

CANTO MENSURABLE

blog



VOLUME 3

2023

CANTO =
MENSURABLE |
EDITIONS

© 2023 Canto Mensurable editions

EDITION
Canto Mensurable editions

EDITOR-IN-CHIEF
Luís Henriques

ISSN 2184-9307

Table of Contents

The 17 th century Portuguese composer Henrique de Faria.....	1
Manuel Botelho, a musician in 17 th century Évora.....	5
The organ of the <i>Misericórdia</i> Church, Angra do Heroísmo, Terceira Island (Azores): some notes.....	9
The motet <i>Dominus dabit benignitatem</i> by Ludovico Balbi.....	15
The motet <i>Mulier quae erat</i> by Manuel Cardoso.....	19
Fr. Simão dos Anjos (de Gouvea): a biographical note.....	23
The motet <i>Ecce mulier Chananea</i> by Fr. Manuel Cardoso.....	31
The <i>Missa Aeterna Christi Munera</i> by Giovanni Pierluigi da Palestrina.....	35

The 17th century Portuguese composer Henrique de Faria

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

There are still a large number of Portuguese composers of the sixteenth and seventeenth centuries that haven't been given much attention. This is mostly due to both the lack of compositions by them that have survived to present day, and a scarcity of documental evidence regarding their lives and careers. Henrique de Faria is one of these composers of whom not much is still known. In this biographical note we will examine the known sources that refer aspects of his life and workplaces.

As is the case with many Portuguese composers of the sixteenth and seventeenth centuries, those whose musical careers were mostly developed in ecclesiastical institutions of lesser importance, when compared to the great cathedrals and monastic and conventual houses, are frequently almost unknown with scarce information circulating besides a name, dates of birth and death (sometimes not even these dates are known), and an institution where they worked. This can be a good characterization of the composer Henrique de Faria, active throughout the seventeenth century, which is usually referred as one of the many pupils of the composer Duarte Lobo.

We owe much of the information known about Henrique de Faria to eighteenth-century author of the *Bibliotheca Lusitana* Diogo Barbosa Machado, which dedicated him a brief entry in the second volume of the work. According to Barbosa Machado, Faria was born in Lisbon and had studied with Duarte Lobo (Barbosa Machado, 1747: 448). This suggests that Faria might have been a student of Lobo at the Seminar of S. Bartolomeu since he was a master of the choirboys at the institution during the first half of the seventeenth century (Alegria, 1984: 18).

Barbosa Machado associated Faria as *mestre*¹ of the Lisbon parochial churches of Santa Justa and Nossa Senhora dos Mártires and, lately in the parochial church (*Igreja Matriz*) of the vila of Crato in the Alentejo province where he died. He then ends referring that there were compositions by Faria in manuscripts preserved in the church of Crato, a very vague statement common to other composer entries in the *Bibliotheca Lusitana* (Barbosa Machado, 1747: 448).

From this reference by Barbosa Machado, we are not certain if Henrique de Faria was a clergyman or a lay musician, although his passage by the Seminar of S. Bartolomeu, despite it also being an institution for music education, strongly suggests that he received ecclesiastical orders.

Faria first served in the parochial church of Santa Justa, one of the oldest parishes of Lisbon that was burned in the aftermath of the 1755 earthquake, and the parish was later transferred to the Church of São Domingos. Not much documentation exists regarding the period we assume Faria served there as chapel master, probably lost following the 1755 fire. He also served in the neighbouring old parish of Nossa Senhora dos Mártires, that church having the same of Santa Justa following the 1755 earthquake although, the latter was reconstruction afterwards.

¹ We assume that he is referring to the post of mestre de capela (chapel master).

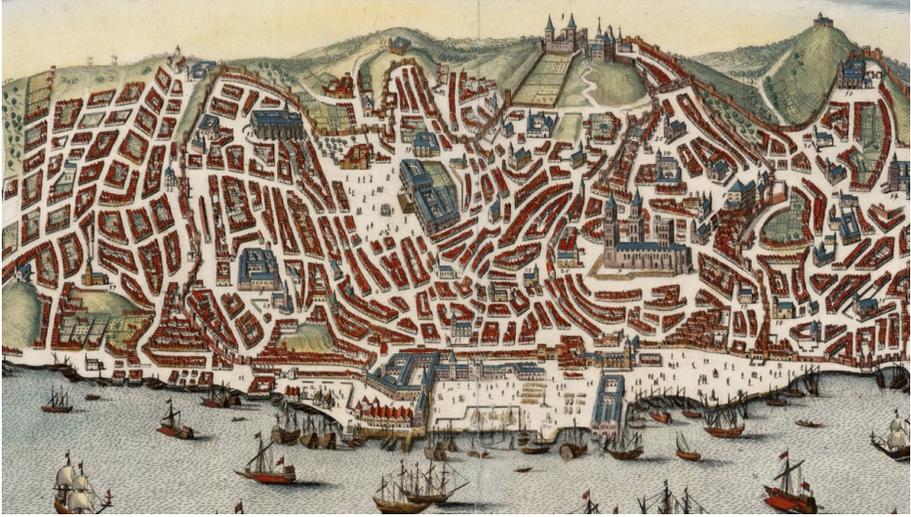


Image 1

View of Lisbon [detail], Matthaus Merian, 1636.

Following Barbosa Machado's account, Faria's last post was as chapel master in the Church of Our Lady of Conception, in the priory of Crato, a village in central Alentejo very close to the Spanish border and the seat of the Order of Malta in Portugal. We were unable to confirm the statement of Barbosa Machado that Faria died in Crato. The parish books now preserved at the Portalegre Districtal Archive do not register his death during the seventeenth century. It is important to remark, though, the existence of a gap in these registers that include the years from 1652 to 1655, which might have been the years of his death.



Image 2

Church of Nossa Senhora da Conceição, Crato, present day.

The Church of Nossa Senhora da Conceição in Crato was a collegiate with six benefices. By the mid-eighteenth century the Collegiate had four choirboys who earn an

annual 3.800 reis. The chapel master had an annual salary of 12.000 reis and a further 40 *alqueires* of wheat for playing the organ (*Dicionário*, [1758]: 3210). This had already been noted by António Carvalho da Costa in 1708, who mentioned that the village had 700 inhabitants. He also refers the ecclesiastical structure of the Collegiate, notably the vicar and the beneficiaries and their respective salaries. The post of chapel master is also mentioned with the annual salary of 12.000 reis for directing the music and teaching *o canto dorgão* to the choirboys (Costa, 1707: 579). Here we see a novelty that was very different fifty years later. At the beginning of the century the chapel master had no obligation of playing the organ, which might have been later related to the construction of the new organ in the 1740s sponsored by the prior D. Pedro (*Dicionário*, [1758], 3210). The number of choirboys was also augmented from two at the beginning of the century to four in 1758. We assume that the situation described by Costa in his *Corografia* at the beginning of the eighteenth century would be the one inherited from the previous century and thus the institutional context in which Henrique de Faria worked.

Henrique de Faria is also referenced as author of several compositions. Barbosa Machado himself stated that there was a collection of manuscripts in the church of Crato with his compositions, although he doesn't mention any work in specific (Barbosa Machado, 1747: 448). However, in the *Index* of the Music Library of King D. João IV, printed in 1649, we find the psalm *Lauda Jerusalem* in Tone VIII for eight voices. This work appears in a bundle of psalms together with works by another pupil of Lobo, Gonçalo Mendes Saldanha, among other composers such as Diego de Pontac and Fr. Pedro da Fonseca Luzio, the latter active in Vila Viçosa, a village not far from Crato. The *Index* also refers a *villancico*, *Una blanca corderita/Reprenid vuestro llanto*, for solo and eight voices. Again, this composition is in a bundle of villancicos de Navidad that include other works by composers such as Mateo Romero *El Capitán*, and the Portuguese composer Manuel Correia do Campo, Diogo Gomes, and Filipe de Magalhães. Besides these two references, there are no known works to have survived by Henrique de Faria to this day.



BIBLIOGRAPHICAL REFERENCES

Dicionário Geográfico de Portugal, Tomo 12, C 5 [1758], Crato. Arquivo Nacional Torre do Tombo, Memórias Paroquiais, vol. 12, n.º 459, 3201-3228

Alegria, J. A. (1985). *O ensino e prática de música nas sés de Portugal (da Reconquista aos fins do século XVI)*. Lisboa: Instituto de Cultura e Língua Portuguesa.

Alegria, J. A. (1984). *Polifonistas Portugueses. Duarte Lobo, Filipe de Magalhães, Francisco Martins*. Lisboa: Instituto de Cultura e Língua Portuguesa.

Barbosa Machado, D. (1747). *Bibliotheca Lusitana. Tomo II*. Lisboa: Na Officina de Ignacio Rodrigues.

Costa, A. C. (1708). *Corografia Portuguesa e Descrição Topográfica do Famoso Reyno de Portugal. Tomo Segundo*. Lisboa: Na Officina de Valentim da Costa Deslandes.

Nery, R. V. (1984). *A Música no ciclo da Bibliotheca Lusitana*. Lisboa: Fundação Calouste Gulbenkian



Cite this text: Henriques, L. (2023). The 17th century Portuguese composer Henrique de Faria. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/composer-henrique-de-faria/>

Manuel Botelho, a musician in 17th century Évora

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

A large number of musicians that worked in the cathedrals and main churches throughout the Portuguese Empire have remain almost anonymously to this day. This is the case of the musicians that worked in Évora during the sixteenth and seventeenth centuries. One such case is that of Manuel Botelho, an instrumentalist at the Cathedral during the first half of the seventeenth century. Recent evidence and research have provided new details on the life of this musician which presented here in the form of a short biographical note.

