

**BFE/RMA Research Students' Conference 2016**  
Bangor University, 6-8 January 2016



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British Forum for  
Ethnomusicology

**WEDNESDAY 6 JANUARY**

	PJ Hall	Powis Hall	Rathbone Hall	G1	Greek Room	RWP Room	Drama RR	Cledwyn 3
<b>12-1.45</b>	Registration (buffet lunch available)						1pm: Workshop for session chairs	RMA Publications Committee meeting
<b>1.45-2.00</b>		Welcome address						
<b>2.00-3.30</b>		Composers' workshop with Electroacoustic Wales	Lecture-recital session 1	Paper session 1a <i>Transmission and adaptation</i>	Paper session 1b <i>Contradictions and paradoxes</i>	Paper session 1c <i>Narrative</i>	Paper session 1d <i>Gender (1)</i>	
<b>3.30-4.00</b>	Tea							
<b>4.00-5.30</b>		Composers' workshop with Electroacoustic Wales	Lecture-recital session 2	Paper session 2a <i>Improvisation</i>	Paper session 2b <i>Media</i>	Paper session 2c <i>Preservation and renewal</i>	Paper session 2d <i>Movement and the body</i>	
<b>5.30-6.30</b>	Wine reception sponsored by Routledge							
<b>8.00-10.00</b>		<b>CONCERT</b> Electroacoustic Wales						

**THURSDAY 7 JANUARY**

	PJ Hall	Powis Hall	Rathbone Hall	G1	Greek Room	RWP Room	Drama RR	Cledwyn 3
9.30-11.00		Workshops for composers with Okeanos	Masterclass with Sholto Kynoch	Paper session 3a <i>Interdisciplinarity</i>		Paper session 3c <i>Perception</i>	Paper session 3b <i>Nationalisms</i>	
11.00-11.30	Coffee							
11.30-12.30		Getting published					Post-PhD careers beyond academia	
12.30-2.00	Lunch and networking							RMA Council meeting (until 2.30)
2.00-3.30		Workshops for composers with Okeanos	Masterclass with Sholto Kynoch	Paper session 4a <i>Authenticity and originality</i>	Paper session 4b <i>Gender (2)</i>	Paper session 4c <i>Genre and boundaries</i>	Paper session 4d <i>New compositional practices</i>	
3.30-4.00	Tea							
4.00-5.00		Open discussion of graduate training needs						
5.00-5.30		RMA Student Rep hustings						
5.30-6.30		<b>KEYNOTE</b> Keith Howard (SOAS): 'The future of our musical pasts'						
8.00-10.00		<b>CONCERT</b> Okeanos						

**FRIDAY 8 JANUARY**

	PJ Hall	Powis Hall	G1	Greek Room	RWP Room	Drama RR	Cledwyn 3
9.30-11.00			Paper session 5a <i>Identity</i>	Paper session 5b <i>Definitions</i>	Paper session 5c <i>Unity within diversity</i>	Paper session 5d <i>Opera and music theatre</i>	
11.00-11.30	Coffee						
11.30-12.30		Current issues in HE Music (NAMHE-convened panel)				Fieldwork methods	
12.30-1.30	Lunch and poster session						RMA Student Committee meeting
1.30-3.00		Lecture-recital session 3	Paper session 6a <i>Material culture</i>	Paper session 6b <i>Aesthetics and meaning</i>	Paper session 6c <i>Idiom and organisation</i>	Paper session 6d <i>Music for voices</i>	
3.00-4.00		<b>KEYNOTE: Jerome Roche Lecture</b> Nanette Nielsen (Oslo): 'The work of musicology in the age of cultural reproduction'					
4.00-4.15		Valediction					

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**PAPER SESSION 1**

**Wednesday 6 January, 2.00-3.30pm**

**Paper session 1a**

**Transmission and adaptation**

- Rachel Hand (National University of Singapore)  
Knowledge transmission in Javanese gamelan music: a survey of methods for learning
- Charlotte Bentley (University of Cambridge)  
The challenges of transatlantic opera: the Théâtre d'Orléans company in nineteenth-century New Orleans
- Layla Dari (University of Florence)  
Music and mobilities: migrant music in European cities
- Simone Laghi (Cardiff University)  
Gabriele Piozzi (Quinzano d'Oglio, 1740 – Tremeirchion, 1809): an Italian musician in Wales

