

ENGLISH

XOSÉ AVIÑO A:**Felip Pedrell and the Ideological and Aesthetic Changes
in Barcelona at the End of the Nineteenth Century**

This paper sets out by identifying Pedrell with the romantic ideas of his time. The author suggests a division of Pedrell's composed opus into five periods, which he then relates to certain contemporary musical events; these events are proposed as comparative categories. The paper emphasizes the extensive range of Pedrell's composing work, reflected in the wide variety of genres in which he worked in addition to his evident preference for opera. Aviñoa justifies Pedrell's attitude to modernism and at the same time admits that the composer had little interest in musical creation in the last years of his life. This paper evaluates the importance of *Els Pirineus* via the criticism of Enric Morera, and tries to interpret Pedrell's work in the field of musicology in the light of the hypothetical triumph of modernist ideas in the world of mus.c. This, he does by combining diverse historical categories.

ALBERTO BASSO:**Luigi Torchi and the Musicology of his Time**

This paper is a study of the work of the Italian musicologist Luigi Torchi. Torchi's interest in the world of musical creation took a virtually parallel course to that of Pedrell. He was also a great defender of Wagnerism in Italy. Alberto Basso's work allows a comparison between the nationalist model proposed by Torchi and that of Pedrell, both of which share an acceptance of the Wagnerian message, a desire to «cultivate» music and infuse it with a nationalistic spirit, a reaction against a «contaminating» style—in Torchi's case it was verism—and the revival of the study of musical history—in both cases it was mainly the Renaissance period—in the hope that studying it would revitalise contemporary music. The promulgation of Italian music written from the fourteenth to the eighteenth century was another of Torchi's great goals, along with that of clearing the way for the young composers.

MONTSERRAT BERGADÀ:**Pedrell and the Catalan Pianists in Paris**

In this paper Montserrat Bergadà examines the important position achieved by Spanish music in France, which coincided with the diffusion of works by Spanish composers carried out by the *Société Espagnole de Quatuors*. The various aspects of Pedrell's relationship with France are reviewed: his stay, the first performances of some works and the contacts established through his publications. Bergadà describes the links between Pedrell and the Catalan pianists resident in the French capital at the time: Joan Baptista Pujol, Granados, Lliurat, Malats, Viñes, Riera and Joaquim Nin. Through these men, Pedrell also established contacts with others, for example, Calvo-Cossío and with the Schola Cantorum. It is also pointed out that Pedrell came to play the role of master to various of these musicians, especially once their climb to prominence had begun. Drawing on newly uncovered sources and extensive documentation of correspondence this paper shows the range and effect of his teachings.

FRANCESC BONASTRE:**The Musical Nationalism of Felip Pedrell.
Reflections on *Por Nuestra Música...***

Francesc Bonastre studies the ideological and aesthetic content of Pedrell's important nationalist manifesto, relating it to the historical context in which it was formulated. The importance of the article that Josep Yxart wrote on the subject of the revival of the opera *L'Ultimo Abenzeraggio* is highlighted, as are the aspects of the article that were adopted by Pedrell himself. It is proposed that the aim of *Por Nuestra Música...* was to enable us to recognise the characteristics of the new nationalist opera: From this starting point, Francesc Bonastre examines the two-fold nature of Pedrell's manifesto: the study of and search for inspiration in historical developments, and the conceptual analysis of musical aesthetics, emphasizing the cultural plurality of popular song, the *Lied*, and the language employed in the libretto of *Els Pirineus*. The historical argument closes with the Wagnerian model, which Pedrell reinterprets and adapts by way of allusions to the «Mediterraneanism» in his music; Pedrell's historical and musical analysis coincided, according to Bonastre, with the crisis suffered in music towards the end of the nineteenth century. In conclusion, Bonastre defends the hypothesis that the content of Pedrell's manifesto reflects the long and profound process of the maturation of his ideas.