Most of what we read regarding the musical activity in Évora Cathedral from the sixteenth to the eighteenth centuries is frequently focused on the careers and compositions of the institution's most distinguished chapel masters. Indeed, this happens in many cases as a result of the amount and availability of documental sources regarding their activity. By contrast, when speaking about the numerous singers and instrumentalists that worked in the music chapel throughout the centuries, the lack of documentations often relegates them to a secondary role.

Unfortunately, this situation still persists in many cases, although the gradually knowledge of some of these musicians have brought some new light to what I would call a new historical soundscape of Évora in the sixteenth and seventeenth centuries.

That seems to be the case of Manuel Botelho, a musician that lived in Évora throughout the first half of the seventeenth century. Not much is known about Botelho's early life besides that he was born in Moura, a village Southeast of Évora (Liv. 1574, f. 41r). Considering his date of death, it is probable that Botelho was born sometime in the first two decades of the seventeenth century.

By 1648 he was already at the service of the music chapel of Évora Cathedral, and the first payment record appears in the musicians payment sheet from 1651. Here, he received an annual payment of 55.000 reis for playing cornetto, bassoon, and shawm in the music chapel (Alegria, 1973: 75).¹



Image 1
Manuel Botelho's signature.

From this payment sheet we see that he was the second best-paid musician of the chapel, only earning 5.000 reis less than the first organist Diogo de Salazar who received 60.000 reis. (Alegria, 1973: 75). For instance, the third best-paid musician in the sheet was a sackbut player, Nicolau de Molina (probably of Spanish origin), which earned 50.000 reis. The other multi-instrumentalist of the chapel, Bartolomeu Jorge, who played *baixão*

¹ Each year in these payment books of Évora Cathedral began and end on the feast of St John, the Baptist on June 24th. The annual payment was divided in quarters the first one paid on April, the second by the Feast of St John the Baptist, the third on October and the last on by Christmas.

and shawm only earned 38.000 reis, less than the second organist João Gomes (who earned 40.000 reis), a shawm player, Gaspar da Fonseca (who earned 40.000 reis), and two of the singers, António Ribeiro de Resende and Manuel Monteiro, who received 40.000 reis each. This means that Botelho was very well paid for his service when compared to other instrumentalists of the chapel. For example, the singer José de Lemos only earned 15.000 reis, the shawm player Luís da Silva Bravo 16.000 reis, and even the harpist Luís Mendes only received 15.000 reis each year. In 1660 Manuel Botelho's annual salary was raised to 60.000 reis.

As these numbers seem to indicate an order of importance of each musician in the music chapel, one has to have in account other factors that may point towards a significantly different view of how the music chapel worked and the part each musician played in its dynamics. First, we must acknowledge that high or low salary may be directly associated with the workload each musician had in the chapel. For instance, in the case of the multi instrumentalists Manuel Botelho (cornett, bassoon, and shawm) and Bartolomeu Jorge (*baixão*, and shawm), they would certainly have a higher workload than, i.e., the shawm player Luís da Silva Bravo, who only earned 16.000 reis. The exception here seems to be the sackbut player Nicolau de Molina (50.000 reis) that must have been an excellent player or maybe was only paid that amount simply because he wasn't Portuguese.



Diogo Dias Melgaz, *Malos male perdet*, 4vv. (instrumental)
(Oniria, dir. Daniel Anarte)

In the case of Botelho, he was to play three instruments, so a higher salary doesn't seem surprising. If we divide the 55.000 reis as individual payments for each instrument the result would be, to follow the pattern of the payments sheet, a sum of 38.000 reis for playing the bassoon and the shawm,² and further 17.000 reis for playing the cornett. This meant Botelho was receiving the salary of two or three musicians and would possibly have the equivalent workload.

The first instrument identified in the payment sheet is the cornett which, looking at the instrumental configuration of the chapel, seems to have been his primary instrument. The usual wind instrumental ensemble would have been a cornett (Botelho), two shawms (Bravo, Fonseca), two sackbuts (Molina, Peres), and a *baixão* (Jorge), oscillating between more or less shawms according to the current needs. This seems to be very close to the configuration we find in the 1616 Flemish painter Denis Alsloot's painting of the 1615 *Ommegang* in Brussels, where a group of musicians (1 cornett, 3 shawms, 1 sackbut, and a *bajón*) are present in the procession.



Image 2

Drawing detail based on Denis Alsloot painting *The Ommegang in Brussels on 31st May 1615: Procession of Notre Dame de Sablon* (1616).

² This amount is based on what Bartolomeu Jorge received for playing shawm and *baixão*, assuming that the bassoon would have a similar musical function such as the *baixão* in the music chapel, and the salaries that the other shawm players received.

As mentioned above, he is referred in 1648 as a musician in the Cathedral. This note appears in an inventory of the movable property of the judge Doctor Francisco Barreto, *desembargador da Relação Ecclesiástica* of the Archdiocese of Évora. Botelho signed the document as a witness together with the book seller Baltazar de Gouveia, the notary João Batista de Carvalho, who made the document, and Francisco Gago, *porteiro* of the city's *Corregedor*. In this document from a private collection transcribed by the local historian Túlio Espanca, Manuel Botelho is referred as living in front of the *Casas Pintadas* (Espanca, 1962-63: 318).³



Image 3

The Vasco da Gama Street and the probable location of Botelho's house (GoogleMaps).

The street corresponding to the description provided in the inventory is nowadays the Vasco da Gama Street. This used to be known during the sixteenth and seventeenth centuries simply as the street of the *Casas Pintadas*. In his study of the Évora toponyms, Claudino de Almeida states that the name of Vasco da Gama was given to this street in 1869 in an homage to importance of the achievements of this Portuguese sailor and the assumption that developed throughout the nineteenth century that Gama lived in the *Casas Pintadas* (Almeida, 1934: 74). Almeida also traced the designation of the *Casas Pintadas* Street, next to the Inquisition Palace, back to 1591. He also mentions the *Casas Pintadas* bystreet, on the rear side of the property (Almeida, 1934: 25).

Based on these descriptions we have located what might have been the house of Manuel Botelho in front of the mentioned “painted houses” in the nowadays Vasco da Gama Street. The set of buildings shown on Image 4 stand as the probable location of his house since they are the modest houses in that side of the street. To the left of these houses at the East end of the street we find a large building that was part of the Inquisition headquarters and to the right, at the West side, there is a large palace with a noble coat of arms.

³ *Casas Pintadas* means literally “painted houses”, referring to the frescoes that decorate a section of a noble house next to the Inquisition Palace of Évora, near the Cathedral. It was thought that the house belonged to Portuguese explorer Vasco da Gama, but further research identified it as belonging to D. Francisco da Silveira, the third *coudel-mor* of King D Manuel and King D. João III. The property was annexed to the Inquisition Palace as a residency for the court's judges.



Image 4

Probable location of Manuel Botelho's house. (Author's photo)

The last payment to Botelho as a musician in the Cathedral chapel appears in the payments book of 1676/77 in which he was paid an extra 5.000 reis to the regular annual payment of 60.000 reis. Manuel Botelho died on 9 June 1678 and was by the *Misericórdia* brotherhood in the Dominican convent of S. Domingos being João Pereira de Valadares *mordomo* (Espanca, 1948: 149).



BIBLIOGRAPHICAL REFERENCES

- Arquivo Distrital de Évora, Santa Casa da Misericórdia de Évora, Igreja, Livros de Defuntos, Cx. 336, Liv. 1574.
 Arquivo da Sé de Évora, Fábrica da Sé de Évora, Folha dos Ordenados dos musicos, e officais da Sé 1651-1652.
 Arquivo da Sé de Évora, Fábrica da Sé de Évora, Receita e Despesa, 1676-77.
- Alegria, J. A. (1973). *História da Escola de Música da Sé de Évora*. Lisboa: Fundação Calouste Gulbenkian.
 Almeida, C. de (1934). *Ruas de Évora. Subsídios para a explicação dos seus nomes*. Évora: Gráfica Eborense.
 Espanca, T. (1962-63). Curiosidades de Évora. *A Cidade de Évora*, (45-46), 317-318.



Cite this text: Henriques, L. (2023). Manuel Botelho, a musician in 17th century Évora. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/manuel-botelho-musician/>

The organ of the *Misericórdia* Church, Angra do Heroísmo, Terceira Island (Azores): some notes

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

This text presents an overlook of the organ of the Church of *Misericórdia*, part of one of the most influent institutions in the town of Angra do Heroísmo in Terceira Island (Azores). This is one of the last instruments build by the António Xavier Machado e Cerveira's workshop. It was build for the *Misericórdia* Church in 1829.

The confraternity of *Misericórdia* of Angra appeared around the time of the settlement of Terceira Island. It was linked from its origin to the Hospital founded in the *vila* of Angra by its first *capitão-donatário* João Vaz Corte-Real and his fellow brothers of the confraternity of Espírito Santo on 15 March 1492. It was not only dedicated to treating the poor and the helpless but also those sick and injured during the long maritime journeys, gaining the title among Azorean historians as the “hospital of the Portuguese discoveries”.

The hospital was part of a complex that also included the hermitage of Santo Espírito located in a strategic part of the town, near the end of the *Ribeira dos Moinhos*, the main fresh water supply of Angra and just in front of the town's gates in the Customhouse harbour.

The confraternity of Espírito Santo was absorbed by the foundation of the House of *Misericórdia* of Angra in 1498 that had planned building a larger church. The sixteenth-century temple had a facade with three doors topped by a round window and occupied the space between the streets of Santo Espírito and Direita in front of the Customhouse square. It was linked to the hospital by a passage over the Street of Santo Espírito.

