

ENGLISH

***Reconstitution of an unknown song book of the 16th century: a pedagogic experience*, by DANIEL DEVOTO.**

In his article, prof. Devoto refers to the reconstruction of the missing voice in a group of 12 Renaissance Hispanic three-part songs, through the comparison between two fragmentary manuscripts: ms. *Rodríguez Moñino* (i) and ms. *Lázaro Galdiano* (ii), both of them belonging to the same original volume, the second dated in 1548. One of the remaining voices is written in tenor clef in 1st (= Superius), the other in tenor clef in 3^d (deep voice, not necessarily a *Bassus*). Two groups of students from the Institute of Musicology at the University of Poitiers, conducted by Prof. Devoto, successively remade the missing part, according to the characteristics of the Hispanic repertory at that time (alternance of learned/popular elements, modal system, melodic lendings, rythmic peculiarities, etc)

The example adduced, *Vuestro raro valor y gentileza* (*Your rare merit and gracefulness*), is a typical example of Spanish song in the first half of the 16th century, in which clearly appear the rythmic liberty and the expressive peculiarity resultant from the application of music to text; at the same time it is an evidence of Prof. Devoto's high professionalism, since he has been able to combine musicologic interest with pedagogical clarity.

F.B.

***Joan Crisòstom Ripollès (ca. 1680-1746), chapel master at Tarragona Cathedral*, by JOSEP. M. GREGORI.**

Prof. Gregori's study provides new information on this composer's biography, showing the various possibilities concerning his musical education before his entering in 1699 Chapel of Tarragona Cathedral, whose conductor was Master Josep Escorigüela. After the development of his biographical contribution, the author makes some suggestions on Ripollès' compositive language, making evident the dichotomy of his music in regard to the field in which it is inserted. He finally offers a complete catalogue of Ripollès' total remaining production: twenty-three liturgical works and nine belonging to various kinds of religious music ("*Villancicos*", "*Goigs*", "*Tones*"), always mentionning the location of their manuscript sources.

F.B.

The Bagà organ (1754), by Antoni Boscà, by FRANCESC BONASTRE

Born in an important Catalan family of organ-makers, Antoni Boscà made namely the organs of Barcelona Cathedral, Seu d'Urgell, Montserrat, Igualada and Bagà. Prof. Bonastre studies the latter of them starting from the original contract.

Bagà organ, constructed in 1754, is an interesting model because of its balance, although on the other hand it shows an evident ambiguity between the Castilian (shared registers, mostly) and the Catalan school. Endowed with one only 45 note keyboard (Do-do", with short scale), it has 15 sets in the *Major Organ (Oberwerk)*, two of whose sets are trumpets *in battle order*, 7 in the *chair (Rückpositiv)* and 1 in the *pedal*, besides a case of *echos* not specified on the manuscript.

The regular proportions of this instrument justify not the use of shared registers, more characteristic to a little organ (Hispanic organs of this period have not a big number of sets). Destroyed during the civil war of 1936-1939, the organ has come to us through the original contract, included in this study, with the organ-maker.

J.M.G.

Notes on the opera "Edipo y Yocasta", by JOSEP SOLER.

Composer Josep Soler offers us an analysis on the textual and musical contents of his opera *Oedipus and Jocast*, whose first night was on the 30th October 1974 during the Internacional Festival of Barcelona. The text chosen is Seneca's original and raises notable differences with regard to that of Sophocles: the former is a moralist, whereas the latter contains a true psychoanalytic reading of the myth. So the composer includes some Sophocles' texts conveying a greater load of tension in the general atmosphere of predestination and fatalism. It is also significant that the author includes *Jocast* in the title of the opera, in order to show the dialectics between desire and fear, leading to action.

The opera was finished on the 24th December 1971 in its version for song and piano, and on the 12th April 1972 for orchestra. It includes 2 acts with one interval. Musical texture is based on the use of one only series: its first position appears in the orchestra and the choir; one second series, deriving from the first one, is embodied by Jocast's part, and an inversion of that by Oedipus'; other series deriving from the first one refer to other characters (Creo, Polybos, Tiresias, the old man from Corinth). The orchestra uses woods by 3 (plus one high saxophone in *mi flat*), 6 horns and 4 trombones; 2 harps, piano, celesta, organ, hawaiian guitar and an unusual percussion (rattles, castanets, lithophone, chains, eoliphone) in order to avoid analogical recurrences.

The use of Latin, in a society as ours, helps to make the myth sacral and categoric the cruelty of the message.

F.B.

Present situation of musical composition in Catalonia, by BENET CASABLANCAS.

Benet Casablanças presents us in his article a detailed account of the present-day situation in the field of musical composition in Catalonia. First of all he remarks the impact of music upon Catalan society, according to his major epigraphs: the education (Conservatories, Universities), the audiences, the critics -with whom he proves unusually harsh- and the composers themselves, mainly represented in the *Associació Catalana de Compositors* (Catalan Association of Composers), which he belongs to. The evidence of his artistic militance gives a testimonial character to the article, thus becoming a precious first-hand material.

The second part of the article includes the major currents at the present time: eclecticism (Montsalvatge), Serial Composition (Homs, Soler), Responsible Avant-garde (Benguereel, Guinjoan), Radical Avant-garde (Josep M. Mestres i Quadreny), besides the individualities (Mompou) and the latter trends of the youngest promotions.

F.B.

The "Revista Musical Catalana": Alphabetical Catalogue of Authors (I) and Subjects (II), by M. DOLORS MILLET I LORAS

The alphabetical catalogue of authors and subjectes of the *Revista Musical Catalana* (1904-1936) is particularly useful because of its significance during its lifetime as the official organ of the *Orfeó Català*, founded by Lluís Millet in 1891. In this catalogue its author, granddaughter of the Orfeó's founder, firstly presents the *Revista*... contents and nature, then mentioning its editors and pointing out the ups and downs of the prestigious publication in which both musicologists (F. Pedrell, H. Anglès, G. Sunyol, etc.) and composers (Ll. Millet, A. Vives, R. Gerhard, etc.) served the cultural interests of Catalonia.

F.B.