**Paper session 1b**

**Contradictions and paradoxes**

- Giles Masters (University of Oxford)  
'Ich reise aus, meine Heimat zu entdecken': Schubert reception, the paradoxes of interwar Austria, and Ernst Krenek's *Reisebuch aus den österreichischen Alpen* (1929)
- Damon Minchella (University of Birmingham)  
Autonomy in vain: the existential and structural contradictions of the contemporary popular musician
- Peter Keenan (University of Glasgow)  
The 'religion' of Mozart and aspects of Christianity within Mozart's secular music

**Paper session 1c**

**Narrative**

- Alex Harden (University of Surrey)  
The studio as a narrative tool in popular music
- Steven Gamble (Kingston University)  
Storytelling personas in Kendrick Lamar's 'The Art of Peer Pressure'
- Jennifer Smith (University of Huddersfield)  
Playing in a virtual reality: a model to successful audio and player immersion in video games

**Paper session 1d**

**Gender (1)**

- Erin Rose McHugh (Royal College of Music)  
Women making sound: vocality and the operatic soprano voice in Strauss's *Elektra*
- Frankie Perry (University of Oxford)  
'Some fault in the angelic song, some stammer in the divine voice': vocal weakness and operatic identity in Britten's *Billy Budd*
- John Rigby (King's College London)  
Richard Tauber in Berlin: masculinity and celebrity in Franz Léhar's *Paganini* (1926)

## **PAPER SESSION 2**

**Wednesday 6 January, 4.00-5.30pm**

### **Paper session 2a**

#### **Improvisation**

- Sam McAuliffe (Monash University)  
Noise – Object – Music: developing strategies for improvised musical performance
- Jorge Pallares Catalan (University of Edinburgh)  
Improvisation techniques in contemporary jazz
- Stephan Schönlau (University of Manchester)  
Approaches to improvisation and composition in keyboard grounds of the English Restoration period

### **Paper session 2b**

#### **Media**

- Katy Homden (Bournemouth University)  
*Zeitoper* as an entangled medium in Weimar Germany
- Kelly Butler (Canterbury Christchurch University)  
Effect on incongruence in audio-visual processing
- Juan Carlos Galiano Díaz (University of Granada)  
The soundtrack of *Alatriste*: a strange case of intertextuality in cinema music

### **Paper session 2c**

#### **Preservation and renewal**

- Chris Charles (University of Bristol)  
Digital distribution and genre categories: psytrance music at [ektoplazm.com](http://ektoplazm.com)
- Ben Lunn (Lithuanian Academy of Music and Theatre)  
Retrospective: finding gems stuck behind the Iron Curtain
- Mary Emmett (University of York)  
The hunting songs of the Lakeland fell packs: a living tradition at risk

### **Paper session 2d**

#### **Movement and the body**

- Elo Masing (Royal Academy of Music)  
Composing augmented instrumental choreography: investigating relations between the physicality of instrumental performance and choreographed movement
- Momoko Uchisaka (University of Sheffield)  
Female two bodies: reconsidering the mad song of Anne Bracegirdle
- Albin Akonaay Saragu (University of Leeds)  
Developing a multicultural model of children's music and movement activities

## **PAPER SESSION 3**

**Thursday 7 January, 9.30-11.00am**

### **Paper session 3a**

#### **Interdisciplinarity**

- Massimo di Troilo (Goldsmiths, University of London)  
What are the impacts of interdisciplinary performance pieces?
- Katrina West (University of Cambridge)  
Beyond the threshold: considering the interdisciplinary dialogue between music, theology and ethnography
- Solène Heinzl (City University)  
The impact of technological communication on filmmaker-composer creative collaboration
- Bláithín Duggan (Trinity College Dublin)  
The Beatles' 'Lucy in the Sky with Diamonds' and the analysis of popular music

### **Paper session 3b**

#### **Nationalisms**

- Richard Gillies (University of Manchester)  
Russia cast adrift: Georgy Sviridov and the Soviet betrayal of Rus'
- Desirée Mayr (Federal University of Rio de Janeiro)  
The organic construction of Leopoldo Miguéz's Violin Sonata, Op. 14
- Frances Watson (University of Oxford)  
The music of progress: a revised history of the beginnings of classical composition in Japan