Already in the eighteenth century a new church was planned and on 21 October 1728 the Bishop of Angra D. Manuel Álvares da Costa placed the foundational stone of the new church in a pompous ceremony (Sampaio, 1904 p. 231). It is estimated that the construction cost around 350.000 *cruzados*. The work was finished in 1746 and the temple was consecrated and blessed on 4 June by the general vicar of the Diocese Manuel dos Santos Rolim by commission of the Bishop D. Fr. Valério do Sacramento (Andrade, 1891, p. 124). This was an even pompous ceremony that included the transfer of the Crucified Christ image from the Cathedral where it had been waiting for 19 years with several sung masses as well as a procession to the new church (Andrade, 1891, p. 124).

The church's high facade with two bell towers stands imponent at the Customhouse square, occupying the quarters between the Street of Santo Espírito and the Right Street that links the peer to the town's main square. It's wide interior also makes an impact. There are many lateral chapels that both Andrade (1891) and Sampaio (1904) took the time to describe.

On the Epistle side of the church, from the main chapel to the back we found the chapels of the Crucified Christ of the *Misericórdia*, of the Divine Shepherdess, and of Our Lord Jesus of the Wounds. On the Gospel side of the church, the same number of chapels, of the Holy Ghost, Our Lady of the Nativity, and of the Holy Cross (Sampaio, 1904, p.

232). Besides these chapels, the main chapel is very spacious built in the style of the church of the town's Franciscan convent (Sampaio, 1904, p. 232).



Image 1

The *Misericórdia* Church, Angra do Heroísmo, current day.

Sampaio, when describing the church's interior, also mentioned the high choir over the main entrance as a large place with "it's own organ" (Sampaio, 1904, p. 232). Andrade complained about the lack of light in the church, darkened by the wooden doors on the gallery windows over the chapels (Andrade, 1891, p. 124).

Although consecrated in 1746 work on the church continued throughout the second half of the eighteenth century well into the first decades of the following century. By 1786 the construction of the church's main chapel had been initiated which was still to be concluded by 1794 as well as "other works in the church" (Noé, 2012). Work on the chapel was still not concluded by 1799. By 1803 there were still works being done in the church although no specifics were given to which ones were still to be concluded. In 1815 Pedro Homem da Costa Noronha was re-elected as *provedor* (provider) of the *Misericórdia* to oversee the works in the church. By 1819 two of the church's chapels were still in stone awaiting to be plastered (Noé, 2012).

The delay in several construction works in the church which were still being done in the first decades of the nineteenth century meant that the acquisition of the organ was part of the conclusion of the construction of the church initiated a century earlier.



Image 2

The *Misericórdia* Church (interior), Angra do Heroísmo.

The organ of the *Misericórdia* Church was built at the workshop of António Xavier Machado e Cerveira with the number 104. The date of 1829 means that the instrument was concluded after the organbuilder's death. It is a twin of the organ made for the Convent of Santo André (also with the number 104) which dated from the previous year of 1828. Together with another organ, which is now in the Church of Santa Cruz, Graciosa Island, built in 1830 without number, these were the three organs still to be finished in his workshop that were to be sent "to the islands". The widow of Machado e Cerveira, Isabel da Fonseca e Cerveira, committed herself in the *post mortem* inventory to finish these instruments, for which her husband had already received payment, and shipped them to their final destinations (Tudela, 2007, p. 134). Machado e Cerveira died in September 1828 and the widow kept the workshop going until 1830. Isabel, that by the time of death of his husband was 35 years old, remarried and left Lisbon and the workshop afterwards. During these two years that the workshop was open after his death were only dedicated to fulfil the commissions that had been already paid for by the clients. The three incomplete organs were finished by Machado e Cerveira apprentice and assistant the official José Teodoro Correia de Andrade (Tudela, 2007, p. 134).

Although it is a twin of the 1828 Santo André instrument, several technical features make them different, as well as the state of transformation found at the time of its restoration, in a poor state of conservation and deeply altered. It has the same box dimensions as the 1828 instrument as well as the particularity of having an abbreviator. It also has pedals to cancel the *cheios* and the reeds (Cordeniz, 2012, p. 55). Regarding the registers, the instrument doesn't have the *Dozena* and *Dezanovena* registers and, instead,

has the *Vinte Dozena* which is an uncommon feature in the organs Machado e Cerveira made for the Azores isles (Cordeniz, 2012, p. 56).

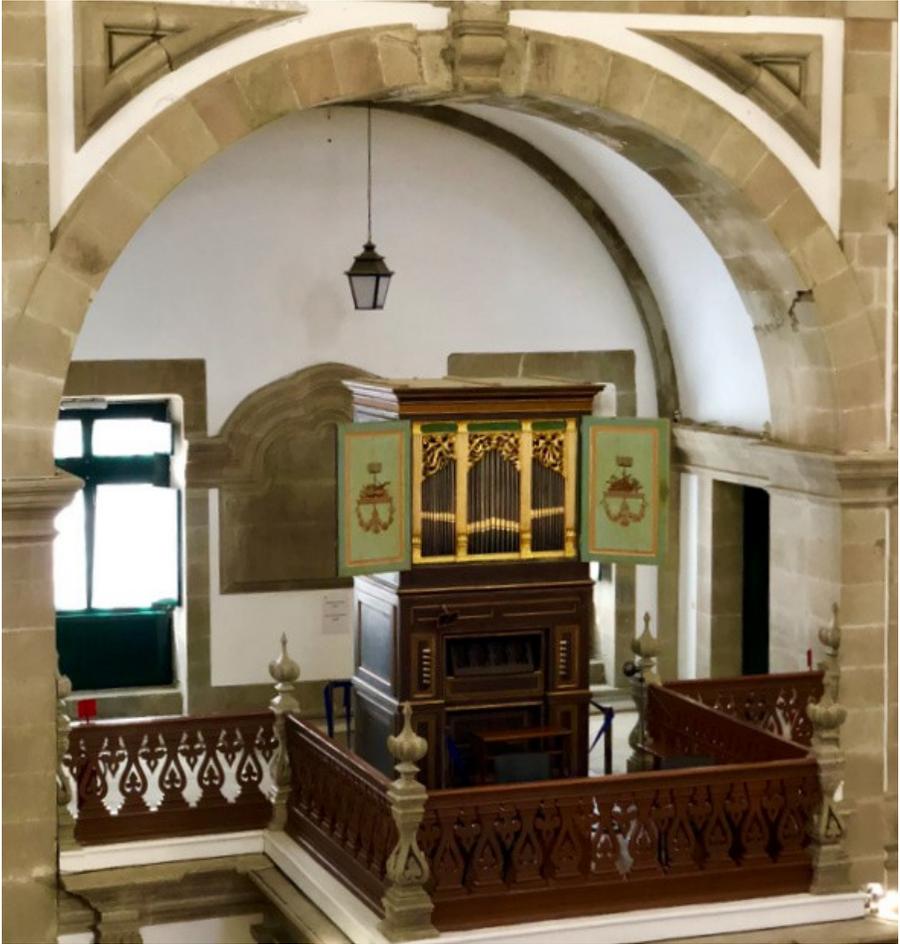


Image 3

The Machado e Cerveira organ of the *Misericórdia* Church, Angra do Heroísmo.

LEFT HAND

- ❀ *Fagote*
- ❀ *Clarão, 5v.*
- ❀ *Compostas de 22.^a, 3v.*
- ❀ *Quinzena*
- ❀ *Flautado de 6 aberto*
- ❀ *Flautado de 12 tapado*

RIGHT HAND

- ❀ *Clarim*
- ❀ *Corneta, 5v.*
- ❀ *Compostas de 15.^a, 5v.*
- ❀ *Voz humana*
- ❀ *Flauta travessa*
- ❀ *Flautado de 12 aberto*

Table 1

The organ register scheme (Machado and Doderer, 2012, p. 87).

The organ is located in the center arch of the church's high choir in an advanced gallery over the windbreak of the main entrance. This seems to suggest that it was placed there in 1829, although there is no confirmation in the nineteenth-century accounts regarding this. Sampaio mentions that the organ was already in the high choir when describing the church in 1904 (Sampaio, 1904, p. 232).



Organ of Misericórdia Church
Angra do Heroísmo, Terceira Island
(Machado e Cerveira, n. 109, 1829)

This instrument was severely damaged by the 1980 earthquake that shook Terceira Island on New Year's Day and was, subsequently, restored by the Portuguese organbuilder Dinarte Machado in 1998 which, among other features, introduced a new electric wind supply system (Machado & Doderer, 2012, p. 87).



BIBLIOGRAPHICAL REFERENCES

- Andrade, J. E. d' (1891). *Topographia ou Descrição phisica, politica, civil, ecclesiastica, e historica da Ilha Terceira dos Açores. Parte Primeira... anotada pelo Vigário José Alves da Silva*. Livraria Religiosa – Editora.
- Cordeniz, J. N. (2010). *Os órgãos de tubos de António Xavier Machado e Cerveira nos Açores* [Master's Dissertation, Universidade Nova de Lisboa]. RUN Repository. <http://hdl.handle.net/10362/5492>
- Gablentz, T. (1959-60). Organs of Two Islands. *Boletim do Instituto Histórico da Ilha Terceira*, (27-28), 490-519.
- Henriques, L. (2019). Os órgãos na ilha Terceira na primeira metade do século XIX: elementos introdutórios a uma cartografia organológica. *Museologia & Interdisciplinaridade*, 8(5), 275-286.
- Machado D. and Doderer, G. (2012). *Inventário dos Órgãos dos Açores*. Presidência do Governo Regional dos Açores/Direção Regional da Cultura.
- Noé, P. (20129). Igreja da Santa Casa da Misericórdia de Angra do Heroísmo. http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=8156
- Sampaio, A. (1904). *Memória sobre A Ilha Terceira*. Imprensa Municipal.
- Tudela, A. (2007). Geneologia socioprofissional de uma família de escultores e organeiros dos sécs. XVIII e XIX: Os Machados – Contributo para o estudo das Artes e Ofícios em Portugal. *Anais – Série História, XI-XII*, 97-164.



