Barcelona University Library preserves a rich bibliographical heritage consisting of manuscripts and printed books from the Middle Ages to the Early Modern period. Among the printed books, there is a collection of twenty-two printed books of polyphony from 1547 to 1613. The uniqueness of this collection lies in the existence of three unknown or lost editions by Giovanni Pierluigi da Palestrina (ca. 1525/26-1594) and Gioseppe Caimo (ca. 1545-1584). These editions are: 1) the lost book of Canzonette... libro primo (Brescia, 1584) by Gioseppe Caimo; 2) an unknown edition of Palestrina’s Litaniae published by Angelo Gardano in 1582; and 3) another unknown reprint of Palestrina’s Libro primo de madrigali for four voices (1580). Caimo’s edition was dedicated to the Duke of Savoy, who visited Barcelona a year after the publication. This paper aims to present this collection of printed books in the general framework of the “Books of Hispanic Polyphony” research project carried out by the Spanish National Research Council (CSIC-Institució Milà i Fontanals) and, particularly, in the context of my own research about manuscript and printed books of polyphony at Barcelona in the late sixteenth- and early seventeenth-century.

5.3: The Council of Trent and polyphony for the Office in Iberian sources
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It is possible to find, in musicological literature published as late as 1997, several misassumptions regarding the Council of Trent and its impact on sacred polyphony. Although these erroneous perspectives have been challenged since the 1940s, these more up-to-date theories have, for a long time, left out peripheral countries. More recently, however, some studies have approached the influence of the Tridentine Council in a more holistic and geographically broader fashion, namely in what regards the liturgy in the Iberian Peninsula. If some alterations were quite pragmatic, being materialised in the 1568 Breviarium Romanum and the 1570 Missale Romanum, others do not seem to have been so much on the level of particular musical features (hardly spoken of or specified during the Council, in fact) but much more on the creation of a certain atmosphere, which should be propitious to devotion and to the restoration of faith.

This paper will look at the Hispanic polyphonic Office in the late 16th and early 17th centuries, and in what ways it was (or not) affected by Tridentine decrees. This will hopefully contribute to a more balanced and knowledgeable perspective of Iberian Renaissance polyphony, both by its approach to a usually less studied repertory (polyphony for the Office) and by its research on a fundamental issue for Renaissance sacred polyphony: the aftermath of the Council of Trent.