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Miguel Querol Gavaldá on His 75th Anniversary

HANDSOMELY BOUND IN a silvered cover, Maria-Cinta Rubio Torrent's *Homenatge a l'Excm. Sr. Miquel Querol i Gavaldà (1912) en el seu 75 aniversari* (Ulldecona: Ayuntament d'Ulldecona, 1987; 123 pp., 36 photos, 17 title-page facsimiles, subject and name indexes) contains a biographical synopsis followed by a chronological catalogue of the books, articles, and music published between 1942 and 1986 by Miguel Querol Gavaldá (*b* Ulldecona, Tarragona province, April 22, 1912). Preceding these elements comes a salutation from the mayor of his hometown and next a eulogy by the Spanish Minister of Culture, Javier Solana Madariaga.

Named secretary of the Instituto Español de Musicología on October 1, 1946, Querol Gavaldá two years later obtained the degree of Doctor en Filosofía y Letras from the University of Madrid with a thesis entitled *La Escuela Estética Catalana Contemporánea* (published in 1953 with a prologue by Dr. José Camón Aznar [Madrid: Consejo Superior de Investigaciones Científicas, Instituto "Diego Velázquez," xiv + 349 pp.]).

After Higinio Anglés in 1948 became director of the Pontifical Institute of Sacred Music at Rome, Querol assumed the burdens of day-to-day administration of the Spanish Institute of Musicology at Barcelona. In recognition of his executive role, he was in 1952 elevated to Vicedirector. In 1960 he became president of the Comité Español of the Répertoire International des Sources Musicales (RISM). Upon Anglés's death December 8, 1969, Querol immediately succeeded him as director of the Instituto Español de Musicología, continuing as such until retirement in May of 1982.

Like Felipe Pedrell a composer as well as a musicologist, Querol Gavaldá has many original compositions to his credit. Those that have been published are listed in Rubio-Torrent's *Homenatge* at numbers 22, 29, 33, *48*, 52, *69*, 70, 72, 74, *85*, *87*, 104, and 107 (italicized items are arrangements). Even so, his published compositions represent but a tithe of his original works. On January 9, 1985, King Juan Carlos I received him in private audience during which Querol presented him with the score of his *Missa de Requiem "Regem cui omnia vivunt"* (male voices, string orchestra, and organ) composed for the funeral anniversary of Alfonso XIII. This is but one large heretofore unpublished work. So numerous are Querol's other unpublished original compositions that they deserve a monograph.

Himself a poet and translator of the classics as well as a composer, Querol published at Barcelona in 1968 his translation of Virgil's *Aeneid, Bucolics,* and *Georgics*. Because of his own origin in the countryside, he displayed in his notes to the *Georgics* some insights not found in the notes of city dweller translators. From his literary roots also flowered the garlands that he has woven around both the musical references in the works of Cervantes and the musical compositions inspired by Cervantes's writings (items 2–4, 6–8, 11–12, 38, 67, 76, 100). He has done the same for Calderón de la Barca (123, 125, 126, 131), for Tirso de Molina (9, 16), and for Góngora (94).

Item 94 in the catalogue of Querol's publications, *Cancionero Musical de Góngora* (Barcelona: Instituto Español de Musicología, 1975 [102 + 149 pp.]), contains 40 of Góngora's poems, set by Baroque

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composers—preceded by their biographies and an assessment of Góngora's own musical knowledge. The first in a projected series of *Cancioneros Musicales de Poetas Españoles del Siglo de Oro*, the Góngora volume was succeeded in 1986 by Volume I of a *Cancionero Musical de Lope de Vega: Poesías Cantadas en las Novelas* (item 136 [38 + 165 pp.]) that contains no less than 18 villancicos from Lope's *Pastores de Belén* (1612) set *a 4* and *a 5* in that very year of 1612 by the chapelmaster at Puebla de los Angeles (in Mexico), Gaspar Fernandes (*d* Puebla, 1629).

Among foreigners, Querol Gavaldá, beginning in 1949, became widely known for his editing of volumes in the *Monumentos de la Música Española* series (items 13 = *MME*, VIII and IX; 37 = XVIII; 71 = XXXIII; 89 = XXXV; 124–125 = XXXIX–XL; 128–129 = XLI–XLII) and, beginning in 1972, for his editing of volumes in the *Portuguliae Musica* series (items 79 = *PM*, XXI, 96 = XXVIII, 99). The lexicographical work that he did for foreign encyclopedias played no less a role in spreading his fame far and wide. For *Die Musik in Geschichte und Gegenwart* he wrote 94 biographical articles and sections I, II, and IV of the long article on Spain (*MGG*, XII, cols. 976–977, 977–986, 991–998). He also contributed the article on Spain to the Ricordi *Enciclopedia della Musica* edited by Claudio Sartori (item 49) and on Spanish music in the epoch of Teresa of Ávila to the *Encyclopédie des musiques sacrées* edited by Jacques Porte (item 64). His part in the two-volume *Diccionario de la Música Labor* (item 30) was far larger than title-page credits signify. For the four-volume *Enciclopedia Salvat de la Música* published in 1967 (item 57), he wrote 53 biographical articles—all but three dealing with Renaissance and Baroque Spanish worthies.

