



Precedents

Catalonia is extremely rich in terms of its musical heritage, both with regard to the compositional repertoire of its kapellmeisters, organists and musicians that is conserved in numerous archives and libraries, as well as the huge variety of its iconographic repertoire with musical representations conserved in the main museums of Catalonia, and also in terms of the musical repertoire of the oral tradition, which was the subject of numerous folkloric missions in the first half of the 20th century and which is conserved in various documentary repositories.

The first programmes aimed at restoring the musical history and legacy of Catalonia focused on identifying and studying folk songs by researching materials from oral tradition, and on the publication of the first studies and editions of the musical repertoire acquired and conserved by the country's main archives and libraries. The first decade of the 20th century sparked a new awareness of the importance of heritage that inspired the first endeavours to identify, preserve and study the historical, documentary and artistic heritage of Catalonia. Three leading institutions were founded in order to contribute to this conservation and study of heritage: the Board of Museums of Catalonia (Junta de Museus de Barcelona, 1907), the Institute for Catalan Studies (Institut d'Estudis Catalans, 1907) and the Library of Catalonia (Biblioteca de Catalunya, 1911), which were empowered by the Commonwealth of Catalonia (1914-1923), and which received support from such major figures as Enric Prat de la Riba, Josep Pijoan i Soteras and Josep Puig i Cadafalch.

In the field of Musicology, the appearance of figures like Felip Pedrell (1841-1922) and Francesc Pujol (1878-1945) helped to foster heritage awareness from pioneering institutions such as the Catalan Choral Society (Orfeó Català) (1891) and the Library of Catalonia (1907). After the Spanish Civil War (1936-1939), and thanks to the leadership of such figures as Higiní Anglès (1888-1969) and Miquel Querol (1912-2002), the study of music history entered Catalan universities as part of a process that Oriol Martorell (1927-1996) and Francesc Bonastre (1944-2017) would subsequently lead from the UB and the UAB respectively. The scientific and social recognition of Musicology led to the emergence of new institutions that promoted its studies and research, such as the Spanish Musicology Institute (1943), the Barcelona Music Museum (1946), the UAB Musical Documentation Centre (1973), the Catalan Musicology Society at the IEC (1974) and the Josep Ricart i Matas Institute of Musicology (1980).



Felip Pedrell (1841-1922), awareness raiser on musical heritage

When Felip Pedrell wrote in 1894 that “old Spanish music, unfortunately held in very low esteem for the simple reason that it is not known, holds great surprises for us”,¹ as well as expressing his awareness of the general ignorance in the late 19th century of the repertoire from kapellmeisters and organists of old, was also describing his firm commitment to the recovery of Hispanic musical heritage. His leadership was reflected in his essays on “Old and modern Spanish musicians in their books and writings on music”,² prior to the publication of his ideology *Por nuestra música*.³ Pedrell, together with Baltasar Saldoni,⁴ was the first Catalan musicologist to appreciate the need to produce a biographical dictionary in reference to the Iberian Peninsula.⁵ His efforts to recover the repertoire led him to publish the anthology *Hispaniæ Schola Musica Sacra*,⁶ *Opera Omnia* by Tomás Luis de Victoria,⁷ and the *Cancionero Musical Popular Español*.⁸

Pedrell's ideology was passed on to his disciples and hovered over a leading institution in Catalonia from the late 19th century: the Catalan Choral Society, the *Orfeó Català*, founded by Lluís Millet and Amadeu Vives in 1891.

From the library-archive of the Orfeó Català (1891) to the Orfeó Català Documentation Centre (2012)⁹

From its beginnings, the Catalan Choral Society, the *Orfeó Català*, founded by Lluís Millet and Amadeu Vives in 1891, enjoyed the enthusiastic support of Francesc Pujol (1878-1945), who was in charge of organising the library and archive, and was the main compiler of the many documentary archives and collections that are currently held by the CEDOC. Pujol was an assistant teacher, deputy director, librarian and archivist

¹ *Hispaniæ Schola Musica Sacra*, III (1894), p. XLVI.

² “*Los músicos españoles antiguos y modernos en sus libros o escritos sobre la música*”. Supplements to the magazine *La Ilustración Musical Hispano-Americana* (Barcelona, 1888-1896). Only the first 128 pages were published, 1888.

³ *Por Nuestra Música*. Barcelona: Printed by Henrich y C^a, 1891.

⁴ *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*. Madrid: Printed by A. Pérez Dubrull, 1868-1881, 4 vols.

