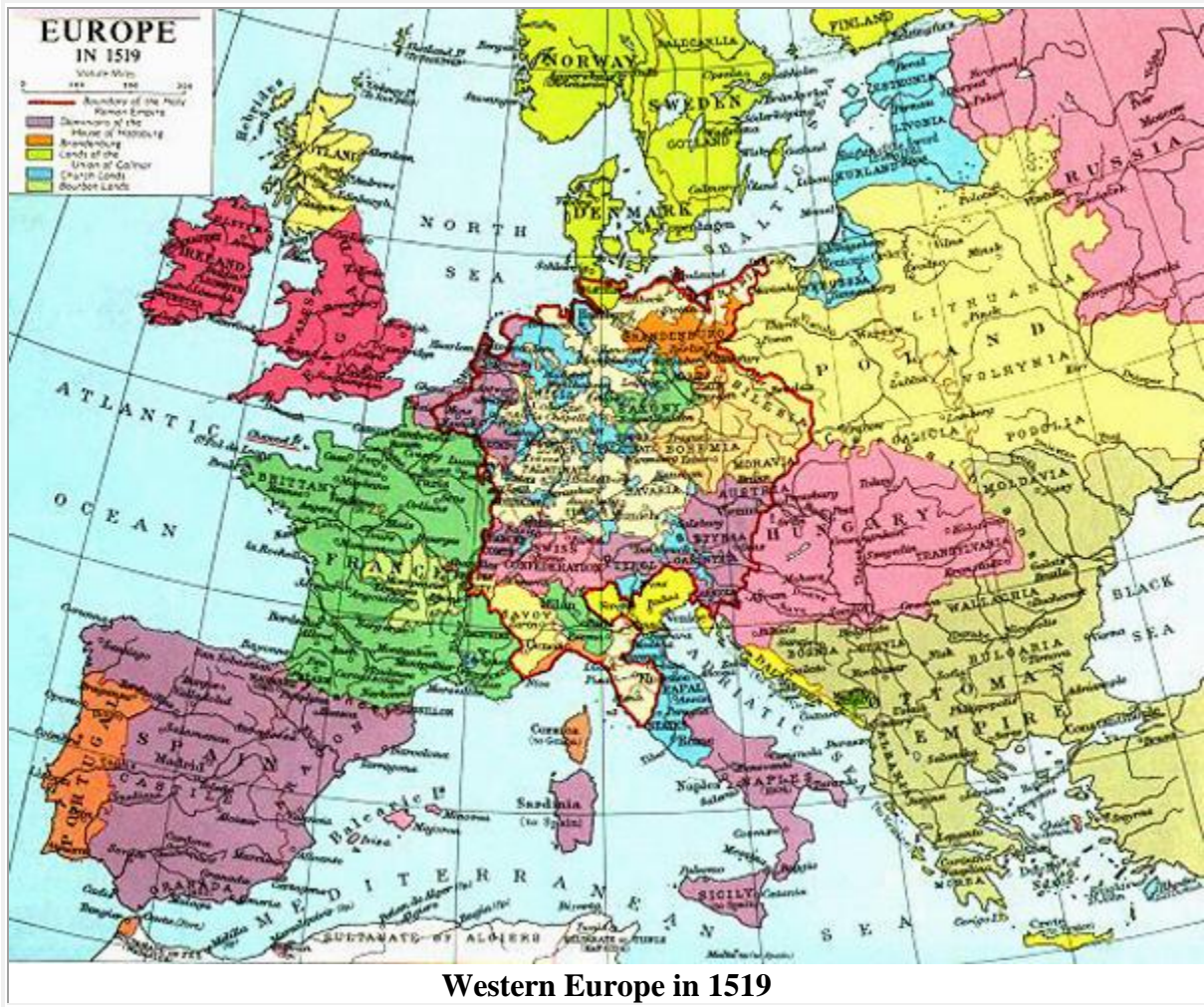


16th-Century Music Notes

1492-1600

France, Spain, Portugal



Notes on the Map:

First look at France (dark green). Notice that the Bourbon lands are shaded in light green more or less in the center of France.

Then look at Spain (plum color) and notice other parts of the map that are shown in the same color (plum): the southern half of Italy, Sardinia, western Austria, the region between France and Switzerland; Luxembourg; Belgium and Holland (the Low Countries; i.e., the Netherlands); and the entire, multi-colored region in the center of the map outlined in dark red (the Holy Roman Empire). In 1519 all of

these lands belonged to the king of Spain (Carlos V, emperor of Spain, the Americas, and the Holy Roman Empire).

Last, look at Portugal. In 1519, Portugal was an independent country, but from 1580 to 1640 (1659) all Portuguese territory in Europe, Africa, Asia, and the Americas also belonged to the crown of Spain.

In short, this map gives you a sense of the relative social, political, military, and cultural power of these three European colonial power in the Americas during the sixteenth century.

I. Spanish Music 1492-1600

Spanish music of the 16th Century from *Nueva España: Close encounters in the New World*, 1590-1690 (CD)

- **Tomás Luis de Victoria** (Spain, 1548-1611): He is the most famous of Spain's Renaissance composers, and he is recognized as one of the great composers in the history of world music. In 1564, like many Spanish artists and composers, he went to Rome, where he came under the influence of the Jesuits religious order of the Catholic Church, and where he was influenced by the Italian style of music. In 1586, he returned to Spain, where he lived in a convent, in which he was simultaneously a priest, composer, choir director, and organist. In general, his music is sacred church music with Latin religious lyrics and a mystical intensity that goes far beyond the more harmonious style of Italian composers of the same period such as Palestrina. Even so, Victoria's music has less counterpoint, more simplicity, more homophony (i.e., less polyphony), and even more dissonance than that of other composers of his period. Like a characteristic typical of Spanish music of the time, Victoria includes instruments in his choral music, whereas other composers composed strictly a cappella music. Perhaps his most famous composition is his Requiem Mass (1603), which he composed for king Felipe II's sister, María.
- **Alonso Lobo** (Spain, 1555-1617): "Cum audisset Joannes" (tr. 1): He is a Spanish composer, whose music was known in New Spain in the late sixteenth century and throughout the rest of the Colonial Period. Although Lobo's works are not as well known now, at the time he was considered as great as Victoria. In 1591, he was appointed as chapel master (*maestro de capilla*) in the Cathedral of Toledo, which was the central seat of Roman Catholicism in Spain. Lobo's music follows Palestrina's contrapuntal style with touches of Victoria's intensity. Lobo composed the music for Catholic masses, motets, the Psalms, and a number of hymns.

- **Sebastián Aguilera de Heredia** (Spain, 1561-1627): "La reina de los pangelinguas" (tr. 5): Aguilera de Heredia is a Spanish composer whose music was known and played during the Colonial Period in Mexico, although he himself never travelled to the New World. He was active in his native region of Spain, Aragón, most notably in the Cathedral of Zaragoza.

II. French Music 1533-1600