Cite this text: Henriques, L. (2023). The organ of the *Misericórdia* Church, Angra do Heroísmo, Terceira Island (Azores): some notes. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/organ-misericordia-angra/>

The motet *Dominus dabit benignitatem* by Ludovico Balbi

Luis Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

This text examines the motet *Dominus dabit benignitatem* by the Italian sixteenth-century composer Ludovico Balbi. Balbi was born in Venice and was a singer at St Mark's later also working at Verona, Padua, Feltre, and Treviso. The motet was published in his 1578 *Ecclesiasticarum cantionum*, dedicated to the Chapter of the Veronese Cathedral, printed in Venice by Angelo Gardano.

Both the sixteenth as the seventeenth centuries were times when an almost infinite number of musicians worked in European religious institutions at a higher level never seen after. I have frequently stated this in several conferences and talks followed by the fact that everyday there is an unknown composer that was unknown to me. One of the main objectives of why I began writing blog posts was to present my study of these composers that I had never had heard about, usually accompanied by the recorded music I had found about them. One of such cases is Ludovico Balbi, an interesting case to me regarding the ecclesiastical music careers of late sixteenth-century Italy.

Not much is known of Ludovico Balbi's life and most of the references about his career come from the institutions and other fellow musicians he crossed during his lifetime. Balbi was born in Venice around 1545. His life and career thus spanned across the second half of the sixteenth century.

He entered the monastery of Santa Maria Gloriosa dei Frari, part of the Franciscan Order. He remained there for some time (although Rostirolla in his article doesn't refer any dates) and by 1565 to 1567 he was a pupil of composer and chapel master Costanzo Porta (also a Franciscan) at Padua. Three years later he was back in Venice as a singer at St Mark's, under the direction of Gioseffo Zarlino, remaining there until 1578. He also worked at Verona Cathedral during this period.

In 1578 he was appointed as chapel master of the basilica of Santa Maria Gloriosa dei Frari, probably remaining at this institution for four or five years (Rostirolla, 2001).

In 1579 and again in 1582 his former master, Costanzo Porta, pushed all his influence on the then Archbishop of Milan, the Cardinal Carlo Borromeo, to hire him as chapel master for the Cathedral (Rostirolla, 2001). Porta praised Balbi as a "musicato nato" (a born musician), and that he was very esteemed among the music teachers, and had printed beautiful compositions (Garbelotto, 1955, p. 52). Only in 1582 did the Milan Cathedral Chapter decide to hire Balbi, who refused the proposal for unknown reasons.

On 7 November 1580 he had participated in a contest for the place of chapel master at Padua Cathedral with no success. Padua seemed to have stayed in his eyesight since on 18 May 1585 he was appointed as chapel master of the Cappella Antoniana at the city's Basilica of Saint Anthony, holding that post for six years.

On 28 November 1591 he was exempted from his duties at the Cappella Antoniana and on 13 July 1593 was chapel master at Feltre Cathedral. He remained at Feltre until 5 August 1597 when he left to Treviso to occupy the post of chapel master at the Cathedral.



Image 1

Verona Cathedral, current day.

On 10 June 1596 the Franciscan chapter named him, together with Costanzo Porta and Gerolamo Vespa, *maestro dell'ordine*, an honorary degree praising the excellence of their musical skills. Balbi left Treviso in 1598 returning to Santa Maria Gloriosa where he remained until his death some time before 15 December 1604 (Rostirolla, 2001).

Although not so well-known as other Italian composers of the time, Balbi managed to print a fair amount of his music and saw several of his works printed in music collections. These comprised two books of madrigals (1570; 1576), two books of motets, titled as *Ecclesiasticarum cantionum* (1578; 1587), a book of masses (1580), a *pro defunctis* mass (1595), a book of motets and masses with a *Te Deum* (1605), a book of *capricci* (1586) and musical exercises (1589). He also worked with Giovanni Gabrieli and Orazio Vecchi in the edition of a new *Graduale et antiphonarium* (1587).

Back to 1578, Balbi published his first volume of *ecclesiasticarum cantionum* under the title of *Ecclesiasticarum Cantionum Quatuor vocum omnibus Aduentus Dominicis, nec non Septuagesima, Sexagesima, Quinquagesima, simul atque quibuscunque totius anni opportunitatibus deseruientium*, printed in Venice at the Angelo Gardano workshop. It is a set of four partbooks containing 21 motets. The works are organized in groups indicated the four sundays of Advent and the Septuagesima, Sexagesima, and Quinquagesima sundays. There are three motets indicated for each Sunday, with the texts focusing on the *graduale*, *offertorium*, and *communio* verses of the respective masses.

Balbi was still working at St Mark's or was serving at Verona Cathedral when his *Ecclesiasticarum cantionum* was printed at the Gardano workshop. He dedicated the volume to the *archipresbytero*, and the canons of the Chapter of Verona identifying himself as a "dedicated servant" which implies that he was working at that institution. The *archipresbytero* dedicatee must have been Cardinal Agostino Valier, Bishop of Verona from 1565 to 1606 and an important intellectual of the Tridentine reformation.



Ludovico Balbi

Dominus dabit benignitatem

(*Ecclesiasticarum cantionum*, Venice, 1578)

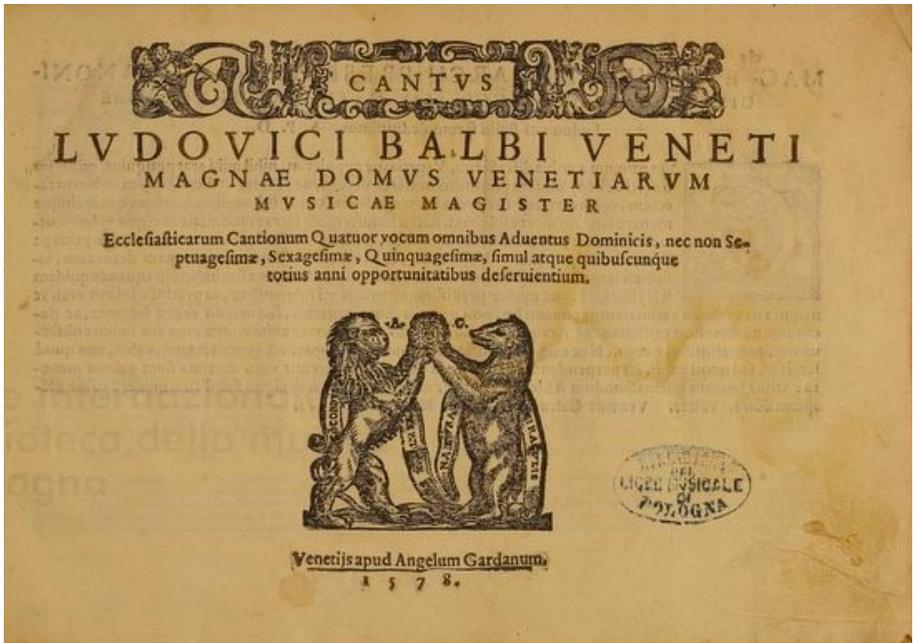


Image 2

Front page of the *Ecclesiasticarum Cantionum* (1578) cantus partbook.

Dominus dabit benignitatem is a very brief motet (probably hence the title *cantionum* in the print's title) in one part. In general this is a straightforward imitative polyphony composition made of only two segments, with the second segment made of two points of imitation.

1. *Dominus dabit benignitatem*
2. *et terra nostra dabit fructum suum.*

Balbi introduces the first descending motive in the superius, followed by the altus a fifth below, and then the bassus and the tenor. A second ascending motive is introduced in the first point of imitation of the second segment at “et terra nostra”. In the first presentation of “et terra nostra” short rhythmic figures were used, whilst in the repetition longer rhythms were chosen. In the second text part of the segment a descending motive was used with a longer span than in the previous points of imitation bringing a balance to close the composition.

In all, this motet is a good example of the many small-scale works composed in the Italian sixteenth- and seventeenth-century sacred music landscape. Many of the masters working in the cathedrals and main churches of Italian cities and towns that didn't achieve the wide popularity of more Roman-centred figures such as Palestrina but still were very able composers very accomplished in the art of imitative counterpoint providing a vast sacred repertory that is still being found and put to performance to this day.

BIBLIOGRAPHICAL REFERENCES

- Garbbelotto, A. (1955). *Il padre Costanzo Porta da Cremona, O.F.M. CONV.: grande polifonista del '500*. Editrice “Miscellanea francescana”.
- Mattei, P. S. (1920). Serie dei maestri di cappilla Minori Conventuali. *Miscellanea Francescana, XXI*, 147-150.
- Rostirolla, Giancarlo (2001). Balbi, Lodovico [Ludovico]. *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.01845>



Cite this text: Henriques, L. (2023). The motet *Dominus dabit benignitatem* by Ludovico Balbi. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/balbi-dominus-dabit/>

The motet *Mulier quae erat* by Manuel Cardoso¹

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

In 1648 the Portuguese composer Fr. Manuel Cardoso (1566-1650) published a collection of music with appeared a cycle of motets for Lent. It is in this cycle that we find the five-voice motet *Mulier quae erat*. This text provides an overview of the affective features and devices used by Manuel Cardoso in this motet.

