

ENGLISH

Gregorian chant and musica ficta: New observations from Spanish theory of the Early Renaissance, by Karl-Werner Gumpel.

The content of the present work has as its point of departure both the treatise of Fernando Estevan of Sevilla and the manuscript ç III 23 of the Escorial, completed in 1480; this latter manuscript had already attracted the attention of M. Bukofzer in 1936, seeing that it opened up new stylistic perspectives. Both manuscripts are concerned with plain chant, as well as with counterpoint and organ chant (*i.e.* poliphony); the two treatises, which possess common elements in transcription and information on *musica ficta*, represent the most important advance of the study of this practice in Spain, and are differentiated from the two previous treatises of the 14th century, surpassing their limitations on this theme. In addition, the examination of the *conjuntas* is prominent, in relation to the irregular hexachords which form part of the system of solmisation.

It is possible that the Hispanic use of the *conjunta* originates from the treatise of Goscaldus (1375); this former, is like that of Estevan, or the *cartula* manuscript M 883 of the Biblioteca de Catalunya, in so much as they possess common elements, as much in the transmittance of the contents as in the commentary on the basic repertoire of the musical examples.

The origin of *musica ficta* ought to be looked for, according to the two manuscripts first cited, in the context of the counterpoint, whilst the *conjuntas* were employed in Gregorian chant. Curiously, this musical phenomenon, rejected in other centuries, only finds its academic vindication during the 15th century. *Musica ficta* is employed for «good consonance» a concept selected from the counterpoint and applied to Gregorian chant; a second definition of the term *conjunta* is the union of two voices with hexachords of different types. In addition, the *conjunta* is used, according to the manuscripts cited, to realise the vocalisation, obtaining thus a better sonority.

The two manuscripts represent a new type of treatise which promotes the practice of Hispanic chant in the 15th century. Moreover these are two other reasons that justify the use of accidentals in Gregorian chant: a) to avoid the direct or indirect interval of the fourth augmentation (tritone) and fifth diminution; b) in order to create the subsemitone and in some special cases, the supersemitone. Finally, one may conclude that the accidentals are used strictly for aesthetic criterion.

Having completed the doctrinal body of the work, Professor Gumpel adduces various examples of types and offers us, in an appendix, the publication of the *cartula* of manuscript M 883 of the Biblioteca de Catalunya.

The fine detail and precision of this article, apart from the intrinsic interest of new information on the first Hispanic Renaissance, make it moreover a remarkable methodological study.

A Miserere by Flecha. Publication and brief commentary, by M. Carmen Gómez.

In the succinct introduction to the *Miserere* music of Flecha, the authoress of the present study addresses principally the question of attribution of the work to either Mateo Flecha «the elder» (1481-1553?), or his nephew Mateo Flecha «the younger» (*circa* 1530-1604), and decides in favour of the former in view of the characteristics of the musical language used, which are closer to the collection of known works of that composer.

F.B.

The singers of the Musical Chapel of the See of Barcelona in the Renaissance, by Josep M.^a Gregori.

In view of the virtual non-existence of information on the musical chapel of Barcelona Cathedral in the 16th century, Professor J. M. Gregori went back to the economic documents concerning the cathedral, which allowed him to trace (albeit without being able to be certain as to the elements) the existence of this vocal chapel from 1st July 1523. Thanks to this systematic labour of research of manuscript sources, the author of the present work can offer us valuable information on the number of singers, their *status*, as well as certainty concerning, their activities, in the course of the liturgical year. Comparison with other ecclesiastical centres, as well as two comparative tables embracing the period 1463-1557, complement the informative unity of this interesting article.

F.B.

The lineage of the organists Vila and the families Vila, Alberch, Ferran and Ferrament in the town of Vic, during the 16th century, by Josep M. Gregori.

Professor J. M. Gregori, author of a brilliant thesis on music in Barcelona Cathedral during the 16th century, presents to us in this work the results of a highly detailed process of investigation with regard to the famous organist and composer Pere Alberch i Vila (1517-1582).

Through the four surnames (Vila, Alberch, Ferran and Ferrament) it has been possible to confirm as originating from the town of Vic, five organists who had the surname Vila, and were obviously related: but two of them, deservedly the best known, were not in reality so called, the surname Vila being applied to them as an alias: Pere Alberch i Ferrament, alias «Vila» (= Pere Alberch i Vila, 1517-1582, organist of Barcelona Cathedral) and Lluís Ferran i Ferrament, alias «Vila» (= Lluís Ferran i Vila, *circa* 1565-1631, nephew of the latter and also organist of Barcelona Cathedral). The other members of this lineage of Vic are Pere Vila (*circa* 1465-1538), Pere Vila (*circa* 1480-1545) and Pere Ferrament i Vila (*circa* 1522-1546). This documented

study complements the previous research of Felip Pedrell, Higiní Anglès and Josep Romeu and sets out, with the assistance of a copious biographical and genealogical documentation, the human outline of this important Catalan organist and composer of the 16th century.

F.B.

Aquí de la fe, oratorio by Lluís Vicenç Gargallo (ca. 1636-1682). Study and edition, by Francesc Bonastre.