⁵ *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles, portugueses é hispanoamericanos antiguos y modernos, acopio de datos y documentos para servir á la Historia del arte musical en nuestra nación*. Barcelona: Printed by V. Bergós y Feliu, 1897. Contains letters A-G.

⁶ Barcelona: Juan Bta. Pujol y C^a, 1894-1897. The eight volumes contain music by A. de Cabezón, R. de Ceballos. C. de Morales, F. Guerrero, J. Ginés Pérez, T. de Santa Maria, and T. L. de Victoria.

⁷ *Tomæ Ludovici Victoria /Abulensis/ Opera Omnia, /ornata a Philippo Pedrell*. Ed. Breitkopf und Härtel. Leipzig, 1902-1913.

⁸ Valls: Imp. E. Castells, 1918-1922, 4 vols.

⁹ This section was written with the assistance of Marta Grassot, head of the CEDOC.



at the Orfeó Català between 1901 and 1940. His fervent awareness of the importance of heritage and musicology led him to acquire a large number of manuscripts for the Orfeó library and start the work continued later by F. Pedrell and H. Anglès on the transcription of the repertoires of renowned polyphonists of the 16th and 17th centuries.¹⁰

The Orfeó Català contributed decisively to the recovery of the musical repertoire through the publication of the *Revista Musical Catalana* (1904-1936)¹¹ and the first work on the *Obra del Cançoner Popular de Catalunya* in 1922 under the management of Francesc Pujol, and supported by the Concepció Rabell i Civils Foundation created by its patron Rafael Patxot i Jubert. That project set things in motion for the recovery of popular and traditional musical heritage.¹²

Later in the 20th century, the Orfeó Català's bibliographic and documentary archives led to the creation of the Orfeó Català Documentation Centre (CEDOC), which not only managed the historic documents in the library and archive, but also oversaw management of the documentation that was actively being generated by the Orfeó Català Palau de la Música Catalana Foundation.

The CEDOC's historical archive now holds around thirty private collections of various performers, composers and conductors such as Francesc Pujol, Lluís Millet i Pagès, Josep Rodoreda, Amadeu Vives, Carles G. Vidiella, Maria Canals, Antoni Nicolau, Lluís Romeu, Emili Vendrell, Josep A. Clavé, Pep Ventura, Juli Garreta and many others, as well as an extensive archive on the Orfeó Català's past activities. Its most noteworthy possessions include a collection of musical manuscripts that spans from the Middle Ages to the 20th century with original scores by composers such as Antoni Soler, Carles Baguer, Francesc Valls, Ferran Sor, Joaquim Malats, Frederic Mompou, Enric Granados and Isaac Albéniz, among others.

There is also an unparalleled collection of concert programmes from the Orfeó Català (dating from 1891) and the Palau (since 1908), as well as an extensive photographic archive containing more than 20,000 images of activities at the Palau and Orfeó Català.

¹⁰ F. Pujol presented a "Collection of Transcriptions" of polyphonic works by J. Pujol, F. Pujol, J. Orich, Milans, R. Coloma, P. Vila, Cubells, Cots, J. Reig and Riquet i Fletxa titled "*Músichs vells de la terra*" as an entry for the 1905 Festival of Catalan Music.

¹¹ F. Pedrell published *Músichs Vells de la terra* in this publication between 1904 and 1910.

¹² There were over 40,000 documents in the collection in 1936. The project involved, among others, Joan Amades, Higiní Anglès, Josep Barberà, Pere Bohigas, Palmira Jacquetti, Joan Llongueras, Francesc Pujol, Joan Puntí, Joan Sala, Baltasar Samper and Joan Tomàs.



The Library of Catalonia (Biblioteca de Catalunya, 1907) and its Music Section (1917)¹³

The creation of the Library of Catalonia in 1907 under the auspices of the Institute for Catalan Studies (IEC) fulfilled the functions of Enric Prat de la Riba's idea of a veritable national library. From its creation in 1907 to its opening to the public in 1914, the IEC library was boosted by outstanding bibliographic and documentary collections, including Joan Carreras i Dagas' music library, acquired by the Barcelona Regional Council in response to reports by Francisco Asenjo Barbieri and Felip Pedrell in 1892. The Board of Museums of Barcelona –the first depository of that wealth of bibliographic and documentary resources– commissioned its cataloguing duties to Felip Pedrell and Francesc Pujol, “since they have both done so many studies on the music of our land”;¹⁴ although the latter eventually decided not to accept the offer, leaving the matter entirely in the hands of the former. Pedrell's work was complete when the two volumes of the catalogue were published in 1908 and 1909.¹⁵