Manuel Cardoso was born in the small Portuguese village of Fronteira (near the Spanish border), possibly in the second semester of the year of 1566, since he was baptized on 11 December of that year in the Parish Church of this Alentejo village. The biographical details of Manuel Cardoso were passed to us by the chronicler of the Carmelite Order Fr. Manuel de Sá, who in 1724, published the *Memorias históricas... da Ordem de Nossa Senhora do Carmo*, dedicating three pages to the composer from Alentejo.

According to Fr. Manuel de Sá, Manuel Cardoso was sent to Évora with the aim of studying “grammer and the art of music”, very possibly at the Choirboys School next to the Cathedral. Cardoso took the habit in the Carmelite convent of Lisbon on 1 July 1588 and professed in that convent on 5 July of the following year, at 23 years old. The chronicler of the Carmelite Order praised the quality of Cardoso during the years he lived at the Convent of Carmo. Besides considering him as “one of the great, and distinguished composers that existed not only in this Kingdom, but in all Europe”, also enumerated his virtues, stating that “in eating he was very sparse, in modesty singular, in guarding the silence most vigilant, in observing the votes most observant, in poverty so punctual that he never had any belongings”.

Regarding the music of Cardoso, Peter Philips (director of the early music group The Tallis Scholars) stated in the notes of the CD dedicated to this composer, that, among other Portuguese composers, “it was Cardoso who combined the old and new with the best success, producing his own style with a high” emotional character. Manuel Cardoso was one of the Portuguese composers who saw more of his music being printed. In all, five volumes of vocal polyphony were printed at the Craesbeeck workshop through a period of forty years. These volumes include a book of Magnificat (1613), three books of masses (one in 1625, and two in 1636) and a collection of motets, lamentations and other genres (1648).

The motet *Mulier quae erat* was published in a collection of music which also included, besides other motets, a miscellany of other genres (as masses, lamentations, responsories, hymns, lessons and other small-scale works). *The Livro de varios motetes... e outras cousas* was printed in Lisbon, in the year of 1648, by Lourenço Craesbeeck. This work belongs to a group of motets for five voices with the inclusion of a second *Altus* to the usual voice quartet (SATB). Although it doesn't bear a direct indication regarding its Liturgical use, this motet is present in the group of works destined to the last Sundays of Lent. Other composers, such as Estêvão de Brito or Estêvão Lopes Morago, also wrote motets for the Sundays of Advent and Lent. As in the motets for the Sundays, this also

¹ This text is an English translation of a previously published Portuguese text in the magazine *Glosas online* (2016, December 14).

uses a text passage from the Gospels (in this case, Luke 7:37-38).



Fr. Manuel Cardoso
Mulier quae erat, 5vv.
 (Livro de varios motetes, Lisbon, 1648)

The motet's text is divided into five segments:

1. *Mulier quae erat in civitate peccatrix*
2. *Stans retro secus pedes Domini*
3. *Lacrymis cepit rigari pedes ejus*
4. *Et capillis capitis sui tergebat*
5. *Et osculabatur pedes ejus ut unguento ungebat.*

The beginning is somewhat ambiguous in terms of establishing a “tonality”. The voices begin the point of imitation based in the musical motive associated to the text “mulier” and “quae erat”, with successive entries of the voices (*Tenor*, *Superius*, *Altus 1*, *Altus 2*, and *Bassus* respectively) at a distance of an octave or a fifth. A second motive appears associated to the text “in civitate peccatrix”. This is the longer segment of the motet, together with the fifth, not only because it has the longer text, but also due to being the exterior segments of the work.

The music of Cardoso is also known as having very strong affective features. The motets, due to their features, are genres open to moments of word-painting, an expression inherited from the analysis of madrigals and *chansons*, which perfectly fits in *Mulier quae erat*. Certain text passages or words, as “peccatrix” or “lacrymis”, are emphasised through a control of dissonance common in counterpoint (suspension and passage notes) and something characteristic in the music of Cardoso, referred in analytic terms as the chromatic inflexion. In the last point of imitation, the motive associated to the text “et osculabatur pedes ejus” is developed by Cardoso, as in other works, through its inversion.

The video that accompanies this text was recorded by Grupo Vocal Olisipo on 6 November, in the concert titled *Vocem Flentium – A Voz do Pranto*. This concert, that took place at the church of the Monastery of Santos-o-Novo, was part of the 28^o edition of the season *Música em S. Roque*, organized by the Santa Casa da Misericórdia of Lisbon. The music of Manuel Cardoso has been a central element in the programmes of the Grupo Vocal Olisipo, counting more than thirty years of activity, which dedicated a CD to this composer (shared with responsories for Good Friday by Francisco Martins), more specifically to the *Missa pro Defunctis* for four voices, that, as the motet *Mulier quae erat*, is also to be found in the *Libro de varios motetes*.



BIBLIOGRAPHICAL REFERENCES

- Alegria, J. A. (1983). *Frei Manuel Cardoso: Compositor Português (1566-1650)*. Lisboa: Instituto de Cultura e Língua Portuguesa.
- Alegria, J. A. (1973). *História da Escola de Música da Sé de Évora*. Lisboa: Fundação Calouste Gulbenkian.
- Alegria, J. A. (1997). *O Colégio dos Moços de Coro da Sé de Évora*. Lisboa: Fundação Calouste Gulbenkian.
- Alvarenga, J. P. d' (2002). Para uma compreensão da polifonia portuguesa pós-tridentina, a propósito dos motetos de Fr. Manuel Cardoso (com uma análise de *Non mortui* e

- Sitivit anima mea*). In *Estudos de Musicologia* (pp. 105-152). Évora: Edições Colibri/Centro de História da Arte da Universidade de Évora.
- Henriques, L. (2016). Nos 450 anos de Frei Manuel Cardoso. *Glosas*, (15), 38-41.
- Henriques, L. (2016, December 14). O motete *Mulier quae erat* de Manuel Cardoso. *Glosas online*. <https://glosas.mpmp.pt/motete-mulier-qua-e-erat-manuel-cardoso/>
- Sá, Fr. M. de (1727). *Memorias Historicas da Ordem de Nossa Senhora do Carmo da Provincia de Portugal*. Lisboa Ocidental: Na Officina de Joseph Antonio da Sylva.



Cite this text: Henriques, L. (2023). The motet *Mulier quae erat* by Manuel Cardoso. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/cardoso-mulier-qua-e-erat/>

Fr. Simão dos Anjos (de Gouvea): a biographical note

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

Fr. Simão dos Anjos was a composer whose career developed in the last years of the sixteenth century and first decades of the seventeenth century. He was a friar of the Secular Canons of St. John the Evangelist and worked in Lisbon, Tomar, and Coimbra. Despite living during the so-called *Golden Age* of Portuguese polyphony, not much is known of his life and career. In this text, gathering the available bibliographical references, we share some notes on his life and work.

Not much is known of the early-seventeenth century composer Fr. Simão dos Anjos (also referenced as Simão dos Anjos de Gouvea or Simão de Gouvea) besides a couple of primary sources that fix his salary at Tomar. He may be included in a group of composers that, mostly due to the scarcity of musical compositions, remained in a secondary place when compared to other composers of the time as is the case of the best-known trio made by Fr. Manuel Cardoso, Duarte Lobo, or Filipe de Magalhães.

One of the first authors to mention Fr. Simão dos Anjos de Gouvea that we were able to find was Diogo Barbosa Machado. In the third volume of his *Bibliotheca Lusitana*, Simão dos Anjos is mentioned as one of the disciples of Manuel Mendes at the Évora Cathedral cloister, together with other names such as Manuel Rebelo, Duarte Lobo, Filipe de Magalhães, and a Francisco Mendes de Gouvea (Barbosa Machado, 1752, p. 308). Regarding Francisco Mendes de Gouvea, no references were found concerning a musician or composer by that name. Its inclusion after Simão dos Anjos suggests that it might have been a confusion with Simão dos Anjos' surname "de Gouvea" made by Barbosa Machado who used two names to identify the same person.

Active during the second half of the eighteenth century, the writer José Mazza (1735-1797) also mentioned Simão dos Anjos in his *Dicionário Biográfico* (1944). Mazza only states that he flourished around 1600 and was a pupil of Manuel Mendes, also mentioning this in Manuel Mendes's entry. José Augusto Alegria added a commentary footnote with the new research on the composer up to 1944 (Mazza, 1944, p. 40, 101-103). In all, Mazza seems to have repeated the brief text of Barbosa Machado.

In his *Diccionario Biographico* (1900), Portuguese musicographer Ernesto Vieira dedicated half a page to Simão dos Anjos. He states that he succeeded Pedro Thalesio in the post of chapel master at the Royal Hospital of Todos-os-Santos around 1600. In 1610 he requested the Chair of Music at Coimbra University but didn't obtain provision in that post. Barbosa Machado's statement that he had been a disciple of Manuel Mendes is also mentioned with the commentary that no other author mentioned his value as a composer, nor that any composition by him was listed in the *Index* of King João IV's music library which, according to Vieira, was a bad omen (Vieira, 1900, p. 35). Vieira, in his travel to Évora, found in the city's Public Library a composition by Simão dos Anjos, present in a seventeenth-century choirbook with works of Manuel Mendes, António de Oliveira, and "some anonymous" (Vieira, 1900, p. 35).

In a study about music in the city of Évora during the sixteenth century published in 1944, musicologist José Augusto Alegria shared an image of a composition by Simão dos Anjos, a facsimile of the motet *Pueri Hebraeorum vestimenta* from the choirbook Cód.