### **Paper session 3c**

#### **Perception**

- Philip Boast (University of Nottingham)  
Pulling against the pulse: participatory discrepancies and Husserl's structure of time consciousness
- Jacob Downs (University of Oxford)  
The perceptual reality of looming musical motion in recorded music
- Samuel Cleeve (Birmingham Conservatoire)  
Lost time: a psychoanalytic perspective on musical immersion

### **Paper session 3d**

#### **Reception**

- Peter Atkinson (University of Birmingham)  
'Pre-Raphaelite' music: William Wallace's *The Passing of Beatrice* and British Wagnerism in the 1890s
- Amy Brandon (University of Ottawa)  
'Rare beauty and aimless passages': the audience and free improvisation
- Anna Gillies (University of Aberdeen)  
The first rise and fall from favour of Dmitri Dmitrievich Shostakovich: did he alter his compositional style in response to the political establishment or was he punished for his honesty?

## **PAPER SESSION 4**

**Thursday 7 January, 2.00-3.30pm**

### **Paper session 4a**

#### **Authenticity and originality**

- Remy R. Martin (University of Surrey)  
Popular music, authenticity, and the phenomenological body
- Yang-Ming Teoh (SOAS, University of London)  
Hybridization, authenticity and otherness in Taiwan popular indigenous songs: the compositions of Bunun Biung Tak-Banuaz
- Rory Dowse (University of Manchester)  
The original concepts in Beethoven's Piano Concerto in E flat major, WoO 4

### **Paper session 4b**

#### **Gender (2)**

- Leighton H. Triplow (University of Melbourne)  
'I sighed and I pined': examining the malleable gender discourse in Purcell's secular songs on the topic of male lovesickness
- Rachel Becker (University of Cambridge)  
The curious case of the clarinet: gendering the androgynous woodwind
- CN Lester (University of Huddersfield)  
A question of reception: new approaches to the life and works of Barbara Strozzi

### **Paper session 4c**

#### **Genre and boundaries**

- Ana Olic (University for Music and Performing Arts, Vienna)  
Vlado Sunko's *MISSA*: a 'Bohemian Rhapsody'
- Jason Balzarano (Keele University)  
Fusion: a critical rethinking of a compositional aesthetic
- Zachary L. Stewart (University of Cambridge)  
The musico-dramatic of Berlioz's *Roméo et Juliette*

### **Paper session 4d**

#### **New compositional practices**

- Cormac Gould (Liverpool Hope University)  
*Corecore* (2015) and *Freecore* (2015): copyright, copyleft, plunderphonics and internet archives
- Richard McReynolds (Cardiff University)  
*Circling Above*: exploring the use of physical gesture in composition to perform electronic sounds
- Mario Duarte (University of Manchester)  
DNA and mRNA sequences as systems for music composition

## **PAPER SESSION 5**

**Friday 8 January, 9.30-11.00am**

### **Paper 5a**

#### **Identity**

- Jan Magne Steinhovden (University of Bergen)  
Mapping diasporic space: music life among Eritrean and Ethiopian migrants in Bergen, Norway
- James Taylor (University of Bristol)  
Musical imposture: unmasking cultural threats in early Soviet music culture
- James Gabrillo (University of Cambridge)  
The rapper is present: sound art, liveness, and the negotiation of identity in Jay Z's 'Picasso Baby'

### **Paper 5b**

#### **Definitions**

- Carolin Rindfleisch (University of Oxford)  
'The eternal question to fate, surging up from the depth': Richard Wagner's descriptions of his leitmotives in changing contexts of communication
- John Fallas (University of Leeds)  
Towards a typology of seconds: genre lost and found in the contemporary string quartet
- Rachel Beale (Open University)  
A study in terms: definitions of 'professional' and 'amateur' in Western art music

### **Paper 5c**

#### **Unity within diversity**

- Miona Dimitrijevic (Marc Bloch University, Strasbourg)  
The elaboration of the Grundgestalt through the analysis of Max Reger's symphonies
- Owen Burton (Bangor University)  
Addressing the key problem: pitch-class set theory and the first movement of Carl Nielsen's Fifth Symphony
- Martin Humphries (University of Southampton)  
Building *Momentum*: orchestration in the early works of Mark-Anthony Turnage