EMILIO CASARES:**Pedrell, Barbieri and the Spanish Musical Restoration**

This paper examines the overlap and the divergences between the two main figures of 20th century Hispanic music, Barbieri and Pedrell. Both of these musicologists and composers shared the idea that it was necessary to restore the music of the Renaissance epoch. Casares outlines the governing principles of this restoration—or regeneration if we link the work of Barbieri with that of Pedrell and with that of the generation of 98. The importance of the sphere of musicology is also demonstrated in the case of both Barbieri and Pedrell, as being at times the fruit of a romantic spirit, and at others inspired by a reforming nationalist spirit. As well as examining these points of convergence, Casares also investigates the correspondence between both men, which highlights the different conception each had of lyrical music, of the *Zarzuela*/National Opera dichotomy. Barbieri positioned himself on the side of comic opera, drawn by naturalism, and he rejected romantic drama. He was the heir to the traditions which he knew at first hand; Pedrell, on the other hand, proposed a path linked more to erudition and the ideas of Wagner. Casares postulates the existence of relationships—from the generational and ideological points of view—between the conception of nationalism maintained by each of the two.

FRANCESC CORTÈS:**Felip Pedrell and Musical Nationalism**

From the basis of an analysis of the compositions, this paper examines how Pedrell applied his theoretical ideas of musical nationalism in his operas. The paper includes a brief study of the nature of the symphonic poems and operatic work; the projected and composed work of Pedrell. The method consists in reconstructing the historical circumstances in which the various works were conceived, followed by musical analysis from the standpoint of harmony and the study of the themes. Further historical data which help in assessing the value of the operas are also presented. The paper stresses the need to reconsider the value and quality hitherto attributed to the operatic and general opus of Felip Pedrell.

JOSÉ V. GONZÁLEZ VALLE:

**The Reception of the *Officium Hebdomadae Sanctae*
by T. L. de Victoria, edited by F. Pedrell**

This study by González Valle explores the historical context in which the *Officium Hebdomadae Sanctae* was published. Victoria's work was positively received in the nineteenth century as a result of two factors: the continued performance of Hispanic music in a number of chapels, and also musicological research, especially that based on Palestrina's system. González Valle produces evidence to show how the admiration felt by such musicologists as Porske, Haberl and Thibaut for Victoria exerted an influence on Pedrell's subsequent edition of Victoria's *Opera Omnia*. The paper provides a detailed description of the criteria followed by Pedrell in editing the *Officium Hebdomadae Sanctae*; criteria which were intended to provide a new, practical and rigorous version, based on practical knowledge and experience of Hispanic counterpoint. The musicologist from Tortosa went beyond the approach employed by Haberl, Proskel and Comer. Comparison of the different contemporary criteria for transcription and those employed by Pedrell enable us to discover the real intention of Pedrell's transcription.

JOSEP MARIA GREGORI:

Felip Pedrell and the Spanish Musical Renaissance

The author of this paper sets out to examine Pedrell's research into and promotion of the Hispanic Renaissance repertoire. Gregori points out the importance of the nationalist motivation behind his study of sixteenth century music; nevertheless, his system differed from that of Barbieri, who was more formalist. Enthused by romantic historiography, Pedrell wished to formulate a response to all those who, like Van der Straeten, assumed that Iberian Renaissance music was of scant importance. Gregori demonstrates the systematic and nationalistic approach employed by Pedrell in such publications as the *Ilustración Musical Hispano-Americana* and also in such important works as *Hispaniae Schola Musica Sacra*. In addition, the paper highlights the importance of the acquisition and cataloguing of the Carreras i Dagas collection, which was to lead to a series of investigations into Renaissance music.

JOSÉ LÓPEZ CALO:

Felip Pedrell and the Reformation of Religious Music

Pedrell's first works in the area of sacred music were composed under the influence of the style termed «*eslaviana*» by López Calo, which is the style associated with Hilarión Eslava. From 1876 on, Pedrell's music, both religious and secular, was to undergo a change of aesthetic system or style. López Calo examines this transformation. The paper also examines the task of promulgation carried out by the various publications of religious music directed by Pedrell. It is suggested that Eslava's work and especially his *Lira Sacro Hispánica* may have had a strong influence on Pedrell. In any case the resurgence of liturgical music which took place in Spain around the years of the publication of the *Motu proprio* was principally driven by the *Salterio*..., which was edited by Pedrell, both from the viewpoint of the form of the works and from that of the titles of the new repertoire. It was this exemplary role that earned Pedrell the award of a papal brief. The paper includes a wealth of documentary appendices.