CLI/1-3 preserved at Évora Public Library. This image appeared in the chapter dedicated to the composer Manuel Mendes (c.1547-1605) and his students, Simão dos Anjos being among them (probably citing Barbosa Machado). Alegria mentions that following the death of Pedro Correia, *Lente de Música* at the University of Coimbra since 13 October 1594, Gouvea had applied for that post but wasn't appointed. He further mentioned that Simão dos Anjos had been a Discalced Carmelite friar and that he had lived in the Convent of Nossa Senhora dos Remédios the order had in the city of Évora (Alegria, 1944, p. 125).

This latter statement by Alegria prompted me to verify the presence of Simão dos Anjos in the documentation of the Convent of Remédios at the beginning of the seventeenth century and, in fact, a Fr. Simão dos Anjos, appears identified in several documents (Henriques, 2018, p. 86-87). I have repeated this assumption that the Simão dos Anjos author of the motet *Pueri Hebraeorum vestimenta* in the Cód. CLI/1-3 and the Discalced Carmelite friar Simão dos Anjos were the same person (Henriques, 2016, 2021). However, the recent finding of several documents transcribed by the historian Francisco de Sousa Viterbo in the 1910s has led me to rethink this assumption. Although published over a century ago these documents seemed to have been absent from the Alvarenga (2011) and Carvalho (2012) studies, more concerned with the philological aspects of the musical sources, but were mentioned (although overviewed) by Robert Stevenson in his anthology of Portuguese polyphony (1982) where the motet by Simão dos Anjos was included.

In the introduction to this anthology, regarding the biography of Simão dos Anjos, Stevenson mentioned that he was a student of Manuel Mendes at the Évora Cathedral *Claustra*, a statement most certainly taken from Vieira (1900), who he cites, adding his assumption that Gouvea had studied at the Évora *Claustra*. The presence of Gouvea, already as a friar of the Congregation of St. John the Evangelist, as chapel master at the Royal Hospital of Todos-os-Santos in Lisbon around 1600 was also mentioned, as well as his dispute for the post of *Lente de Música* at the University of Coimbra in 1611 following the death of Pedro Correia.



Image 1

Church of São João Baptista, Tomar, formerly a royal collegiate.

He added that for this post Gouvea was competing with Pedro Thalesio, whom he had succeeded at Todos-os-Santos, and had no success since the latter had a strong support “from Madrid”. This meant that Thalesio had the support of the Spanish crown or the Spanish-appointed administration of the Portuguese territory (Stevenson, 1982, p. XVII). Stevenson also points the known compositions by Simão dos Anjos: the above-mentioned motet *Pueri Hebraeorum vestimenta* for four voices, from the Évora source, the hymn *O lingua mens*, and a four-voice *Alleluia* preserved in a choirbook originating from the feminine Cistercian monastery of Arouca (Stevenson, 1982, p. XVII-XVIII).

From the documentation transcribed by Sousa Viterbo (1910; 1912) we were able to gather some information regarding Gouvea’s career. It is mostly related to his staying in Coimbra and around the university, confirming that he had previously been chapel master at the Hospital of *Todos-os-Santos* in Lisbon (Sousa Viterbo, 1910: 164).



Image 2
Canon Secular of the Congregation of Saint John the Evangelist in
Portugal (Pierre Helyot, 1714-1719).

By 29 November 1611 he had been already working in Coimbra for nine months, that is, since February of that year. Gouvea intended to be appointed to the university’s Music Chair, which became vacant a few days before 29 November. He was a chaplain at the University and thus applied for the post in a way to be internally promoted in the institution’s ranks. In his petition, Gouvea stated that he was accomplished in his art and asked that the number of voters for the place would be augmented, probably to increase his chances to be elected for the job. The University’s Rector was consulted by the *Mesa de Consciência e Ordens* and, despite acknowledging his merits as a musician, was not favourable to Gouvea’s appointment to the Music Chair due to him not being eminent enough to occupy that prestigious post (Sousa Viterbo, 1910, p. 165). The Rector also

recommended that all of the University's theologians should vote in order to better choose the candidate for the Music Chair. The *Mesa de Consciência e Ordens* seemed to have accepted the Rector's recommendations and forwarded them to the Monarch to cancel any thoughts of appointing Gouvea to the Music Chair. All the correspondence and dates mentioned in this document transcribed by Sousa Viterbo show that Simão dos Anjos de Gouvea spent most of 1611 living and working in Coimbra.

There is an eleven-year gap in the references to Simão dos Anjos de Gouvea, his name appearing in documentation only in 1621. In that year or sometime during 1622, Gouvea was appointed as chapel master at the Church of S. João Evangelista in Tomar, a town not far from Coimbra, that was the seat of the powerful Order of Christ (Sousa Viterbo, 1911, p. 99). An uncompleted letter appointed him as chapel master as successor of António Moniz in that post, stating that Gouvea was a clergyman and that he was accomplished and of good manners. (Sousa Viterbo, 1911, p. 141).

However, in a letter dated 23 December 1622, Simão de Abreu, a clergyman from Tomar, was appointed as chapel master of the Church of S. João Evangelista. This followed the renouncement of that post by Simão dos Anjos for unknown motives (Sousa Viterbo, 1911, p. 141).

From this year on no more references were found of him suggesting that whether he died around 1622 or had moved to a music post in a more obscure institution.

Gathering from the above-referred biographical sources of Fr. Simão dos Anjos de Gouvea, we can trace his musical career, despite the lack of more detailed references, as well as an itinerary of the places and institutions where he worked.

Not much is known about Simão dos Anjos de Gouvea's music output only surviving a hand full of compositions with several identifications in the sources. The first of these compositions and what we can consider as the most extended one is the motet *Pueri Hebraeorum vestimenta*, taking the respective antiphon text for the Palm Sunday. It survives in a choirbook now preserved at the Évora Public Library (P-Evp Cód. CLI/1-3, ff. 29v-30r). The choirbook results of a gathering of two parts. Whilst the first part, which includes the work by Simão dos Anjos) is datable around 1615, the second part is datable early, around 1575 (Alvarenga, 2011, p. 138). It is attributed in the source as "De Simão dos Anjos" which has been assumed to be Simão dos Anjos de Gouvea (Alvarenga, 2011, p. 133). It is scored for four voices (SATB) using high clefs, in a somewhat mixture of brief imitative sections interspersed with homophony (Henriques, 2021).



Simão dos Anjos de Gouvea
Pueri Hebraeorum vestimenta
(Évora Public Library, Cód. CLI/1-3)

Still in the Évora sources we find another composition which is a setting of *Jesu Redemptor*, a polyphonic section used in the litany *pro defunctis*. It is found in a choirbook, now preserved in the Évora Districtal Archive (P-EVad Códice 44 (olim Mús. Lit. Ms. n.º 48), ff. 33v-34r), which bears the year 1617 on the front page decorations, thus suggesting it was copied during that year. Owen Rees suggested that this choirbook originated at the Convent of Lóios (Convent of St John the Evangelist of the Congregation of the Canons of St John the Evangelist) of Évora, supporting this on the mid-twentieth-century Portuguese musicologist Manuel Joaquim's shelf-mark note "Lóios – Arq. Ecl. Sala G" (Rees, 2011, p. 233). Although the source of this choirbook is still not confirmed, Joaquim had assumed that it would have originated at the Convent of Lóios because of the presence of a composition of Simão dos Anjos (also a member of that congregation), thus associating it with that religious house of Évora.

Image 3

First page of the *Jesu Redemptor* (P-EVad Mús. Lit. 48).

The work is attributed in the source to “Simon ab Angelis”, and it was scored for four voices (AATB).

Besides these two compositions present in Évora sources, two more appear in a choirbook originated at the feminine Cistercian Monastery of Santa Maria of Arouca (P-AR Res. Ms. 32), copied between 1610 to 1620 (Carvalho, 2012, p.

The first is the hymn *Nunc Sancte nobis Spiritus* (ff. 16v-17r), of which the second verse *O lingua mens* was set to polyphony by Simão dos Anjos. It is attributed in the first folio to “Simão dos Anjos”, and the work was scored for four voices (AATB). This hymn was intended for the office of Vespers on Sundays in the Cistercian Rite

The last work we were able to identify, and the second present in the Arouca choirbook is an Alleluia setting (ff. 57v-58r) with a textless versicle, also scored for four voices (SSAT).

One interesting aspect regarding the manuscript sources that preserve the known compositions by Simão dos Anjos is that, from what we were able to gather, they were all copied during the composer’s lifetime. The two Évora sources are datable around 1615 to 1617, whilst the Arouca source is datable to a wider period but also in the same time frame than the Évora ones. This suggests that Gouvea might have contributed, to some extent, with some small-scale compositions to a wider musical-liturgical context suppressing any need of the institutions where the choirbooks originated. This would mean that there was some kind of acquaintance between composers and chapel masters. If in the context of Évora, we can identify a possible connection with the Collegiate of Santo Antão through Manuel Mendes, and in the case of the Convent of Lóios through his religious affiliation, the case of Arouca is more elusive, demanding a further examination of any

hypothetical links to the institutions where he worked in Tomar or Coimbra. A possible link between Arouca and Simão dos Anjos might have been through the Congregation of St John the Evangelist. In her study of the Arouca choirbook copyists, Ana Carvalho stated that, in the seventeenth century, three choirbooks were commissioned to a copyist from the Congregation of St John the Evangelist (Carvalho, 2012, p. 19). There were at least three choirbooks commissioned that, although no names are mentioned, the indication “escreveu hum religioso da congregação de S. João Evangelista” (a religious from the congregation of St John the Evangelist wrote it) makes them clearly identifiable: a Winter *graduale sanctorale* dated from 1664, a Winter *graduale temporale* from 1666, and a Lent *antiphonale temporale* from 1667.

Although these are sources from the mid seventeenth century, they confirm that a link between the Monastery and the Congregation existed regarding the production of music-liturgical books which implied the circulation of repertory, in this case monodic, but that could have been also polyphonic.

