

## The musical instruments in an Aragonese triptych dated 1390.

BY JOSEP M.<sup>2</sup> LAMAÑA

In this detailed study, organologist Josep M.<sup>2</sup> Lamaña approaches the problems presented by the later 15th century gothic triptych coming from the Piedra Monastery (Zaragoza) and at present kept in Madrid Royal Academy of History.

This author has studied the different instruments, held by musical angels each —little organ, *vihuela*, *harp*, *psaltery*, *lute*, *sinfonia*, *rebab*, and *mandola*; documentary contribution is very important and one might also emphasize to this effect the lateral treatment given to other instruments not appearing in this triptych, such as the *exaquier*, the *quilled vihuela*, the *guitar* (to whose comparative study with similar instruments he devotes an interesting section), the *rota* and the *moorish guitar* (Cat., *llaut guitarrenc*).

All these instruments were common throughout the ancient Catalano-aragonesa Confederation (Krown of Aragón), and they were also known in Castile and France.

Morphological description of each instrument, as well as the suitable musicological comments, are enriched with historical and literary texts from that time, not as just a documentary context, but as an actual insertion in the living context of coetaneous musical practice.

Josep M.<sup>2</sup> Lamaña's study is complemented with a 12 plate collection and a comparative table containing the equivalences of instrumental vocabulary in Catalan, Spanish and medieval French, in a synthesis of the rich cultural communication in that period.

F.B.

*Translated into English by M.A. Sánchez Férriz*

## The Gandia's Chansonnier

BY JOSEP M. LLORENS I CISTERÓ

Professor Llorens identifies the manuscript, rediscovered by him at Gandia (València), as the ms. M. 1166 of the *Biblioteca de Catalunya* (Barcelona), showing that both of them are part of the same documental unity. The first one, is an uncomplet volume of 190 pages, wrote in the middle of the XVI century. A defective restore made hard to know a good deal of the authors of 57 works kept; therefore the collection of salms, masses, himns and *villancicos* keeps on the name of Càrceres (8 pieces), Noel Valdovin (1), Juan Pérez (2), Pastrana (1) and Alonso (2). The ms. M. 1166 of the *Biblioteca de Catalunya* has the same morphologic characteristics than the Gandia's one —shown besides other arguments, because of the Càrceres' lamentation— and also it was coppied by the same hand (as it shows the last composition, *The Deum*), even if only 18 pages have been kept, numered with a pencil by Higiní Anglès; of the whole 5 works that it has, 3 of them are of Càrceres, one of Juan Cepa, and the last one is anonymous.

So, that keeps the interest for Càrceres, whom Dr. Llorens thinks he can identifie as a certain *Bartolomé*, a copist of musical manuscripts of the Calabria's Duke: so on the relationship between Valencia and Gandia would be closer, concerning the whole around of the very important musical and literary court of the Calabria's Duke (studied by Prof. Joseph Romeu), and one of the best testimonials is the *Cançoner d'Uppsala*, also known as the *Cançoner del Duc de Calàbria*. Also the relation between some works shows in the similarity of both manuscripts.

The manuscript's study is completed with the edition of the romanic texts included on it, and also with the latin texts the show some literary significance.

F.B.

*Translated into English by George Campillo*

## Santa Maria d'Igualada organists in the 1689-1738 period: Documents for their history

BY JOSEP M. GREGORI I CIFRÉ

One might emphasize the importance of the geographical situation of the town of Igualada, both because of its location by a vital channel of communication with Barcelona and because of its proximity and easy access to Montserrat.

The study on its musical past, which we are offered today, covers the period embraced between 1689 and 1738, and it is represented by the presence of organists Joan Lluch (1689-1701), Josep Llobet (1702), Josep Soler (1702-1737) and Joan Mestra (1738-1738). The interest of this study is based on the two last composers' personality, especially for Josep Soler's figure, whose art we keep a little sample.

In the same way we must point out that the characteristics and peculiarities concerning the organ and music chapel teaching at the Igualada parish church, that are reflected in the present study, are by themselves extendable and comparable to those of the different Catalan centres, that in the process of the 17th and 18th centuries enjoyed a similar musical importance.

F.B.

*Translated into English by M.A. Sánchez Pérez*

Josep Carcoler (+ 1776):  
Biographical and composing notes

BY FRANCESC BONASTRE

Josep Carcoler's musical personality was notably unknown in the field of Hispanic musical history. The autor of the present study succeeds in identifying three different people bearing the same name: a chorister in the musical chapel at Lleida cathedral, attested between 1690 and 1713, a Montblanc (Conca de Barberà) organist, between 1708 and 1712, and the chapel master of Tremp (Urgell, Lleida) and Olot (La Garrotxa, Girona), the last of whom this study is devoted to. There are remaining works only by this composer, whose biographical significant details can be traced as well.

In the second part of the article a catalogue of Josep Carcoler's composing work has been done. It includes 48 works of liturgical and religious kind, dated in most cases; these works belong to the musical archives of Tarragona cathedral, Sant Esteve d'Olot, Santa Pau and the Music Department of the Biblioteca de Catalunya.

Unpublished notes on Josep Carcoler's contemporary composers are plentiful in Prof. Francesc Bonastre's study; the explanatory text is complemented with a sizeable documentary appendix.