### **Paper 5d**

#### **Opera and music theatre**

- Laura Milburn (University of Sheffield)  
Noël Coward: the under-appreciated star of musical theatre
- Ben Francis (Goldsmiths, University of London)  
Careful, on your guard: Stephen Sondheim's use of music as a dramatic device in *Follies*
- Peter Auker (University of Nottingham)  
The Prologue from Britten's *Owen Wingrave*: towards a methodology of music/cinematic analysis



## **PAPER SESSION 6**

**Friday 8 January, 1.30-3.00pm**

### **Paper 6a**

#### **Material culture**

- Christina Homer (Bangor University)  
Sounding objects: what makes a musical instrument musical?
- Andrew Pace (University of Manchester)  
Mediating histories and biographies through the Maltese guitar
- Yiorgis Sakellariou (Coventry University)  
Sonic topographies: ancient temple of Artemis (Aulis)

### **Paper 6b**

#### **Aesthetics and meaning**

- Rachel McCarthy (Royal Holloway, University of London)  
The problem with pluralism: value discourse in musicology after the postmodern turn
- Beavan Flanagan and David Pocknee (University of Huddersfield)  
Advancement of a completist aesthetic: combinatorics, music and post-humanism
- Caterina Moruzzi (University of Nottingham)  
Every performance is a stage: defending musical stage theory

### **Paper 6c**

#### **Idiom and organisation**

- Chang Seok Choi (University of York)  
Structural transformation of Goryeo Gayo *Cheongsan Byeolgok* in *Spacetime*
- Jing Ouyang (Royal Northern College of Music)  
The development of pedal techniques in the eighteenth and nineteenth centuries
- Samuel Murray (Falmouth University)  
Paganini and the guitar: tracing instrumental idioms in the 24 Caprices for violin

### **Paper 6d**

#### **Music for voices**

- Emma Hembry (Bangor University)  
A-Wn MS 16693 as a musical source
- Kerry Firth (University of Manchester)  
South African choral music in transit: collection and distribution
- David Dewar (University of Bristol)  
Eric Harding Thiman: an influential composer?
- Ana Sá Carvalho (University of Oxford)  
The Council of Trent and polyphony of the Office in Iberian sources

### **LECTURE-RECITAL SESSION 1**

**Wednesday 6 January, 2.00-3.30pm**

- Jin Hyung Lim (University of York)  
Cultural and political overtones: understanding multiple identity through performance-led analyses of Isang Yun's *Funf Stücke für Klavier* (1957) and *Interludium A* (1982)
- Izabella Goldstein (University of Manchester)  
Performing songs of the Jewish underworld: representation or misrepresentation of Yiddish culture?

### **LECTURE-RECITAL SESSION 2**

**Wednesday 6 January, 4.00-5.30pm**

- Aaron McGregor (University of Glasgow)  
'Sounds fresh sprung frae Italy': interplay and friction between Corelli and eighteenth-century Scottish fiddle music
- Jelma van Amersfoort (University of Southampton)  
Guitar music and culture in eighteenth-century Holland: a musical microcosmos

### **LECTURE-RECITAL SESSION 3**

**Friday 8 January, 1.30-3.00pm**

- Alfia Nakipbekova (University of Leeds)  
Iannis Xenakis and the development of the cello in the twenty-first century
- Matthias Wurz (Bangor University)  
Schoenberg's 'Fool's Journey': interdisciplinary conceptual thoughts on how to perform *Pierrot lunaire*

## The Council of Trent and polyphony for the Office in Iberian sources

When the Council of Trent convened for its third and final round of sessions in 1562, it took up a number of matters pertaining to church music. The noisiest debate centred on the nature of sacred polyphony. Simply stated, the Council put polyphony – specifically, the contrapuntal style of the Netherlands – on trial. The charges: such music obscured the words and too often infused sacred music with secular elements, as in parody Masses based on chansons or madrigals.’ I am quoting from the book of Allan Atlas, *Renaissance Music*, published in 1998, which reflects a long-standing perspective of the Council of Trent and its influence on music. This perspective, nevertheless, is one that has been challenged since the late 1940s, although more for Italy than for other Catholic countries.

What was, after all, the Council of Trent and what were its goals?

