

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

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[0000-0002-7144-1335](https://doi.org/10.5281/zenodo.10400713)

doi.org/10.5281/zenodo.10400713

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

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 Boíl, 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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Published: 25 Jun 2019 **Modified:** 20 Jan 2025

Referencing: Mazuela Anguita, Ascensión. "Philip II is welcomed at the convent of Santa Maria de Valldonzella (Barcelona) with music in 1564", *Historical soundscapes*, 2019. e-ISSN: 2603-686X. <https://www.historicalsoundscapes.com/evento/977/barcelona>.

Resources

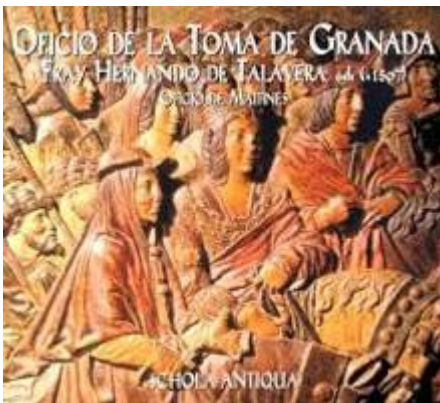


Detail from: Johann Stridbeck (1666-1714), 'Barcelona, die Haupt Statt des Fürstenthums Catalonien', in *Curioses Staats und Kriegs Theatrum*, Augsburg, Johann Stridbeck, 1711-1714. Barcelona, Institut Cartogràfic i Geològic de Catalunya



Baltasar del Hierro, *Los triunfos y grandes recibimientos de la insigne ciudad de Barcelona a la venida del famosissimo Phelipe rey de las Españas &c. Con la entrada de los serenissimos principes de Bohemia*, Barcelona, ayuntamiento, 1564.

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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

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