and sacred pieces of local Portuguese composers preserved in the Coimbra manuscript, such as Vasco Pires, I will distinguish stylistic similarities and differences within Iberian traditions. Thus, I will discuss in depth the particular characteristics and influences between the Portuguese and the Castilian-Aragonese sacred music of that time.

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