

ENGLISH

A New Manuscript with Ancient Polyphony in the Diocesan Archive of Solsona,
by M. Carmen Gómez-Muntané

The author of this article found a bifolio dating from the XIIIth century in the Diocesan Museum of Solsona, which becomes an important addition to the scarce musical repertory of the *Ars antiqua* in Catalunya. The origin of the aforementioned manuscript may probably be in the Monastery of Santes Creus, where in 1347, Peter IV of Aragon, substituted the choir singers of this chapel coming from the monastery in question, for another group formed in Avignon. The transcription and the photographed original of the music are included in this study.

F.B.

Diffusion in Catalan of the work by J. Bermudo in the Ordinarium Barcinonense of 1569,
by Maria A. Ester-Sala.

Professor M.A. Ester-Sala has re-found, in the sixth book of the *Ordinarium Barcinonense* of 1569, a compendium of plainsong written in Catalan, which becomes a translation from the first eleven chapters of the *Arte Tripharia* (1550) by Bermudo; a twelfth abridged chapter, with loans of the *Declaración de Instrumentos musicales* by the same author (1555), and an introduction and a thirteenth and last chapter which closes the work, shows a personal contribution, which closes the work, shows a personal contribution, which M.A. Ester-Sala thinks due to Pere Alberch i Vila (1517-1528), organist of Barcelona Cathedral. There is also in this treatise some influence of the work *Ars Musicorum* (ca. 1495) by Guillem Des Puig. The whole text and illustrative musical examples are published.

F.B.

A Symptom of the Italianism Crisis in the Spanish Religious Music: the Attack of Archbishop Bocanegra on Buono Chiodi (1778), by M.Pilar Alén.

Starting from a concrete fact occurred in Santiago de Compostela Cathedral in 1778, the author of this work presents the crisis suffered in Spain by the influence of Italian music, due specially to the lack of liturgical functionality of its components; on the other hand, the hostile attitude from certain section of the High Clergy and the remarkable influence of German music -specially, that by Haydn-contributed to weaken the influence of the italianism in the last third of the 18th century Spain.

F.B.

Space and Symbol in Wagner's Work (II), by Josep Soler.

To continue with the first part of this essay, published in the second volume (1982) of *Recerca Musicològica*, Professor Josep Soler analyses the relationship of Wagner's work with the profound symbolism of the medieval mythology and the ambivalence of its religious contents, Soler's dialectic is astride his living as composer, which just became fifty years, and the profound articulation of his ideology.

F.B.

Epistolary documents of Barbieri addressed to Felip Pedrell, by Francesc Bonastre.

Professor Dr.Francesc Bonastre presents us a compilation of 42 unpublished letters by F.A.Barbieri (1823-1894), which completes Pedrell's correspondence with the above-mentioned composer, published in the fourth volume (1984) of *Recerca Musicològica*. The importance of both composers and musicologists is very notable because of the historical timethey lived and their task on behalf of the Hispanic music of the time. The author of the present essay wanted to remark the differences that in relation to the concept of the national opera, contrary to what is normally said, supported both personages.A brief appendix connects the reciprocal epistolary correspondence.

F.B.

Translated into English by Eva Blancafort.