In 1914, the Library of Catalonia (Biblioteca de Catalunya, BC) opened its doors to the public and created, under the impetus of Felip Pedrell, its Department of Music. Jordi Rubió, director of the BC, offered the leadership of the department to Higiní Anglès (1888-1969), who ran it from 1917 to 1958. Shortly before the outbreak of the Spanish Civil War, Robert Gerhard was appointed interim librarian and in 1938 he became the first official librarian of the Modern Music Section. In 1936, at the very beginning of that tumultuous period, the ancient archives of Barcelona Cathedral were added to the BC as part of the work to safeguard heritage documents.

Anglès' presence was decisive for driving awareness of the need to recover past heritage, and his numerous and important contributions included such endeavours as recovering the works of Mateu Fletxa the Elder, Joan Brudieu, Joan Pujol and Joan Baptista Cabanilles, as well as joint studies like the essential *La*

¹³ This section was written with the assistance of Rosa Montalt, head of the Music Section at the Library of Catalonia.

¹⁴ BONASTRE, Francesc. “Les primeres col·leccions de música a la Biblioteca de Catalunya: els fons Carreras i Dagas i el fons Felip Pedrell”, *Conferències en el centenari de la Biblioteca de Catalunya (1907-2007)*. Barcelona: Biblioteca de Catalunya, 2008, p. 30-32.

¹⁵ The commission foresaw the publication of a “monumental illustrated catalogue, with critical commentaries and musical illustrations.” See PEDRELL, Felip. *Catàlech de la Biblioteca Musical de la Diputació de Barcelona*. Barcelona, 1908, vol. I, p. 9-15.



música a Catalunya fins al s. XIII.¹⁶ Josep Maria Llorens, one of Anglès' disciples, succeeded his mentor as curator of the Music Section from 1958 to 1973.

The BC Music Section was further boosted by the recruitment of librarian Joana Crespi in 1983, who went to great lengths to organise and catalogue the institution's musical archives. Her refreshing enthusiasm for the management of the Music Section's written heritage was continued by Maria Rosa Montalt from 2006, who had joined the institution as a librarian specialising in music in 1987.

Act 3/1981 of the Parliament of Catalonia on Libraries granted the BC the status of national library, which made it a receiver, curator and disseminator of the legal deposit for documents printed in Catalonia. Later, following approval of Act 9/1993 of the Parliament of Catalonia on Catalan Cultural Heritage, the BC was restructured into four large units. The Music Section became part of the Bibliographic Unit, after which it began to focus on annotated music, collections and personal archives. Aside from the treasures in the historical archives, the BC today has more than 180 personal archives and collections of composers, performers, dancers, musicologists, critics and pedagogues, while also having become becoming the main catalyst for the recovery of Catalonia's musical heritage.¹⁷

¹⁶ Barcelona: Institut d'Estudis Catalans – Biblioteca de Catalunya, 1935.

¹⁷ CRESPI, Joana. "Els arxius musicals de la Biblioteca de Catalunya", in Jorge de PERSIA (Coord.) *En torno al Patrimonio Musical en Cataluña*. Madrid: Ed. de la Coria, 2001, p. 29-56; MONTALT, Maria Rosa. "Cent anys de patrimoni musical a la Biblioteca de Catalunya, 1908-2008", *2n Congrés Internacional de Música*. Barcelona: Consell Català de la Música, 2013, p. 626-631; and MONTALT, Maria Rosa & CRUELLS, Pol. "La Secció de Música de la Biblioteca de Catalunya: de seu d'estudis musicològics a centre de referència musical", *14es Jornades Catalanes d'Informació i Documentació*. Barcelona: Ateneu Barcelonès, 3-4 March 2016 <<http://www.cobdc.net/14JCID/wp-content/uploads/comunicacions/seccio-musica-bib-catalunya.pdf>>.



