

ENGLISH

I. Middle Ages

Palaeographic remarks about medieval liturgical monody in the work of Higini Anglès, by Manuel Mundó i Marcet.

Later contributions to Higini Anglès in the area of medieval liturgical monody, by Joaquim Garrigosa i Massana.

Secular monody in the work of Higini Anglès, by Ismael Fernández de la Cuesta.

The Ars Antiqua in the work of Higini Anglès, by José López Caló.

The manuscript I bis of Santa Maria de Vallbona monastery, by M. Carmen Gómez Muntané.

The first four reports refer to Higini Anglès' main contributions in the field of medieval Hispanic musicology and his relations with European musicology. Professor Mundó, from the paleographical field, starts the critical analysis of the main contributions of Higini Anglès in this particular case, spanning from the Visigothic liturgy to the monodic Catalanian music of the 13th century, with important considerations about the value of the work of this musicologist.

Professor Joaquim Garrigosa mentions the scroll of medievalists which, starting from the work of Anglès, supplied the research world of the medieval liturgical monody, opening, at the same time, an interesting set of problems about Catalanian notation.

Ismael Fernández de la Cuesta emphasizes the thought of Higini Anglès in the dominion of medieval profane monody, pointing out his main contributions toward the study of the *Cantigas de Santa María* by Alfonso X The Wise, in relation to his work about Hispanic and European troubadours and trouvères.

Professor López Caló dedicates his report to the study of *Ars antiqua* in the work of Higini Anglès, specially mentioning the codex of *Las Huelgas* and the *Codex Calixtinus*, underlining the validity of the work of Anglès in relation to that of contemporary musicologists.

The report of Professor Gómez centered on the manuscript I bis of the monastery of Santa Maria de Vallbona, about which she elaborates diverse hypothesis referring to the contents as well as to the relationships between the mentioned manuscript and the monastery of Santes Creus and that of Las Huelgas.

II. Renaissance

The Hispanic musical Renaissance in later contributions to Higiní Anglès (1970-1987), by Josep M. Gregori i Cifre.

Higiní Anglès contribution to knowledge of secular Spanish poliphony, by Miquel Querol i Gavallda.

The liturgical poliphony in the work of Higiní Anglès, by José M. Llorens.

The report of Professor Josep M. Gregori is an approach to the bibliographical study centered on the Hispanic musical Renaissance between the years 1970 and 1987, in the geographical area of the crowns of Castille and Catalonia, Aragon and Valencia. In both cases, the author has articulated his work following the structure furnished by studies about the court centres, biographic contributions, monographs of general and local scope, ecclesiastic centres, liturgic, religious and civil music publications.

Professor Miquel Querol goes through Higiní Anglès' publications, starting from the *Madrigals i la Missa de difunts d'en Brudieu* (1921), until the issuance of *Las ensaladas* by Mateu Fletxa (1955), pointing out in each case his wise intuitions, most of which have been confirmed in studies subsequently carried out on the subject.

Professor José M. Llorens presents the musicological contribution of monsignor Higiní Anglès as the cornerstone that crowns the nascent Hispanic musicology after the research work of Saldoni, Eslava, Soriano, Riaño, Barbieri, Mitjana and maestro Felip Pedrell.

III. Baroque

The idea of musical Hispanic Baroque in the work of Higiní Anglès, by Francesc Bonastre.

Organ and organistic repertory in the work of Higiní Anglès and in the him later contributions, by Josep Climent.

Professor Francesc Bonastre selects among the musicological production of Higiní Anglès, those traits through which can be guessed the articulation of a true concept of the Hispanic musical Baroque period, to which he was not fully devoted due to his prior attention towards topics of the Middle Ages and Renaissance.

The report of Professor Josep Climent dedicated to the organ, does not only cover the Baroque period but also Renaissance; he studies the main

contribution of Higiní Anglès to this field, through his studies and transcriptions as well as through the contribution of numerous subsequent researchers, of which he gives a useful and extensive bibliography.

IV. Ethnomusicology

The Ethnomusicology in the work of Higiní Anglès, by Josep Crivillé i Bargalló.

The Hispanic Ethnomusicology in the later contributions to Higiní Anglès, by Gabriel Ferré i Puig.

The traditional song had always been a constant main point of interest in the broad activity of Higiní Anglès. Josep Crivillé presents the work of the researcher in this field under a doublefold aspect: firstly, the gathering of oral material, and, secondly, the use of his knowledge of oral tradition as documentation and a work tool for the study of medieval monodies and the lyrics of the court. The description of the rough copies of transcriptions of more than three thousand pieces, on deposit at the Structural Unit of Musicological Research of the CSIC, allows Crivillé to value the criteria of Anglès with respect to the processing of the document and the motivation that prompted him to compile them. The report is supplemented by the bibliographical reference to Anglès' main works containing an ethnomusicological contents or interest.

On the other side, Gabriel Ferré carries out an extensive description about the ethnomusicological works that have been achieved on the Iberian Peninsula between 1970 and 1988. Without any pretension of exhaustiveness, he outlines a wide panorama of the activities, the sonorous and documental archives, and the publications of this period. Besides establishing the tasks of compilation of materials, he presents the state of the matter with respect to a methodological reflexion and to the optics from which ethnomusicology has been observed —a young science and of a very unequal introduction in the entire peninsula. As an appendix, he provides vast bibliographical and discographic information.

International prestige of Higiní Anglès, by José V. González Valle.

As a final conclusion of the reports, the work of Professor José V. González Valle discloses the deep relationships between Higiní Anglès and

the maximum representatives of musicology, in the European (especially with the Germanic area) and in the American ambit, which reveal the international recognition of the research of this musicologist.