



Review

Antonio Ezquerro Esteban, Oriol Brugarolas Bonet, and Javier Artigas Pina, eds. *Repertorio inédito para tecla en la Barcelona de comienzos del siglo XIX: de la ópera al salón y el convento*. Edicions de la Universitat de Barcelona, 2025.

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Ezquerro Esteban, Antonio, Oriol Brugarolas, Javier Artigas Pina, M. Mercè Gras, Neus Verger, and Universitat de Barcelona Centre de Recursos per a l'Aprenentatge i la Investigació. Ms 1378. 2025. *Repertorio inédito para tecla en la Barcelona de comienzos del siglo XIX: de la ópera al salón y el convento: [con la edición crítica musical del "Libro de Sonatas" de la Universitat de Barcelona]*. Lleida, Barcelona: Edicions de la Universitat de Lleida; Edicions de la Universitat de Barcelona.

This monumental volume of over 600 pages offers a modern critical edition of keyboard music—both for organ and piano—preserved in Manuscript 1378, housed at the Biblioteca de Fondo Antiguo of the University of Barcelona. Dating from the late 18th and early 19th centuries, the manuscript provides invaluable insight into the musical practices of the period. The edition also includes two critical studies and a distinctive *sonic dimension*: four pieces have been recorded on historical instruments, among them Miguel Stocker's 1831 pianoforte (Museu de la Música de Barcelona) and the 1767 organ of Nuestra Señora de la Asunción in Cardenete, Cuenca.

The collection showcases a remarkable diversity of styles, from works rooted in the Hispanic keyboard tradition to pieces influenced by broader European trends. This makes the volume an essential resource for scholars interested in the circulation and transformation of musical practices in Catalonia during a pivotal historical period.

Chapter One: Critical Editing and Musical Heritage

The first chapter, "*Transcription and Critical Editing of Musical Scores Based on Manuscripts at the University of Barcelona: A Fundamental Task for the Study of Musical Heritage*" by Antonio Ezquerro Esteban, Oriol Brugarolas Bonet, and Neus Verger Arce, centers on Manuscript 1378, a miscellaneous notebook of more than 300 pages. Compiled by the Carmelite friar Joaquín de Jesús (1778–1839), it includes original compositions—such as sonatas, rondos, and minuets—as well as arrangements of symphonies and overtures, featuring works by composers such as Carles Baguer (1768–1808).

The manuscript represents a paradigmatic repertoire for domestic performance spaces, where religious and secular repertoires coexisted alongside musicians of diverse social and professional backgrounds. Stylistically, the pieces demonstrate the influence of the Hispanic keyboard tradition, particularly through figures such as Father Antonio Soler and José Ferrer, themselves linked to Domenico Scarlatti. However, they also reveal traces of the gallant style, Neapolitan and Venetian keyboard works, and Italian opera, as well as early Viennese classicism.

Chapter Two: Convent Music and Friar Joaquín de Jesús

The second chapter, by Mercè Gras Casanovas, “Convent Music in Barcelona: The Composer and Organist Friar Joaquín de Jesús, María y José, Laposaria Alzina (1778–1839), Discalced Carmelite,” shifts attention to the role of music within the Discalced Carmelite Order. Whereas cathedral music chapels have received substantial scholarly attention, conventual musical practices remain understudied. Casanovas examines the order’s legislation on music, situating Joaquín de Jesús within the broader context of Carmelite liturgical practice.

A significant turning point occurred in 1787, when reforms to the order’s Constitution mandated stricter adherence to Gregorian chant. The new *Ritual carmelitano* (1789) emphasized solemnity and rejected figurative intonation, shaping the musical life of Carmelite convents well into the 19th century. Through an exhaustive review of archival records, Casanovas reconstructs the careers of lesser-known organists and singers, documents historical organs (many now lost), and provides a comprehensive biography of Joaquín de Jesús, illuminating his role as a central figure in this musical tradition.

Digital and Sonic Dimensions

One of the volume’s most innovative aspects is its integration of digital resources. The edition offers direct access to a complete digitization of Manuscript 1378, enabling scholars to explore its seventy-nine keyboard works in detail. QR codes embedded in the volume provide links to four historically informed recordings, performed on original instruments. Thus, the publication effectively bridges manuscript study, critical editing, and performance practice.

Conclusion

Repertorio inédito para tecla is a major contribution to the study of Catalan and Hispanic musical heritage. By combining rigorous scholarship, meticulous editing, and innovative digital tools, this volume enriches our understanding of the stylistic diversity and cultural exchanges shaping keyboard repertoire in late 18th- and early 19th-century Barcelona. It will serve as an indispensable reference for researchers in musicology, organology, and manuscript studies.

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