The Spanish Musicology Institute (1943-1984), Structural Research Unit – Musicology at the Milà i Fontanals Institute, IFM-CSIC (1984-1994), Department of Musicology at the IMF (1994-2009), and Musicology Section, Department of Historical Sciences: Medieval Studies, History of Science, Musicology, IMF-CSIC (2010...)¹⁸

The Spanish Musicology Institute (Instituto Español de Musicología, IEM) was created at the CSIC, Barcelona in 1943, with Higinio Anglés himself at the helm of an excellent team of collaborators.¹⁹ From the IEM, Anglés created the collection titled *Monumentos de la Música Española* –his intention being to publish the most important Hispanic works of the 15th to 18th centuries²⁰– and edited the magazine *Anuario Musical* from 1946. The Milà i Fontanals Institution (IMF-CSIC) was created in 1968 to bring together all of the CSIC Humanities centres existing at the time in Catalonia. The Spanish Musicology Institute would later be managed by Miquel Querol (1969 to 1982) –the instigator of studies of Hispanic baroque music– and Josep Maria Llorens (1982 to 1984).

The statewide restructure of CSIC research centres led the former Spanish Musicology Institute to become the Structural Research Unit (UEI)-Musicology of the Milà i Fontanals Institution. The new Musicology UEI at the CSIC continued to be managed by Josep Maria Llorens (1984 to 1988), followed by José Vicente González Valle (1988 to 1998), Josep Pavia i Simó (1999) and Antonio Ezquerro Esteban (2000-2009), with the support of researchers Josep Martí i Pérez, Mariano Lambea Castro and Luis Antonio González Marín.²¹ It was from this period that the UEI-Musicology became the Spanish headquarters of the *Répertoire International des Sources Musicales* (RISM).²²

¹⁸ This section was written with the assistance of María Gembero-Ustároz and Emili Ros-Fàbregas, researchers in the Department of Musicology at the IMF-CSIC.

¹⁹ Those that were there from the beginning were Hans Spanke, Francesc Pujol, Miquel Querol, Josep Romeu, Francesc Baldelló, Marius Schneider, Santiago Kastner, Joan Tomàs, Emili Pujol, P. José Antonio Donostia and Josep Subirà.

²⁰ As stated in his preface to *La música en la Corte de los Reyes Católicos* (Barcelona: CSIC, 1941, vol. I, p. 6), followed by *La música en la Corte de Carlos V* (1944), *Los seys libros del Delphin de musica de cifra para tañer vihuela* by Luis de Narváez (1945), *Recopilación de sonetos y villancicos a quatro y a cinco de Juan Vazquez* (1946), *Cancionero Musical de Palacio* (1947), *opera omnia* by Cristóbal de Morales, Francisco Guerrero and Tomás Luis de Victoria, and a long list of what are now over twenty publications on music.

²¹ GONZÁLEZ VALLE, José Vicente. "Pasado y presente del Instituto Español de Musicología (hoy Unidad Estructural de Investigación-Musicología) del Consejo Superior de Investigaciones Científicas (1943-1993)", *Anuario Musical*, 48 (1993), p. 3-10; and GONZÁLEZ VALLE, José Vicente; LAMBEA, Mariano; LLORENS, Josep Maria; MARTÍ I PÉREZ, Josep; PLAZA-NAVAS, Miquel-Àngel; QUEROL, Miguel. "Mesa redonda II: El Instituto Español de Musicología del CSIC a través de los 50 años de su historia", *Anuario Musical*, 49 (1994), p. 240-272.

²² EZQUERRO ESTEBAN, Antonio. "RISM-España (Répertoire International des Sources Musicales): importancia del proyecto y alcance de sus actividades. La redacción central de Barcelona", *Anuario Musicals* 49 (1994), p. 273-277.



From 2010, the CSIC included Musicology in its new Department of Historical Sciences: Medieval Studies, History of Science, Musicology at the IMF. The CSIC's Musicology Section at the Milà and Fontanals Institution appointed researchers María Gembero-Ustárroz (2007) and Emili Ros-Fàbregas (2009), as well as ICREA researcher Tess Knighton (2011). The IMF-CSIC's Musicology research in the Department of Historical Sciences is currently channelled through two research groups: 'Music and society' (María Gembero-Ustárroz, coord., Tess Knighton and Emili Ros-Fàbregas, joined by David R. M. Irving from March 2019) and 'Recovery of Historical Musical Heritage' (Antonio Ezquerro and Luis Antonio González Marín, coord.).

