

ENGLISH

Mopso's demand, by Daniel Devoto.

Professor D. Devoto, starting from several famous verses Virgil's Egloga V, does an excellent dissertation on Menalca's demand on Mopso. In reviewing the different translations of the text—from J. de Encina to J.B. Benade—we discover the difficulties and complexities in the study of these verses. Hence the importance of professor Devoto's study. Beginning with the scene where the shepherd engraves several verses on the bark of a tree, Devoto gives us an extremely rich view on the relation between musicology and philology. He further expands the different interpretations of the text while maintaining its ancient and charming mystery.

F.B.

Melodic chant in Toledo: reflections on its origin and style, by Karl-Werner Gümpel.

The author of this article—a specialist on Middle Age and Renaissance Hispanic Musical Theory—writes on the melodic chant or *melodia* of great importance in the cathedral of Toledo. The *melodia* is an ornamentation of the gregorian chant and probably linked to mozarabic chant. Its systems appears for the first in XVI century documents. Several examples are presented in this study (*quiebro, onda, tremolacio, dos ondas*) which ends with the reproduction of the 1325 ms. «Arte de melodía sobre canto lano y canto d'organo» from the Catalonian Library in Barcelona. Professor Gümpel has described this work from the early sixteenth century as the «most valuable source of *canto melódico* from Toledo».

F.B.

The choirboys of Barcelona's Cathedral (1459-1589), by Josep M. Gregori.

This article is based on a detail and systematic study of numerous documents on the history of the choirboys of Barcelona's cathedral between 1459 and 1589. Professor Gregori points out the difference between the choirboys wearing the *cota de grana* (red cassock) who were four and responsible for gregorian chants and polyphony and those wearing the *cota morada* (purple cassock-previously black) who were twelve and mainly responsible for altar work, although they participated in the evening gregorian chants. Other social and economic aspects as well as a well documented appendix complete this interesting study.

F.B.

About Serafín, que con dulce harmonía of Joan Cererols, by Francesc Bonastre.

The villancico *Ha de los hombres* (anon.) written towards the second half of the seventeenth century, shows many similarities with Joan Cererol's *Serafín, que con dulce harmonía*. The author of the present study gives us a detailed analysis of both compositions developing a hypothesis on differences and similarities of both villancicos.

Biographical data of Emmanuel Gònima, by Jordi Rifé i Santaló.

Emmanuel Gònima was chapel master of the Cathedral in Girona between 1735-1774. The author of this article has based his data on Francesc Civil's previous work. Important data is presented, in spite of the fact that Civil's work is based on several hypothetical assumptions.

D.M.

Music and dance in the Real Sociedad Bascongada de los Amigos del País, by Jon Bagüés.

The R.S.B.A.P. (Royal Society of the Basque Country) was founded in 1764 by basque knights following similar European societies which were popular during that century. Its main achievement was the SP de V (Patriotic seminar at Vergara), an educational center which had, as its main objective, the development of teachers. Music instruction in this center followed the directions of its founders; who developed avant-garde methods and systems during the last quarter of the XVIII century.

J.B.

The teaching of the organ in Girona in the beginning of the XVIIth century, by Josep M. Gregori.

The contract —dated 1611— between Girona's Master Organist, Joan Martí and one of his students, Llätzer Rius, gives us clear evidence of the practice of «continuo» in Catalunya in the beginning of the seventeenth century. Previously established customs as well as L.G. de Viadana's new system probably made it so. In any case, this article is an important contribution to our musical history.

F.B.

On Baltasar Sanz, composer, by Francesc Bonastre.

The relatively little existing written references on Baltasar Sanz confirm he was a practically unknown composer of the seventeenth century. Through a document from the archives of the Cathedral in Tortosa we can place him chronologically as well as the use of the harp in liturgical music of this period.

F.B.

The villancico Mira piadosa Thecla of Juncà, by Carme Rusiñol.

The *Mira piadosa Thecla* villancico dating from the last part on the XVIII century is a typical example of a *villancico* (hispanic cantata) of the last quarter of the XVIIIth century. Its author tries to demonstrate the connection and parallelism between language and classic forms popular in the latter part of this century.

C.R.

Documentation on Ramon Carnicer's political file, by Juana Rodríguez.

Ramon Carnicer (1789-1855), catalan composer, is one of the most outstanding spanish musicians of the first half of the nineteen century. His political affiliation with the liberal party forced him into exile several time during Ferdinand VII's reign. The letters analyzed by Juana Rodríguez belong to the composer's personal political file. They show both Carnicer's liberal and democratic views as well as the intolerance of Ferdinand's Court.

F.B.

A municipal conservatory project in the middle of the XIXth century, by Josep M. Vilar.

In 1855 a music school was established in Manresa, sponsored by the municipality. In this article J.M. Vilar analyzes the regulations that J.C. Tantalora and Marià Vallés wrote for the organization of this municipal school. The authors' main objective was the creations of a teaching system in which music and its practice were both. Taught M' Vilar also points ont the possible relations hip between this type of school and the music chapels in cathedrals.

I.C.