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Philip II is welcomed at the convent of Santa Maria de Valldonzella (Barcelona) with music in 1564

Mazuela Anguita, Ascensión
Universidad de Granada · ORCID iD: https://orcid.org/0000-0002-7144-1335

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Abstract

A printed account of the visit of Philip II in Barcelona in 1564 offers details on his arrival at the convent of Santa Maria de Valldonzella, and the welcoming of the nuns, who went out in procession and met the king singing the responsory Tua es potentia. This text is connected to royal power. For instance, it was included by Hernando de Talavera in a liturgical Office commissioned by Queen Isabel to commemorate the conquest of Granada. In this way, the nuns made a musical contribution to the urban networks of political power.

Keywords

royal entry; heraldic music; street music ; nuns of the convent of Santa Maria de Valldonzella (Barcelona); Felipe II (king); trumpeter; drum players; wind players; singers

Título

Recibimiento musical de las monjas de Santa Maria de Valldonzella (Barcelona) a Felipe II en 1564

Resumen

Una crónica impresa de la visita de Felipe II a Barcelona en 1594 ofrece detalles de su llegada al monasterio de Santa Maria de Valldonzella y de la bienvenida de las monjas que salieron en procesión para recibir al rey cantando el responsorio Tua es potentia. Este texto se conecta con el poder real, ya que fue incluido por Hernando de Talavera en un Oficio litúrgico patrocinado por Isabel la Católica para conmemorar la conquista de Granada. De este modo, las monjas hicieron una contribución musical a las redes urbanas de poder político.

Palabras clave

entrada real; música heráldica; música en las calles y plazas; monjas del monasterio de Santa Maria de Valldonzella (Barcelona); Felipe II (rey); trompeta; atambores / tambores; ministriles; cantores

One of the clearest cases of the musical contribution of convents to the political life of Barcelona is that of the convent of Santa Maria de Valldonzella, located outside the walls of the city, near the gate of Saint Anthony. It served as a residence for royalty, who, before making their high-profile entries into the city were welcomed at the convent with music. According to custom, the city councilors met the monarchs outside the city walls and accompanied them to the convent. The royal retinue proceeded to the sound of trumpets and drums (of both the city council and the king), together with wind-players, usually placed on platforms at strategic points along the route to the convent as an aural symbol of power. For instance, in 1503, Philip the Handsome stayed at this convent before carrying out his triumphal entry into Barcelona accompanied by drums, trumpets, and wind-players. The abbess in that period was the singer Caterina Boïl, a noblewoman who had been praised in a poem for her musical skills. A printed account of the visit of Philip II in Barcelona in 1564 offers details on his arrival at this convent and the welcoming of the nuns, who went out in procession and met the king singing the responsory Tua es potentia. This text is connected to royal power. For instance, it was included by Hernando de Talavera in a liturgical Office commissioned by Queen Isabel to commemorate the conquest of Granada. In this way, the nuns made a musical contribution to the urban networks of political power.

Source

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External link

Tua es potentia. In secundo nocturno. Responsorio. Modo II. Oficio de Maitines. Oficio de la Toma de Granada. Fray Hernando de Talavera. Oficio de Maitines. Interpretes: Schola Antiqua. Director: Juan Carlos Asensio. Pneuma, 2010

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https://www.historicalsoundscapes.com/recursos/6/5/tua-est-potentia.mp3

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