



Figure 2 Enrique Tich's signature (1470) (ACS, sección II, libro 1488, fol. 174<sup>r</sup>)

is difficult to establish Tich's precise musical activities in the cathedral, but it would seem likely that his works were known and performed there. As with other prebendaries who at some point dedicated themselves to being professional musicians, the chapter approved his musical abilities and delegated to him the responsibility of examining the cathedral singers and deciding which should not remain in the choir.<sup>91</sup> His successor in this prebend was Alonso de Sahagún, a singer in the Aragonese royal chapel.<sup>92</sup>

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Aspects of music dissemination and circulation between Seville Cathedral and the royal chapels of Fernando and Isabel will form the focus for much of the remainder of this article.<sup>93</sup> Throughout the reign of the Catholic Monarchs, the musical organisations created in the fifteenth century were

of his mass is included in R. Strohm, *Mass Settings from the Lucca Choirbook* (Fifteenth-Century Liturgical Music, 6; London, 2007), pp. 5–32.

<sup>91</sup> See n. 17 above. ACS, AC 4, fol. 115<sup>v</sup>. The name Catalina Enrique, daughter of Enrique Tique, canon of Seville Cathedral and resident of Santa María parish, is mentioned in two legal documents concerning a property transaction dated 1488 and 1490 (ACS, sección IX, leg. 89, pieza 20 (1 and 3)).

<sup>92</sup> ACS, AC 4, fols. 4<sup>r</sup>, 137<sup>v</sup>.

<sup>93</sup> This idea was discussed in Tess Knighton, 'Cantores reales y catedrales durante la época de los Reyes Católicos', *Revista de Musicología*, 16 (1993), pp. 87–91.