The truth is that the idea of a renewal of the Christian Church from within had been simmering for a long time before the Council took place. Several issues, such as the education of clergymen, their - and the laity’s - behaviour in Church, or, indeed, a greater emphasis on the Christian message – the word of God - had been a long term concern. That the reformation movements triggered the need for these changes to be made official cannot be denied. Post-Tridentine Catholicism is not, however, so much the result of a single event – the Council – but of a long period of reform, that started long before the mid-16th century. For that reason, the term ‘Counter-Reformation’ is not, according to recent historical studies, an appropriate one, only created, in fact, in the 1770s. Other expressions [2] have, therefore, been suggested, such as ‘Catholic reformation’ or ‘Early modern Catholicism’.

The Council of Trent, occurring between 1545 and 63 had a total of 25 sessions, divided in three periods [3]. Alongside these 25 sessions, however, there was a great number of parallel meetings, with the purpose of preparing these sessions and proposing the decrees that would

be submitted to voting. These proposals went through several levels of scrutiny, made by appointed committees, long before they reached the official sessions of the Council of Trent. They could be – and were - altered several times, especially in the case of the last sessions – the ones, precisely, where music was approached - when there was great concern to avoid controversial issues that might prolong the discussions for long. There is, therefore, a difference between what was proposed in these preliminary meetings, and the decrees that were actually approved by the Council. The establishment of this difference is pivotal, and the mixing between initial proposals of texts and officially approved decrees is what caused several long-standing misassumptions, replicated many times in musicological literature.

The matter of music was debated in three of the last sessions of the last period, 1562-63, although never as specific subject, but as part of other, wider concerns. In the case of this last period, the predominant matters were mainly of a doctrinal character: episcopal residency; sacraments; ordinance of bishops and cardinals; index of forbidden books; the regulation of mass and office and of monastic orders. It is in the context of these two latter issues that music is discussed.

The first session where it happens is the 22nd. The text submitted to this session was the result of no less than three revisions, where the references to music become progressively more general and vague. Finally, the approved decree [4.1/4.2], ‘concerning the things to be observed and avoided in the celebration of the mass’ stated, on the issue of music: ‘Let them keep away from the churches compositions in which there is an intermingling of the lascivious or impure, whether by instrument or voice’. The so often mentioned statement about the need for a clear perception of the text, is included, yes, but in preliminary documents and also in the heavily revised ‘Acts’ of the Council, only published in the 19th century. The fact that this issue was included in preliminary texts and not in the ones

finally approved, can only mean that it was, by deliberate choice, dropped in the end. It was, in all likelihood, discussed, so much so that it appears in documents related to Trent. It was, however, not so much, a 'Trent phenomenon', but rather it reflects a concern that had been and would continue to be in the minds of many in the Church – namely the Humanists – for a long time, before and after the Council.

In the 24th session – one which took several weeks of preparation – one of the approved decrees mentions, among other statements, the inclusion of hymns and canticles during the offices. More importantly, this canon, n° 12, ends with a specific instruction [4.3/4.4]: 'With regard to the proper direction of the divine offices, concerning the proper manner of singing or playing therein, the precise regulation for assembling and remaining in choir, together with everything necessary for the ministers of the church, and suchlike: the provincial synod shall prescribe an established form for the benefit of, and in accordance with the customs of, each province'. Far from the conception of a unified rite, whose only exceptions would be local traditions older than two centuries, what transpires from this decree is the idea of variety and freedom of choice.

The nearest that polyphony was of being banned in Trent was in its very final session, the 25th, specifically in the context of music in feminine monastic orders. The drafts presented to the general congregations – just one step away from being approved – clearly mention a very straightforward ban of polyphony in these institutions [5]. This motion, however, having reached this far, ended up, as well, not being approved, and the version published as a decree merely stated that decisions on musical practices should be made by the head of each of the monastic orders.

After 3 sessions and lots of preliminary meetings, these were the decrees that came out about music: deliberately short, vague, and letting any specific decisions to be made at a local and not central level. How were all these things perceived in the Iberian Peninsula?

In Spain, Philipp II promulgated, in 1564, the observance of the reformed rite, which would come to be locally known as the *nuevo rezado*. The process of its adoption is usually described in literature through two main signs: on one hand, the calling for provincial synods, that is local meetings, obeying to the decrees of Trent's 24th session and, on the other hand, the adoption of the reformed Breviary and Missal, the new books of the Church, issued respectively in 1568 and in 1570 .