In sum, Simão dos Anjos de Gouveia is still an obscure figure in the panorama of the Portuguese music history of the first half of the seventeenth century, occupying a secondary, or even tertiary place in the line with other well-known composer such as Fr. Manuel Cardoso, Duarte Lobo, or Filipe de Magalhães. However, Gouveia is a fine example of the universe of composers, chapel masters, and other musicians of high quality that circulated between the Portuguese religious institutions of the time, as well as the high standards of the music service in those places.



BIBLIOGRAPHICAL REFERENCES

- Alegria, J. A. (1944). *A Música em Évora no século XVI (Tentativa de Esboço Histórico)*. II. *A Cidade de Évora*, (7-8), 118-132.
- Alvarenga, J. P. d. (2011). Manuscript Évora, Biblioteca Pública, Cód. CLI/1-3: Its Origin and Contents, and the Stemmata of Late-Sixteenth- and Early-Seventeenth-Century Portuguese Sources. *Anuario Musical*, (66), 137-158.
- Barbosa Machado, D. (1752). *Bibliotheca Lusitana. Tomo III*. Na Officina de Ignacio Rodrigues.
- Carvalho, A. (2012). *O Códice Polifónico de Arouca. Estudo e Transcrição* [Master's thesis, Universidade Nova de Lisboa]. RUN Repository. <http://hdl.handle.net/10362/9132>
- Henriques, L. (2018). A atividade litúrgico-musical no convento de Nossa Senhora dos Remédios de Évora: o seu papel na paisagem sonora da cidade durante o século XVII. *Herança – Revista de História, Património e Cultura*, 1(1), 73-92.
- Henriques, L. (2021). *Pueri Hebraeorum vestimenta* by Simão dos Anjos. *Canto Mensurable blog*, 1, 29-33.
- Henriques, L. (Ed.). (2016). *Simão dos Anjos de Gouveia: Jesu Redemptor; Pueri Hebraeorum vestimenta*. Polyphonia 37. Edições MPMP.
- Mazza, J. (1944). *Dicionário Biográfico de Músicos Portugueses – com prefácio e notas do P.º José Augusto Alegria*. Tipografia da Editorial Império.
- Rees, O. (2011). Jesu Redemptor?: Polyphonic Funerary Litanies in Portugal. In T. Knight, & B. Nelson (Eds.). *Pure Gold: Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner* (pp. 228-261). Edition Reichenberger.
- Sousa Viterbo, F. de. (1911). A Ordem de Christo e a musica sagrada nas suas igrejas do continente. *O Instituto*, 58, 96-103.
- Sousa Viterbo, F. de (1910). Dois lentes na cadeira de Música da Universidade – Simão dos Anjos de Gouveia e fr. Nuno da Conceição. *A Arte Musical*, (279), 165-166.

Stevenson, R. (1982). *Antologia de Polifonia Portuguesa (1490-1680)*. Portugaliae Musica XXXVII. Fundação Calouste Gulbenkian.
Vieira, E. (1900). *Diccionario Biographico de Muzicos Portuguezes Vol. 1*. Lambertini.



Cite this text: Henriques, L. (2023). Fr. Simão dos Anjos (de Gouvea): a biographical note. *Canto Mensurable* blog. <https://cantomensurable.hcommons.org/simao-anjos-gouvea/>

The motet *Ecce mulier Chananea* by Fr. Manuel Cardoso¹

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

Fr. Manuel Cardoso was one of the most important Portuguese composers of the first half of the seventeenth century, also being one of the composers who saw their music being printed. Of his last printed book, the *Livro de varios motetes* (Lisbon, 1648), we find the motet *Ecce mulier Chananea* for four voices (SATB). This is a brief analysis text of this work which accompanies a recording made by Oniria – Sacabuxa in an instrumental version following the performance practices of the period.

Manuel Cardoso was baptized on 11 December 1566, in the Parish Church of Fronteira, being most of his biographic details transmitted by the chronicler of the Carmelite Order, Fr. Manuel de Sá, who, in 1724, published the *Memorias historicas... da Ordem de Nossa Senhora do Carmo*, where three pages were dedicated to him.

According to Fr. Manuel de Sá, Manuel Cardoso was sent to Évora, with the intent of studying “grammar and the art of music”, possibly at the Choirboys College of Évora Cathedral. Cardoso took the habit at the Convent of Carmo of Lisbon, on 1 July 1588, having professed in the same convent on 5 July the following year, at 23 years of age. The Carmelite Order chronicler praised the qualities of Cardoso during the years he lived in the Convent of Carmo. Besides considering him as “one of the greatest, and distinguished composers, that ever existed not only in this Kingdom, but the whole Europe,” also enumerated his virtues, stating that in “the eating he was very sparse, in modesty unique, in keeping the silence vigilant, in the essential vows observant, in poverty so punctual, that he never had any belongings.”

His music isn’t unnoticed regarding the concert programmes elaboration of specialized groups in early music performance abroad, even less within the context of the Portuguese sacred vocal polyphonic *corpus* of the first half of the seventeenth century. Manuel Cardoso was one of the Portuguese composers who saw most of his music being printed. In all, five volumes of vocal polyphony were printed at the Craesbeeck workshop through a period of forty years. These volumes include a book of *Magnificat* (1613), three books of masses (one in 1625, and in 1636), and a collection of motets, lamentations and other genres (1648).

The motet *Ecce mulier Chananea* thus appears in Cardoso’s the last printed work, two years before his death, being published in the *Livro de varios motetes... e outras cousas*, printed in Lisbon by the Craesbeeck house in 1648. This work is made by a collection of music which also includes, besides motets, a miscellany of other genres, as masses, lamentation, responsories, hymns, and lessons, among other smaller-size works.

This motet doesn’t include any use or liturgical occasion indication, being found (as, i.e., the motet *Mulier quae erat*) among the motets for the last Sundays of Lent. Contrary to this group of motets, most of them for five voices, *Ecce mulier Chananea* was written for four voices. The text of the motet is divided into five segments:

¹ This text is an English translation of a previously published Portuguese text in the magazine *Glosas online* (2018, February 2).

1. *Ecce mulier Chananea*
2. *a finibus illis egressa*
3. *clamavit dicens:*
4. *miserere mei Domine fili David*
5. *filia mea male a daemonio vexatur.*

Once more as is characteristic in Cardoso's motets, both the first as the last segments are more extended than the intermediary segments generally more short and with less text. The fourth, and fifth segments represent a brief dialogue between the Woman and Jesus, in which she interpellates Him, asking for mercy. Cardoso separated these two segments from the remaining of the motet using a half note rest, which appears in all four voices. The question (segment 4) is made in a homophonic way, being Jesus answer (segment 5) musically resolved through a brief point of imitation, with a sequence of two motives initiated in the *superius*.

Cardoso shows a high rhetorical-musical power in this motet, mostly through the combining of repetition was the strengthening of an idea (repeating the motive in several pitches) and a control of dissonance, allowing the stress of specific textual moments. As an example, in the third segment, the word "clamavit" (calling) is repeated, firstly at a lower pitch, and, afterwards, at a higher pitch as a way to stress the meaning of the word, which frequently occurs throughout the work.



Fr. Manuel Cardoso
Ecce mulier Chananea
 (*Livro de varios motetes*, Lisbon, 1648)

The musical performance of the motet *Ecce mulier Chananea* which accompanies this article was especially recorded by the instrumental group Oniria Sacabuxe, from Málaga. It's a group which in this performance is made by a cornett and three sackbuts. This type of instrumental practices in the context of the musical liturgy were common during the sixteenth and seventeenth centuries. These type of groups also existed in the context of the music activity in the Portuguese cathedrals and churches. As an example, in the case of Évora Cathedral, in a musicians payment sheet of the Cathedral chapel for the year of 1651, several wind instrumentalists were to be found, including a cornett and a sackbut. In this way, despite the performance of this motet is an instrumental representation of a work that would be listened to mostly in a vocal way (since the text transmission would be an important factor), one should not exclude the presence of instruments in this interpretation. In many cases, an instrument (sackbut or cornett) would take one of the vocal parts (or more), with at least a singer securing the transmission of the text used in that musical composition. In other cases, books were copied with vocal works specifically destined to be performed by instrumental groups (the so-called *livros dos charamelas*) also being perfectly possible the presence of a motet such as *Ecce mulier Chananea* in these collections of polyphonic music.

In a general way, listening to this work, it will be important to consider its predominantly vocal structure. There isn't a writing or performance purely instrumental and each instrument is to be found, as a singer, taking each of the four vocal parts and their respective phrasing. This approach is punctuated with embellishment in specific moments, an empirical musical practice which, despite not written in the source, would be one of the decisive factors in the diversity and musical impetus of this kind of groups transmitted in the cathedral chapels to which Manuel Cardoso was not unaware.

BIBLIOGRAPHICAL REFERENCES

- Alegria, J. A. (1983). *Frei Manuel Cardoso: Compositor Português*. Instituto de Cultura e Língua Portuguesa.
- Alegria, J. A. (1973). *História da Escola de Música da Sé de Évora*. Fundação Calouste Gulbenkian.
- Alegria, J. A. (1997). *O Colégio dos Moços do Coro da Sé de Évora*. Fundação Calouste Gulbenkian.
- Alvarenga, J. P. d' (2002). Para uma compreensão da polifonia portuguesa pós-tridentina, a propósito dos motetos de Fr. Manuel Cardoso (com uma análise de *Non mortui e Sitivit anima mea*). In *Estudos de Musicologia* (pp. 105-152). Edições Colibri/Centro de História da Arte da Universidade de Évora.
- Henriques, L. (2016). Nos 450 anos de Frei Manuel Cardoso. *Glosas*, (15), 38-41.
- Sá, Fr. M. de (1727). *Memórias Historicas da Ordem de Nossa Senhora do Carmo da Provincia de Portugal*. Na Officina de Joseph Antonio da Sylva.