In recognition of his transcendent scope, versatility, and profundity, the Spanish Ministry of Culture awarded him on April 12, 1986, the *Premio Nacional de Música 1985*. From Mexico another winner of the same prize, Rodolfo Halffter, sent this salute: "El premio para Miguel es merecidísimo, porque ha hecho grandes aportaciones a la música española."

Querol's Mexican wife, Doña Alicia Muñiz Hernández de Querol, whom he married at Mexico City in a civil ceremony November 8, 1971, and in church rites the day following, stands beside him in the photo at page 46 of the *Homenatge*—a fitting recognition of her unflagging support of all his vast scholarly labors from their marriage to the award of the *Premio Nacional de Música 1985*, and beyond.

To review adequately Querol's myriad accomplishments and honors would now be to translate integrally the dense contents of the entire 1987 *Homenatge*. Lacking that possibility, *Inter-American Music Review* must content itself with another kind of additional tribute to the phenomenal variety of his scholarly publications, the scope of which still remains too little known in the English-speaking world. Published below at pages 7–12 is an homage article for his 75th anniversary that digests his Cervantine publications. Along the same line should next be published synopses of his Calderonian studies, and of his Tirso de Molina, Lope, and Góngora discoveries. Such synopses will stimulate foreigners not fluent in Spanish to acquaint themselves with the entire arc of Querol Gavalda's seminal publications that have to do with literary figures.

Eleven of the illustrations included in Rubio Torrant's *Homenatge* are reproduced on the next four pages.

List of Illustrations

I. Miguel Querol Gavaldá at nine years of age.
II. Family picture (right to left: his father Miguel, himself, his brother Manuel, sister Josefa).
III. With a group of monks at Montserrat in 1931.
IV. Identification carnet while in military service; leading the band in his hometown.
V. Reading his paper at the 1948 Cervantes Congress in Valladolid.
VI. With his wife, Doña Alicia Muñiz, in his study when told of the award of the *Premio Nacional de Música 1985*.
VII. Recent portrait.
VIII. Folios 64v–65 in Biblioteca Colombina MS 7-I-28 (Triana's *No consiento ni me plaze*, transcribed in Querol's *Cancionero Musical de la Colombina (Siglo XV)* [*MME*, XXXIII, 1971], item 43, pp. 53–55).
IX. Title page of the first of three volumes edited by Querol for the Gulbenkian Foundation.
X. Title page of a collection of Querol's original compositions.
XI. King Juan Carlos I receiving Querol in private audience January 9, 1985.

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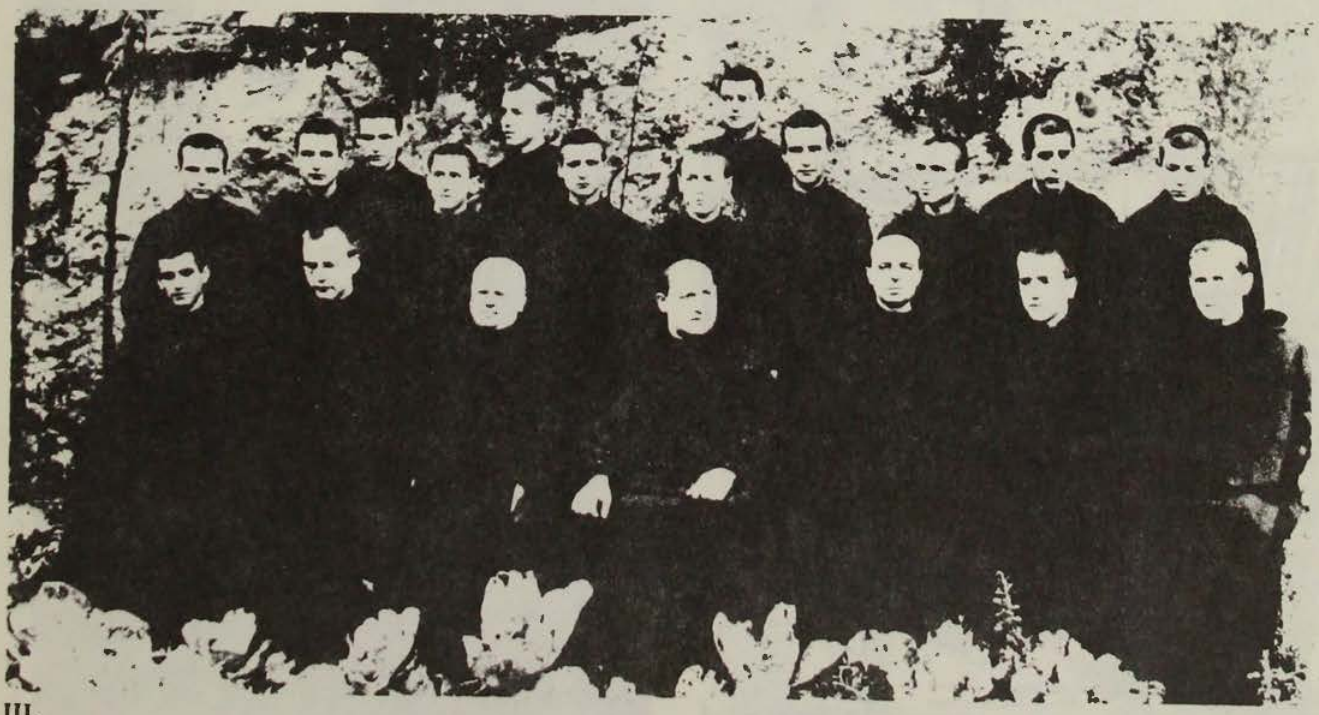