Barcelona Music Museum (Museu de la Música de Barcelona, 1946)

The genesis of the Music Museum can be traced back to 1932, when an important collection of ancient musical instruments was deposited with the Board of Museums of Barcelona. This led to the opening of a pavilion at the Montjuïc Exhibition, called the Albéniz Pavilion, which was to be the future Museum of Ancient Musical Instruments. However, that collection was eventually reclaimed and the project would never see the light of day. It was the expansion and transformation of the Municipal School of Music into the Superior Municipal Conservatory of Music (Conservatori Superior Municipal de Música) in 1944 that led to the definitive creation of the Music Museum. Inaugurated in 1946 under the direction of Josep Ricart i Matas (1893-1978), on the same site as the Superior Conservatory, the Music Museum has since become an essential institution for the conservation and study of organological heritage. Manuel Valls succeeded Josep Ricart and moved the site of the museum from the top floor of the Superior Conservatory to the old modernist palace of Baró de Quadras, in the Eixample district of Barcelona. Romà Escalas i Llimona took over in 1983 and created a professional team of experts that published the Museum Catalogue in 1991.²³

In 2007, it was moved to L'Auditori de Barcelona, with a more modern, updated presentation of its collections of musical instruments and documents. The museum now has around twenty music archives, including some personal and several institutional ones.

²³ *Museu de la Música 1/Catàleg d'instruments* [Direcció musicològica i coordinació general de Romà Escalas i Llimona]. Barcelona: Ajuntament de Barcelona, 1991.



The Musical Documentation Centre (1973-1979) at the Universitat Autònoma de Barcelona (UAB) and the Josep Ricart i Matas Institute of Musicological Documentation and Research (1980-2016) at the UAB and RACBASJ

The Musical Documentation Centre (CDM) at the UAB saw the light of day thanks to the initiative of professors Francesc Bonastre and Antonio Martín Moreno,²⁴ who together with the students in the Music Section of the Art Department formed a research team to catalogue and study the collections of Catalan musical manuscripts. From 1975 to 1978 that incipient group of researchers included Mayra Fa, Maria Vila-Coro, Carme Rumeu, Esther Grieria, Joan Bagüés, Josep M. Vives and Josep Maria Gregori.

That team's first research project, between 1975 and 1981, was to catalogue and microfilm the musical collection of Tarragona Cathedral. The CDM team also worked between 1976 and 1980 on catalogues of the musical collections of Santa Maria del Pi (Barcelona), Santa Maria de la Geltrú, Sant Esteve d'Olot, Santa Pau dels Arcs and Sant Joan de les Abesses.²⁵ Their efforts led to the opening of new lines of research in the field of the methodology for cataloguing musical manuscripts.²⁶

The work done by the CDM was collected and continued by the Josep Ricart i Matas Musicological Documentation and Research Institute (IDIM), which was created in 1980 with the support of the Sant Jordi Royal Catalan Academy of Fine Arts (RACBASJ) and the UAB, by ministerial order of 6 June 1979, and managed by professor Francesc Bonastre i Bertran.²⁷ In the 1980s, the IDIM became a pioneering institution in the whole of Spain and the only one dedicated exclusively to the field of Catalan musicology.²⁸

As for work in the field of music archives, the launch of the IDIM meant the microfilming of the collection of musical manuscripts at Tarragona Cathedral could be completed by 1981, and work could start on filing and microfilming the archives of Canet de Mar parish church, which was finished in 1982.

In December 1982, the IDIM organised and hosted the 1st National Symposium on Musical Archives and Documentation. In 1983 and 1984, through an institutional agreement between the IDIM and the BC, and

²⁴ Professor in the UAB Art Department from 1973 to 1978.

²⁵ BONASTRE, Francesc. "La labor de documentació musical del IDIM de la UAB", *Anuario Musical*, 49 (1994), p. 299-300.

²⁶ The descriptive methodology used for the first catalogue of the archive of Tarragona Cathedral (1977) was used as a template for publishing the first catalogues of musical manuscripts to be published in Spain from the 1980s.

²⁷ BONASTRE, Francesc. "L'Institut de Documentació i d'Investigació Musicològiques Josep Ricart i Matas", *Estudis oferts a Josep Ricart i Matas en la commemoració del centenari del seu naixement (1893-1993)*. Barcelona: Reial Acadèmia Catalana de Belles Arts de Sant Jordi, 1993, p. 85-91.

²⁸ ICCMU, Instituto Complutense de Ciencias Musicales, which was created in 1989.



thanks to a subsidised research project, work commenced on the first phase of cataloguing the Joan Carre-ras i Dagas musical archive in the Library of Catalonia.