The first local synod to take place in Spain was at Tarragona, in 1564. Toledo, Valencia, Santiago de Compostela, Zaragoza and Granada followed, just the year after. Some dioceses would repeat these meetings some 20 years later. In all of these, music is always treated not as an isolated issue, but always in the context of matters related to the celebration of liturgy. The depth and way of dealing with it, therefore, varied considerably. In all of these, there is a single one when a reference to word perception and exclusion of secular elements from the music is registered: it was a decision made in the local council of Toledo in 1565 [6]. Not coincidentally, its wording is basically the same as the so often quoted canon of Trent's 22nd session, discussed but never formally approved in the general congregations.

The subjects related to music that seemed to worry the prelates the most were essentially three. First on the list was the behaviour of singers in the choir, which should be proper and sober. Toledo, for example, declares that the celebrations of mass and office are not to be disturbed by inappropriate behaviour, such as frivolous conversation [7.1]. The other concern was related to the knowledge of the repertory, especially of plainchant. In the synod of Santiago de Compostela, the prelates decide that prebendaries in cathedrals and collegiate churches should be examined by the bishop on this matter. Should any display a poor knowledge of the chant, he would have six months to learn it properly, or else pay a fee of 10 'aureos' [7.2]. The third concern of the local synods regarding sacred

music was the interdiction of some practices considered as inappropriate and taking place inside the church in especially popular feasts, like Christmas, Corpus Christi or other local celebrations. These practices would often involve music specifically written and rehearsed for the occasion by the Chapel Masters, many times involving small theatrical pieces, in which dances and masks were often included. The Christmas *villancicos*, in Spain, were a tremendous success: true spectacles, taking place within the churches, performed to vast audiences and thoroughly cultivated throughout the 16th and 17th centuries.

As for the adoption of the reformed Breviary and Missal, it took place during the 1570s, in all the most important Spanish cathedrals and dioceses. This resulted, indeed, in a text and calendar standardisation, namely of readings and of liturgical feasts, although even this process would not run smoothly, due to Phillip II's attempt at gaining the monopoly of the distribution these books. The important factor to take into account, however, is that adoption of new text books did not mean the abandonment of local practices; it did not mean obedience to proposals discussed but not even approved in the Council of Trent and it did not even mean the obedience to official decrees: one only needs to look at the several parody masses in Iberian manuscripts and prints of the late 16th and early 17th centuries.[8]

I am going, for the moment, to focus not on masses but on the less studied – at least for Iberian music - polyphony for the Office. One of the most approached elements in the repertory of polyphonic music for this part of the liturgy are the hymns. Polyphonic hymns are specifically written for Vespers, the Hour most musically elaborated, along with Matins. The adoption of the new Breviary meant the new composition or revision of pre-Tridentine cycles of hymns. Robert Snow analyses the process of revision of these cycles as made by three Spanish composers: Guerrero, Navarro, and Durán de la Cueva

[9.1/9.2]. From this text, we draw a few interesting conclusions. The first one is that, while there are certainly alterations made to hymns, these relate, in many cases to the text and to the strophes that are set polyphonically. On multiple occasions, the chant melodies are maintained, even if they are specifically local: it is the case of the *Pange Lingua* Spanish melody (maintained by all 3 composers) [10] or, in the case of Durán de la Cueva, the melody used in the hymn for Christmas, which, although with the new text, still maintains the pre-Trent 1st mode melody, instead of the 8th mode one, used by other composers. Unlike the Breviary and Missal, Trent did not issue the equivalent books with musical notation, Antiphoner and Gradual, since the decision about singing is given by Trent to the provincial synods. Therefore, despite the attempts to reform the chant – the first of which comes in 1577 and would eventually result in the 1614-15 *Editio Medicea* with the chants for the mass - there was not, for all effects, and despite previous Italian editions of Graduals and Antiphoners, an officially issued Tridentine Roman version of plainchant melodies. Another important aspect to be withdrawn from Snow's chapter is the reference to several manuscripts copied later than the Council, which maintain the versions of the hymn cycles as written before their Tridentine alterations. It is the case of manuscript 2-A from Guatemala Cathedral (whose mother institution is Seville) copied around 1605 and containing Guerrero's hymn cycle as written in the 1550s and the one of Ávila Cathedral, nº 3, with Navarro's hymns as composed in the 1560s but copied (and, in all likelihood used) in 1796.