JOSEP MARTÍ PÉREZ:

Felip Pedrell and Ethnomusicology

Josep Martí's paper describes the pioneering role played by Felip Pedrell in the field of ethnomusicology in Catalonia towards the end of the nineteenth century. Without the benefit of acquaintance with any particularly valid points of reference such as, for example, the work of Milà i Fontanals or Pelai Briz, Pedrell launched himself into the study of ethnomusicology, driven by a desire to harness traditional music for formal composition, but also responding to the expectations of contemporary Catalan society in general. Josep Martí examines the range, objectives and methods employed by Pedrell in his *Cancionero Musical Popular Español*; Martí does not regard the work as a scientific study, rather he sees it as a practical tool for composers. The ideas on which Pedrell based his ethnomusicological work are brought together, and the natural music-cultured music dichotomy is described.

ANTONIO MARTÍN MORENO:

Felip Pedrell and the Discovery of Spanish Baroque Theatre

This paper suggests that it was in the nineteenth century that interest in Hispanic Theatrical Music of the seventeenth and eighteenth centuries began to flourish. The author outlines the list of scholars who had written on this genre before Pedrell: Luzán, Tomás de Iriarte, Villanueva Hugalde, and the later contributions of Teixidor and Barbieri, as well as mentioning the controversy which arose between Soriano Fuertes and Eslava. Pedrell carried out his studies on this theme using a different approach to that of Fuertes and Eslava. Martín Moreno carries out an exhaustive study of all of Pedrell's principal works dedicated wholly or in part to the study of Spanish Baroque Theatre: *Teatro Lírico anterior al siglo XIX*, the *Diccionario Biográfico...*, the *Catàlech...*, the *Cancionero Musical...* To round off, the author detects a nationalist spirit underlying the *Cancionero Musical...* but does not overlook the intrinsic importance of the work, which was to be followed up by other scholars.

MIQUEL QUEROL I GAVALDÀ:

**Pedrell and the other Musicologist Composers.
Pedrell: the First Historian of Spanish Music**

Doctor Querol examines the creative output, musicological writings and criticism of musicologist composers who were contemporaries of Felip Pedrell and those who belonged to the earlier generation: Hilarión Eslava, Baltasar Saldoni, Mariano Soriano Fuertes, Antonio Paña y Goñi, Joan Baptista Guzmán, Rafael Mitjana, Luis Villalba, Higiní Anglès, Robert Gerhard, and the foreigners Egon Wellez, Knud Jeppesen and Jacques Chailley. Miquel Querol puts forward a thesis whereby there exists a natural law, which accounts for the fact that the majority of musicologists are first recognised as musicologists as opposed to composers in their own right. The second part of the paper reviews the content of Pedrell's *Cancionero Musical...* Querol subscribes to all Pedrell's intentions in the *Cancionero...* and the lack of the popular music-cultured music dichotomy. Even more forcefully, he defends the idea that the *Cancionero* constitutes a mixture of both popular music and cultured music, thereby constituting the first and most complete history of Spanish music written in the nineteenth century. Querol highlights the fact that Pedrell was self-taught in the transcription of tablature, many instances of which appear in his musicological work.

JOSEP SOLER:

The opus of Felip Pedrell seen by Cristòfor Taltabull

The composer Josep Soler sets out to cast light on the nature of the creative act, so often described by Pedrell himself. By means of insightful arguments and drawing on the articles written by Manuel de Falla on the master, Josep Soler demonstrates Pedrell's ambiguous attitude to composition and points out that he based his nationalist model on an axiom which was impossible to defend. Ill-defined assertions regarding the essence of «race» and «simplicity» in Pedrell's aesthetic system are, according to Soler, the kind of thing which can, if manipulated, lead to horrifying and tragic consequences. With his eccentric ideas and lack of formation in the techniques of formal composition, Pedrell the composer could well have become a hero-martyr in end-of-the-century Spain. In the second part of the paper, Soler considers the relationship between Taltabull and Pedrell, assessed from the viewpoint of the personal experience of Soler himself, and argued by way of studies of Taltabull and his works. The transformation undergone by the Barcelona composer after the years spent in Germany is also described.