With the help of two projects subsidised by CIRIT, work began on cataloguing the archives of Santa Maria de Vilafranca del Penedès, conserved in the Wine Museum (Vinseum). Meanwhile, in 1987, the first phase of work commenced on the collection of musical manuscripts in Tortosa Cathedral.²⁹ In 2002, the IDIM dropped its old name to become the “Josep Ricart i Matas” Institute of Musicology at the RACBASJ, following a specific agreement with the UAB. Since then, the work on recording musical archives that had been done previously by the IDIM would be taken up by the new IFMuC project that was created by the Institute in connection with music heritage courses in the UAB Department of Art and Musicology.³⁰

Institute of Musicology was closed by unilateral order of the RACBASJ, a decision that was met with major dismay and perplexity among its members, all professors at the UAB and academics from the RAC-BASJ. Since then, the aforesaid institution has housed the now former Institute’s bibliographic and docu-mentary collection.³¹

The Government of Catalonia’s Musical Documentation Centre (1983-2005)

In 1983, the Government of Catalonia created the Musical Documentation Centre of Catalonia in Jardí dels Tarongers, the former residence of its patron Josep Bartomeu i Granell, with the aim of recovering, conserving and facilitating access to Catalonia’s musical heritage.³²

The centre was created following the acquisition of the more than 12,000 volumes of Josep Subirà’s bibliographic and documentary collection. It also held musical documentation by E. Granados, E. Morera, J. Comellas, and the Lamote de Grignon brothers, among others, as well as E. Bosch and P. Barceló’s photo-graphy archives. The Musical Documentation Centre of Catalonia was managed from its foundation to 1993 by Montserrat Albet, and from 1994 to 2000 by Salvador Pueyo.

²⁹ GREGORI I CIFRÉ, Josep Maria. “La catalogació dels arxius musicals de Catalunya, una de les línies de recerca de l’IDIM de la UAB”, *I Congrés de Música a Catalunya*. Barcelona: Consell Català de la Música, 1994, p. 863-865.

³⁰ GREGORI I CIFRÉ, Josep Maria. “Francesc Bonastre i Bertran (1944-2017), impulsor de la recuperació del patrimoni musical de Catalunya des de la Universitat Autònoma de Barcelona”, *Revista Catalana de Musicologia*, XIII (2020), p. 15-41.

³¹ MILLET I LORAS, Maria Dolors. “La biblioteca del Institut de Documentació i d’Investigació Musicològiques Josep Ricart i Matas”, *AEDOM. Boletín de la Asociación Española de Documentación Musical*, vol. 5, no. 1 (1998), p. 83-87.

³² *Llibre Blanc del Servei de Música. La política musical*. Barcelona: Departament de Cultura i Mitjans de Comunicació, 1982, p. 16 & 63.



In 2005, following its closure by the Government of Catalonia itself, its bibliographic and documentary archives have been held by the Library of Catalonia.

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Apart from the aforesaid institutional programmes, the active role of the **Monastery of Montserrat** in the recovery of its kapellmeisters' compositional repertoire is also worthy of mention. From 1930 to 1936, and thanks to the efforts of Brother David Pujol (1894-1979), the first five volumes were published of the collection titled *Mestres de l'Escolania de Montserrat* and dedicated to the compositions of Joan Cererols, Miquel López, Narcís Casanoves and Anselm Viola. The series was continued forty years later by Father Gregori Estrada, Ireneu Segarra and Daniel Codina, largely thanks to sponsorship from the Government of Catalonia.³³

As well as that work by the masters at Montserrat, activity also began from 1954 on recording a large part of that repertoire,³⁴ which was a hitherto unprecedented way of disseminating Catalan musical heritage.

In addition to the aforesaid institutional programmes, commendable work was also done between 1984 and 1991 to raise awareness and spread the word about the status of Catalonia's musical collections in the form of a number of articles by the musicologists and alumni of the Universitat Autònoma de Barcelona, **Maria Ester-Sala** and **Josep M. Vilar**.³⁵

³³ Cf. "David Pujol i Roca (1894-1979). In Memoriam" in *Mestres de l'Escolania de Montserrat Vol. IX. Joan Cererols. Obres Completes, V*. Barcelona: PAMSA, 1981,

³⁴ CODINA, Daniel. "Ireneu Segarra i Malla (Ivars d'Urgell, 1917 – Montserrat, 2005)", *Revista Catalana de Musicologia*, III (2005), p. 7-9.

³⁵ ESTER-SALA, Maria – VILAR, Josep M. "Una aproximació als fons de manuscrits musicals a Catalunya", *Anuario Musical*, 42 (1987), 44 (1989) & 46 (1991); and "Els fons musicals de Catalunya: un patrimoni a revalorar", *Lligall*, 5 (1992).