In Portugal, between the 1530s-60s, the most important dioceses, except for the most ancient local rites of Braga, Évora and Coimbra - seem to have welcomed the Roman liturgy, as testified by the printed books (Missals, Breviaries and Ceremonials) found in most of the main institutions from this date onwards. This generalised adoption of the Roman liturgy was mainly encouraged by the prelates of the Royal Family, cardinals D.



Henrique and D. Afonso, sons of king D. Manuel. D. Henrique was archbishop of Braga, Évora and Lisbon and D. Afonso Archbishop of Évora, succeeding his brother. Indeed, the Portuguese Royal chapel followed at this time the Roman liturgy (even if influenced by the rite of Salisbury, brought to Portugal by Philippa of Lancaster, wife of king D. João I, sometime after 1387).

Curiously enough, then, the acceptance of the Breviary and Missal of Pius V was not straightforward nor immediate. The reformed Breviary, whose printing privilege had been given to the Italian Paolo Manutio, was apparently hard to get hold of. In 1569, king D. Sebastião writes to the Pope, explaining that the absolute lack of reformed Breviaries in Portugal meant that the new Office had not yet been adopted. The papal permission to print, in Portugal, copies of the Breviary and of the Missal came in 1570 and in 1573, respectively. The first reformed Missal printed in Portugal was issued in 1575 [11.1]. As for the Breviary, it is yet unknown what happened with the printing licence, but the fact is that there isn't a single exemplar of a printed Pius V Breviary in Portugal from the last quarter of the 16th century. What we do have is a 1585 *Enchiridion Missarum*, [11.2] with the plainchant melodies and the Tridentine texts of the Sunday and Votive masses, Vespers, Compline and Office of the Dead. The most important Portuguese religious houses, both monastic and secular, although adopting the new Breviary and Missal, did it with certain constraints. The Augustinian Monastery of Santa Cruz in Coimbra adopts the books in 1569, but chooses to maintain its own plainchant melodies [12]. The Cathedral of Évora follows, in 1570, although maintaining their *Processionale* and *Rituale*; The Cathedral of Braga, head of the Archdiocese, having a rite older than 200 years, decided to take advantage of the possibility of keeping their traditional liturgy.

As for printed Antiphoners and Graduals, they are scarce in Portugal until the early 18th century. Heavily revised early 16th century manuscripts are, on the contrary, quite

common. These would be the ones used for nearly 250 years in the daily celebrations of Portuguese churches. As for local polyphonic sources and repertory, all the ones of the last quarter of the 16th - early 17th centuries are manuscripts, since the earliest polyphonic printed book from a Portuguese composer dates from 1602.

Of the polyphonic hymns preserved in Portuguese sources, only one displays an alteration that makes it conform it to the 1568 Breviary: the hymn for Trinity, which changes from *Adesto Sancta Trinitas* to *O lux beata Trinitas*. This happens in 3 polyphonic manuscripts, being that in one of them (copied before but surely used after Trent) the original text is erased and turned into the new one [13]. This happens in the only complete polyphonic hymn cycle in Portugal, where no other work is altered. In the meantime, two new main genres that emerge in sources dated between 1580 and 1620: on one hand, cycles of responsories for the *Triduum*, and, on the other, the *chansonetas*, vernacular songs of a devotional character, usually performed at Mass and at Matins of Christmas and Corpus Christi.

A new and reformed Church did emerge in a sinuous and gradual process that extended, at least in the Iberian Peninsula, from the 16th to the 18th centuries. The expressions of a new Church and of a new religiosity were perceptible on sacred music and on all artistic manifestations, as well as on the everyday life of the laity, linked to the Church at such a deep level at this time. The diverse ways in which the norms of the Council of Trent were adopted and perceived, in different countries within the Christendom go well beyond specific rules, and they do seem to render true the statement of Craig Monson, in his article on this subject: ‘The history of post-Tridentine sacred music is therefore local history, characterized not by uniformity, but by fascinating [14] The contemporary documents sure do seem to agree with that.

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