Cite this text: Henriques, L. (2023). The motet *Ecce mulier Chananea* by Fr. Manuel Cardoso. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/cardoso-ecce-mulier/>

The *Missa Aeterna Christi Munera* by Giovanni Pierluigi da Palestrina

Luís Henriques¹ 

¹ CESEM / University of Évora, IN2PAST

Summary

This text provides an overview of the *Missa Aeterna Christi Munera* by the Italian composer Giovanni Pierluigi da Palestrina. It was published in his fifth book of masses printed in 1588 and is one of the composer's most performed works nowadays.

Giovanni Pierluigi da Palestrina was one of the most prolific composer of masses. He authored about a hundred Mass settings and twelve books were printed during his lifetime and posthumously that saw numerous reprints. Such is the case of his fifth book. These settings were widely known throughout Europe and even being found in the Iberian colonies of Central and South America. His influence on future generations of composers is undeniable both as a model for imitation, as well as the epitome of the musical aims of the Counter-Reformation movement.

Born around 1525 presumably in Palestrina, on the outskirts of Rome, he spent most of his life in the city, circulating between its most important religious musical institutions. His early musical training was at S. Maria Maggiore as a choirboy where he was most certainly acquainted with the Franco-Flemish musical traditions. By 1544 he was an organist in his home place of Palestrina however, by 1551, he returned to Rome in the service of Pope Julius III, the former Bishop of Palestrina. He was appointed as director of music at the Cappella Giulia at St Peter's. His first book of masses, published in 1554, was dedicated to the Pope, and the following year he joined the Cappella Sistina. The death of the Pope and his successor Pope Marcellus, the enforcement of the rule of celibacy for the members of the Cappella Sistina under the rule of Pope Paul IV, prompted for Palestrina's dismissal among other married members from this institution. He transited to another Roman institution as maestro di cappella at S. Giovanni in Laterano, where he remained until his resignation in 1560. He was back at S. Maria Maggiore where he had been a choirboy, and at the service of Cardinal Ippolito II d'Este which further established his reputation.

His last employment period, during which his fifth book of masses was published, occurred again at the Capella Giulia, where he succeeded Giovanni Animuccia, from April 1571 until his death in 1594. After the death of his wife Lucrezia in August 1580 he married Virginia Dormoli, the wealthy widow of the Florentine fur merchant Giuliano Guerrazi, on 28 March 1581. The wealth of his new wife certainly must have provided a surge in the publications of his works. He increased the number of books from a total of eight volumes of music printed prior to his re-marrying to the impressive number of seventeenth throughout the 1580s and early 1590s.

Palestrina's fifth book of masses – the *Missarum cum Quatuor, Quinque, & sex vocibus. Liber Quintus* – was first printed in 1588 at the Venetian workshop of Ricciardo Amadino. It was further reprinted in 1590 by the Roman printer Francesco Coattino (generally cited as the first edition), in 1591 at the Venetian workshop of the heir of Girolamo Scotto, and in 1599 at the Roman workshop of Nicolo Mutii. The book was

dedicated to Duke Wilhelm V of Bavaria. This fifth book is a quite interesting because it includes some of the best-known masses by Palestrina.

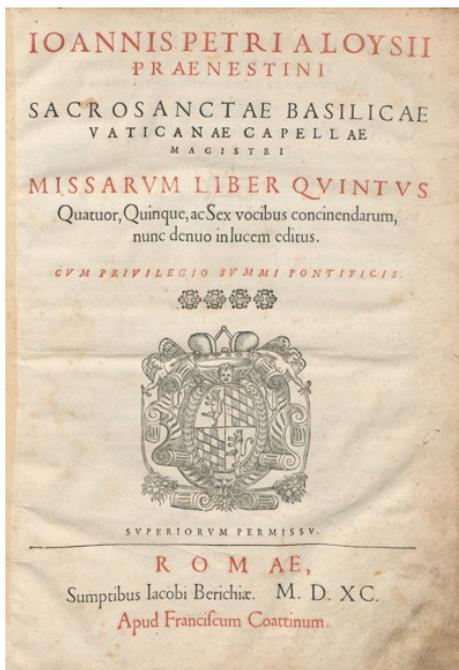


Image 1

Front page of the *Missarum liber quintus* (1590 edition).

It opens with the *Missa Aeterna Christi Munera*, followed by the *Jam Christus astra ascenderat*, *Panis quem ego dabo*, and *Iste confessor*, for four voices. The five-voice masses are the *Nigra sum* and *Sicut lilium*, and, for six voices, the *Missa Nasce la gioja mia*. In the 1590 reprint of the book, another six-voice mass [*sine nomine*] was included from the *Liber primus*, its Kyrie and Gloria being arranged by Johann Sebastian Bach. It is also worth to mention that in 1654 the Portuguese music King D. João IV published an opuscle titled *Respuestas a las dudas que se pusieron a la missa Panis quem ego dabo de Palestina*, where he examines the four-voice *Missa Panis quem ego dabo* from this fifth book.



Giovanni Pierluigi da Palestrina

Missa Aeterna Christi Munera

(*Missarum cum Quatuor, Quinque, & sex vocibus. Liber Quintus, 1588*)

The mass was set for four voices (SATB), with the Benedictus for three voices (SAT), and the second Agnus Dei for five voices (SATTB) and is a fine example of Palestrina's late masses in four parts (Roche, 1971, p. 13). It is in Mode V and could be framed in the style of the cyclical mass, in the paraphrase group of masses, for the recurring motives, drawn from the hymn *Aeterna Christi Munera*, which serves as its model, each line of which provides the motivic material for imitation throughout the entire composition, each time figured and crafted to better express the characteristic of the piece. The mass is based on the hymn for the office of Matins on the *Commune Apostolorum*.

Palestrina created three motives from the plainchant of the text which gives the mass its title, that are to be found scattered throughout the mass contributing to its great expression and unity. This mass is part of a group of paraphrase masses which were based on hymns which, as pointed by Robert Marshall, are in “a classical Ambrosian scheme: a stanza comprising eight-syllable lines” (Marshall, 1963, p. 349). In this case, the musical setting of the *Aeterna Christi Munera*, the music of the fourth verse is the same as the first (creating a scheme ABCA) (Marshall, 1963, p. 349). The peculiar scheme of the hymn thus resulted in the use of only three motives (from verses ABC), since the fourth verse has the same music as the first, contrary to other hymns used by the composer.

The Kyrie is a good example of why Palestrina’s music still sounds so well nowadays: a smooth treatment of the voices with a balanced construction of opening motives in a classical point of imitation transmits an effortless craft of counterpoint writing. The three motives appear in turn in the opening Kyrie (motive from verse A), the Christe (motive from verse B), and the second Kyrie (motive from verse C), transforming and elaborating them through the four voices.

A mixture of homophonic sections necessary to the wordy texts at the beginning of the Gloria there is also a similar clarity of composing the imitative textures in the Credo. The three motives are also used in the Gloria and Credo in a less complicated way, displayed mostly on the *superius*, especially in the previously-mentioned homophonic sections.

In the Sanctus there was a need to extend the motives from the hymn over five sections. Here there are more freely-composed sections with more liberty in the use of the motivic material than in the Kyrie or the Agnus Dei. This makes the part one of the more flexible in terms of its design. The number of voices was reduced from four to three in the Benedictus, returning to the initial scheme in the Hosanna. In the opening of the Sanctus underlines one of Palestrina’s achievements in the paraphrase mass: obtaining a variety through the ever-changing order of voice entries in the presentation of the motivic material borrowed from the model. Contrasting to the Kyrie, which has the entry succession of tenor, altus, *superius*, and bassus, the Sanctus follows the order of *superius*, altus, tenor, and bassus.

The first motive that was used in the first Kyrie, the Sanctus, and the Hosanna, returns in the Agnus Dei. The composer divided this part into three sections: “Agnus Dei”, “qui tollis peccata mundi”, “miserere nobis”, or “dona nobis pacem”. The first section used the motive from the verse A of the hymn, whilst the second section used the motive B. The third section “miserere nobis” is set to the motive A, whilst the “dona nobis pacem” is set to motive A. The second Agnus Dei (“dona nobis pacem”) has the number of voices increased from four to five. In this second Agnus Palestrina produced a passage of great tranquillity as the voices are grouped parallelly at the text “dona nobis pacem”.

It is not by coincidence that this *Missa Aeterna Christi Munera* has been one of Palestrina’s most popular masses among both liturgical and secular choirs. The smoothness and balanced character of both each individual voice parts and of the whole ensemble makes it one of most loved works to singers.



BIBLIOGRAPHICAL REFERENCES

- Lockwood, L, O’Regan, N., & Owens, J. A. (2001). Palestrina [Prenestino, etc.], Giovanni Pierluigi da [‘Giannetto’]. *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.20749>

- Marshall, R. (1963). The Paraphrase Technique of Palestrina in His Masses Based on Hymns. *Journal of the American Musicological Society*, 16(3), 347-372.
- Roche, J. (1971). *Palestrina (Oxford Studies of Composers 7)*. Oxford University Press.
- Strunk, O. (1974). *Essays on Music in the Western World*. W. W. Norton & Company Inc.



Cite this text: Henriques, L. (2023). The *Missa Aeterna Christi Munera* by Giovanni Pierluigi da Palestrina. *Canto Mensurable blog*. <https://cantomensurable.hcommons.org/palestrina-missa-aeterna-christi-munera/>