*J.M.G*

*Translated into English by M.A. Sánchez Ferriz*

**Felipe Pedrell and musician from Valladolid  
Luis Villalba: Unpublished letters**

BY M.<sup>a</sup> ANTONIA VIRGILI I BLANQUET

The magnitude carried out by Felip Pedrell's (1841-1922) artistic and research work sometimes leaves in the dark many details concerning its realization. So that Lecturer Dr. M.<sup>a</sup> Antonia Virgili's study is suitably welcome. She offers us an unpublished correspondence between the famous musicologist and Priest Luis Villalba (1873-1921), a monk in the monastery of El Escorial, a composer and musicologist himself.

This collection of letters includes seventy documents concerning the years 1896-1908, a crucial epoch in Pedrell's musical production, that basically coincides with the times of his stay in Madrid (1894-1904): while he was a resident in the capital of Spain he composed *La Celestina* (1902) and *El Comte l'Arnau* (1903-1904), that together with *Els Pirineus* (1890-1891) had to become his National Lyric Trilogy, according to the wrathwords *Patria, Fides, Amor*.

His musicological production is also very important during this period: *Hispaniae Schola Musica Sacra* (1894-1897), *Diccionario Técnico de la Música* (1894), *Teatro Lírico Español anterior al siglo XIX* (1897), *Emporio Científico e Histórico de Organografía musical antigua española* (1901) and above all the *Opera Omnia* of T.L. de Victoria (1902-1913). All these works and others published later —especially the *Catàlech...* (1908-1909) and *Els Madrigals i la Missa de Difunts d'En Brudieu* (1921, written with Higinio Anglès collaboration)— are referred to in the present collection, in which the peculiar, very vivid features of his human personality are also present.

*F.B.*

*Translated into English by M.A. Sánchez Férriz*

Some information about Renaissance Music  
at Sigüenza Cathedral:  
Mateu Fletxa «the Elder» and Hernando de Cabezón

BY ANA AVILA PADRÓN AND J. ROGELIO BUENDÍA

An interesting contribution of information about musical life at Sigüenza cathedral in the mid 16th century is offered to specialists in the present article. Apart from the importance of organs, organists, choir singers and «ministriles» during bishop don Fadrique de Portugal's pontificate (1512-1532), the authors point out two short but very important notes for the history of the Renaissance Hispanic music.

The first of them refers to Mateu Fletxa «the Elder» (1481-1553), who in 1544 was teaching the Infantas of Castile; from 1525, when he leaves service at Lérida cathedral, until 1544, his biography lacks a long period of time: it is meaningfully filled up by a document coming from the Chapter Acts of Sigüenza. This note is dated in 1539 (without any further details) and makes a reference to a sum of money paid to Mateu Fletxa for having served as Chapel Master, therefore hinting his being of service at this cathedral in a period circa 1539.

The next is that of the stay of Hernando de Cabezón, the son of the Royal Chapel organist Antonio de Cabezón, at Sigüenza cathedral. He is mentioned as an organist since December 3rd, 1563; any how he could not take up his post for good until the 29th of November 1564, after having been submitted to a inquiry about his ascendancy's pureness: this fact also proves the aggravation of the racial policy at the time of bishop Pedro Gasca (1561-1567).

F.B.

*Translated into English by M.A. Sánchez Férriz*

## Catalan composers in the ancient musical archives of Aránzazu

BY JON BAGÜÉS ERRIONDO

The Marian sanctuary of Aránzazu (Guipúzcoa), founded at the end of the 15th century, became an important musical centre in the Basque Country during the 17th-18th centuries; as a sound attestation of it 1035 musical manuscripts are kept in the «old» archives, that gather scores from the end the 17th century until 1834, and that were studied and edited by the autor of this article in 1979.

In the present article, Jon Bagüés selects the musical evidence on the catalan composers there represented: Josep Ferrer (*ca.* 1745-1815), Mateu Ferrer (1788-1864), Josep Mir i Llussà (+ 1765), Josep Nonó (1776-1845), Josep Pla (18th century), Manuel Pla (18th century), Joan Port (18th century), Salvador Rexach (+ 1780), [Antoni?] Sala (+ 1794) and Domènec Terradellas (1713-1751). Their quantitative contribution involves twenty-seven pieces, that don't show in a qualitative way the importance of Catalan music in the 18th century Spain; in any case, it is one more detail confirming this reality.

*F.B.*

*Translated into English by M.A. Sánchez Férriz*

## Chant Teaching establishment a Sant Pere de Figueres at the beginning of the 17th century

BY ASSUMPCIÓ HERAS I TRIAS

In this article the author glosses the constituent act of the Chant Teaching benefice in the town of Figueres (Empordà, Girona) in the first year of the 17th century.

Created at the request of the Town Council on the 1st of January 1601, it was ratified by the episcopal authority on the 6th of November 1602.

Chapel Master's obligations have been put on record in the foundation document, both the musical (choir intonation of antiphons and psalms, teaching to choir boys and priests, polyphonic works composition) and the extramusical ones (processions arranging), what in a sense shapes the survivorship of certain duties of the old *praecentor*.

Although pacting casuistry is the common in the contemporary Catalonia, one might point out the importance held by the document, with a view to the musical history of Girona regions.

*J.M.G*

*Translated into English by M.A. Sánchez Ferriz*

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