

## ENGLISH

*Mateu Ferrer: tenorista and singing master at Barcelona Cathedral (1477-1498), by Josep M<sup>a</sup> Gregori*

At the beginning of his article Prof. J.M<sup>a</sup> Gregori argues about the hypothetical origin of the word *tenorista*, as derived from its functional application to the creator-performer of the thenor part in the 16th. century polyphony. Immediately after the author presents us three singing masters of Barcelona Cathedral towards the middle of that century: Guillem Molins, Francesc Santacana and Esteve Estarramats. The two last sections are dedicated to the study of Mateu Ferrer's figure, first as a *tenorista* (1477-1482) and, towards the end, singing master at Barcelona see until his death (1483-1498).

This article goes accompanied by five economical tables and a Documentary Appendix.

J.M.G.

*Un unknown Catalan manuscript of the 16th century, by Sergi Casademunt*

The study introduced by Sergi Casademunt refers to a miscellaneous Catalan manuscript, about the middle of the 16th. century, known at the present time just through some fotografies pertaining to the Biblioteca de Catalunya and to the archive of the Orfeó Català. The author provides a catalogue of the whole contents and studies several instrumental counterpoints, connecting them with those by S. Ganassi and D. Ortiz, and revealing the practice of instrumental variation in the mid-sixteenth-century Catalonia.

F.B.

*The composer Rafael Coloma's stay at Tarragona Cathedral (1589-1591, 1595-1600), by Francesc Bonastre*

In this article prof. Bonastre studies Rafael Coloma's presence as a chapel master in Tarragona Cathedral (1589-1591, 1595-1600). Being the aforementioned cathedral the metropolitan one in Catalonia, in connection with other ecclesiastic musical centres of the time — Barcelona, València, Giro-

na, Saragossa... — the article provides all the musical documentation related to the time. Rafel Coloma, who succeeded Joan Brudieu at La Seu d'Urgell and Joan Pau Pujol at Tarragonà, shows himself a learned and very well-connected musician. Some final conclusions analyse the musical life of Tarragona Cathedral towards the end of the 16th. century.

F.B.

*The organ and the organists of the Main Church in Montblanc*, by José Sánchez Real

The organ of Santa Maria in Montblanc (Conca de Barberà, Tarragona) (1607-1752) is nowadays the best representative of the Catalan baroque organ school. Prof. Francesc Bonastre published in 1976 a study about its history and musical context, which the present work by prof. José Sánchez Real completes with other documents, specially bringing out among them the contract with the organist Josep Boscà (1703), a definitive point for the knowledge of this instrument historical evolution.

F.B.

*Notes on the organery in Vizcaya during the 18th. century. A documentary contribution*, by M<sup>ra</sup> Carmen Rodríguez Suso

Prof. C. Rodríguez Suso's study represents an important step for the Basque organery valuation and mainly for that of Vizcaya in the 18th. century, making evident on the one hand its constitutive elements and, on the other, its influence on the Hispanic organery at the time. An interesting documentary compendium endorses the preceding statements.

F.B.

*Space and symbol in Wagner's work*, by Josep Soler

A great influence of the Greek tragedians —specially, Aeschylus— on the Wagnerian work; the author attempts to analyse Wagner's effort to renew and bring up to date the Greek drama and likewise to transcend the usual scenic measures of the opera theatre; the imaginary theatre and its influence on the audience. An analysis of the dialogue between the imaginary and the audience through the *Ring* and, specially, through *Parsifal*

and *Lohengrin*. Several interpretations of *Parsifal's* story qualified by its author as «perverse story»; the Wagner's staging; the relationship between Wagner's text and Buddhist ideas. *Lohengrin* as *Parsifal's* son; the relationship between both of them. Wagner's work still goes on being performed and accepting numerous approaches; one way or another, it must be still discovered.

J.S.

*A method for psaltery tunings (18th. century), by Josep M. Vilar*

A curious treatise on psaltery, belonging to an author from the 18th. century Manresa (Bages, Barcelona) is introduced and studied by prof. Josep M. Vilar. The aforementioned instrument was used by the Hispanic music of the time (remember that, among others, father A. Soler and A. Rodríguez de Hita make use of it).

F.B.

*The «Revista Catalana de Música» and «Vibracions»: Alphabetical Catalogues of Authors and Subjects. List of names, by M<sup>a</sup> D. Millet*

In order to contribute to the Catalonia musical movement history, the author presents us —through the alphabetical catalogues of authors and subjects and the respective list of names —The «Revista Catalana de Música» and «Vibracions».

The «Revista Catalana de Música» showed up in January, 1923; it was a monthly review and lasted six months. It was edited by Agustí Grau and relied on Ernest Cervera and Josep M<sup>a</sup> Pagès for the redaction department. It was composed of a section with mixed articles, a section specially to the Catalan music and some other sections corresponding to criticism, mail, bibliography and foreign notes. Its redaction and management were located at «Domus Artis» study in Barcelona.

«Vibracions» started to show up in June, 1929; it was a mothly review and disappeared in June, 1930. The redaction group was made up of Joaquim Salvat, Isidre Moles, Joan Bernet Sala, Jaume Pahissa, Joan Farrarons and Joan Suñé Sintes. Its headoffice was situated in Sala Mozart of Barcelona.

M.D.M.

Translated into English by Eva Blancafort