After having published in 1986 the first Spanish oratorio, known until now, of the 17th century (*Historia de Joseph*, by Ll. V. Gargallo), the author of this work offers us the study and issue of another oratorio by the same composer, although the little which appears in the manuscript, is that of *villancico*.

The presence of a Biblical story (*Abraham and Isaac*), the musical characteristics of the personalities, the dialogue between the soloists and the choir, the final *moralitas*, as well as the absence of the common and basic elements of the traditional *villancico*, are arguments which confirm the thesis, that this work belongs to the musical genre *oratorio volgare*, which chronologically can be placed between 1670 and 1680, but in any case later than the *Historia de Joseph*.

The author analyses, after a brief compositive and biographical introduction of Gargallo, the various musical parameters of the oratorio, with a special emphasis on the area of semantics, ending the work with the critical publication of the text and music.

F.B.

The Ordinacions of the Musical Chapel of Girona Cathedral in the year 1735, by Jordi Rifé i Santaló.

The author of the present article has made a study of the composer Emmanuel Gònima, of the cathedral choirmaster of Girona between 1735 and 1774. The *Ordinacions* of the musical chapel of this cathedral are from the same year in which Gònima took up his post. These types of documents are important in order to become acquainted with the music, its function and its context in the Catalonia of that era; besides its formal characteristics, precious details inevitably appear which show unedited traces of the musical activity of our cathedrals. Jordi Rifé moreover provides us with the original edition of the texts, together with the other two previous *ordinacions*, corresponding to the years 1725 and 1730.

F.B.

***The flute and drum in Catalan ethnic music*, by Gabriel Ferré i Puig.**

In this article the author initiates a comparative study of the various kinds of popular flute and drum in ethnic Catalan music, that is to say, those instruments found within the *Països Catalans*: The Principality of Catalonia, the Balearic Islands, and the Valencia Region. Besides looking at conventional flutes and drums, consideration is given to children's flutes, pastoral flutes and others. In the formal study of the instruments, the closeness of morphological characteristics is noted between the *flabiol* and *tambori* of the Principality of Catalonia, the *fobiol* and *tambori* of Mallorca and the *fabiol* and *tambori* of Menorca, with diverse degrees of evolution. Conversely the relationship with the *fabiol* and *tambori* of Ciutadella de Menorca and the *flaüta* and *tambor* of Les Pitiüses is more removed, due to divergent ethnographic factors. In the Valencia Region the absence of binomial aerophone-membranophone is noted although the existence of pastoral flutes is evident.

Thereafter, the author endeavours to codify the ethnic style of the notes of popular Catalan flute and drum, and attempts to characterise the gestural Language of the player in the actual playing and ornamentation. Here the technique of piqué, ornamental notes, trills and vibrato are prominent.

In addition diverse comments are given on the sociological and symbolic aspects of the instruments and instrumentists. With respect to sociological points, mention is made of the transformations produced in the players by the times, due to the need to adapt to new historical circumstances, and specific reference is made to traditional music and industrialisation, as well as the impact of the appearance of free reed instruments. As regards symbolic aspects, reference is made to the sexual and erotic currents, on occasions suppressed, that the flute has always had in popular symbolism.

Moreover the author recognises the provisional nature of this work, stating the need for further research, and the importance of obtaining primary source material for subsequent analysis, which is a basic objective of this article.

***Intuition and formal structure in the Georg-Lieder of Schoenberg*, by Katherine M. Cyran.**

The authoress of this study presents us with some *Lieder* by Schoenberg based on the poems of George, *Das Buch der hängenden Gärten*. They are the first non-tonal works of the composer and correspond to the years 1907-1909, in the artistic style of the first decade of the century. Schoenberg opens up a new musical language of unexplored possibilities. K. M. Cyran shows us, through some examples, the relationship between the musical idea and its significance and the intimate association of two distinct forms of the Arts: poetry and music; in the *George-Lieder* he has achieved, by means of a new language, this ideal relationship between the true text and its musical incarnation, whilst each *Lied* is unique in its form and musical manifestation.

M.D.M.

From Lluís Millet to Felip Pedrell: Epistolary, by M. Dolors Millet i Loras.

Collection of letters by Lluís Millet, founder of the *Orfeó Català* jointly with Amadeu Vives, adressed to Felip Pedrell between 1896 and 1904, as well as other individual letters from 1907, 1909, 1912 and 1922.

This collection of letters shows the activities that were unfolding at this time amongst the choral community of Barcelona, and the close links which united master and student. Through these documents one discovers how, under the guidance of Pedrell, the *Orfeó* undertok a task of research and propagation, of music that was Hispanic from the «Siglo de Oro» as well as Catalan. The human and artistic orientation of Millet is clearly manifest here. The latter collection in question constitutes without doubt a fundamental base for the study of Catalan music of this era.

M.D.M.

Colloquy with Krzysztof Penderecki in the Universitat Autònoma of Barcelona.

Under this heading is collated the original text —translated into Spanish by Professor Agatha Orzeszek— of the Colloquy celebrated by Krzysztof Penderecki with the students and teachers of the Universitat Autònoma of Barcelona on the 26th of October 1986, the day after the Barcelona *première* of his *Requiem*. The answers of the composer show always an outstanding interest and clear-sightedness, whose logic makes this a valuable document on the music of our century.

F.B.