

ENGLISH

«*Soni Pereunt*», by Daniel Devoto

Starting from a text by Rodrigo Sánchez de Arévalo, dean of Seville between 1456 and 1457, Professor Daniel Devoto elaborates a very complete documentary and exegetic analysis about the disappearance of sound in the memory..., *quia scribi non possunt*. From mythological references to the patristic ones (especially in St. Isidore and St. Augustine), this matter is studied, being presented as a complex dialectical problem between the musicological realities of a musical notation and the rhetorical allusion in the textual tradition of the West.

F.B.

Chant Teachers of Barcelona Cathedral in the Renaissance, by Josep M. Gregori

Professor Gregori's work is a continuation of the study on Barcelona Cathedral chant teachers, which was initiated in the latest number of this same publication with Mateu Ferrer's figure. The setting of this article embraces all the documentation kept about the chant teachers of the Cathedral in 1500: Bertomeu Tendalaya (1499-1502), Bertomeu Rovira, Pere Joan Aldomar and Joan Callard (1503-1508), Francí Mir (1508-1509), Antoni Joan (1511-1513), Joan Ferrer (1513-1517), Antoni Salvat (1517-1529), García Govantes (1530-1534), Joan Borgunyó (1534-1584) and Andreu Vilanova (1589-1593). The author offers new hypothesis about the musical interrelation between the Cathedrals of Vic and Barcelona, and the incidence that the Vila lineage had. The study is complemented with a sizeable documentary appendix, and with economic tables extracted from the archives of Barcelona Cathedral.

J.G.

The «Tarota», a Shown for Popular Use at Catalunya, by Gabriel Ferré i Puig

The *Tarota* (a popular shawn) was an instrument cultivated in Catalunya from the Baroque period to the end of the XVIIIth century. Gabriel Ferré makes a comparative study of the several existent models kept of this instrument, from the organological, artistic and philological point of view, with a special emphasis on both the cultured and the popular aspect, and on its survivorship in the *cobla de tres quartans*.

F.B.

Haydn's Symphony in the Archive of Manresa Cathedral, by Josep M. Vilar

The musical archive of Manresa Cathedral (*Bages*, Barcelona) is between the most important ones, in a quantitative way, in Catalunya after that of the Biblioteca de Catalunya and the Monastery of Montserrat. A symphony attributed to Haydn, not registered in the Hoboken catalogue, and with certain reminiscences of the 69 Symphony (Laudon), appeared in this archive. Professor Josep M. Vilar analyses the problem concerning its authenticity, including notes about the symphonism in the XVIIIth century Catalunya and the edition of the score, according to the Manresa manuscript.

F.B.

Catalunya's Reception of the Vienna School and its Influence on Catalan Composers, by Benet Casablanca

Starting from the assumption of Wagnerism in Catalunya, Benet Casablanca examines the entry of the Vienna School methodology into the country, from Robert Gerhard to the young generations. The study makes reference in the same way, to the present trends in musical composition at Catalunya.

F.B.

Correspondence between Felip Pedrell and Francisco Asenjo Barbieri,
by María Cruz Gómez-Elegido Ruizolalla

Barbieri's figure has gone down in Hispanic musical history as an author of *zarzuelas*, to grave detriment of his personality as a researcher and musicologist. The work of M. Cruz Gómez-Elegido Ruizolalla serves to rectify this error of perspective, showing to what extent Pedrell is an ideological and material debtor of the aforementioned Barbieri. The epistolary collection embraces from the years 1882 until 1894, the very year in which Barbieri dies.

F.B.

Translated into English by Eva Blancafort