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En Miquel Guerol i Gavaldá
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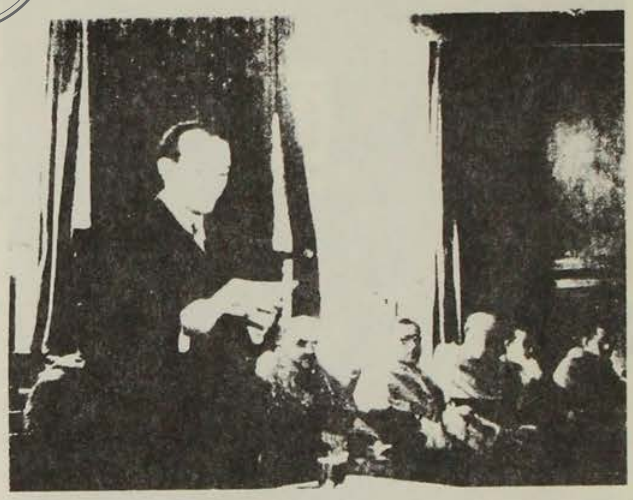
El Comissari,

Signature de l'intéressé

Miquel Guerol



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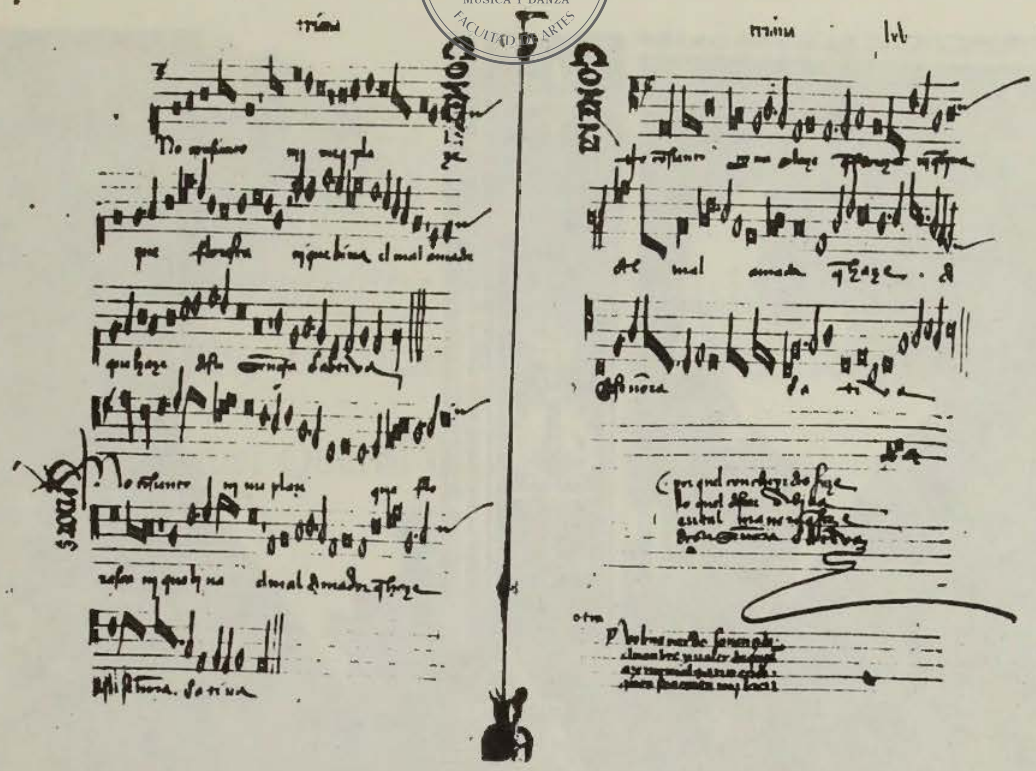

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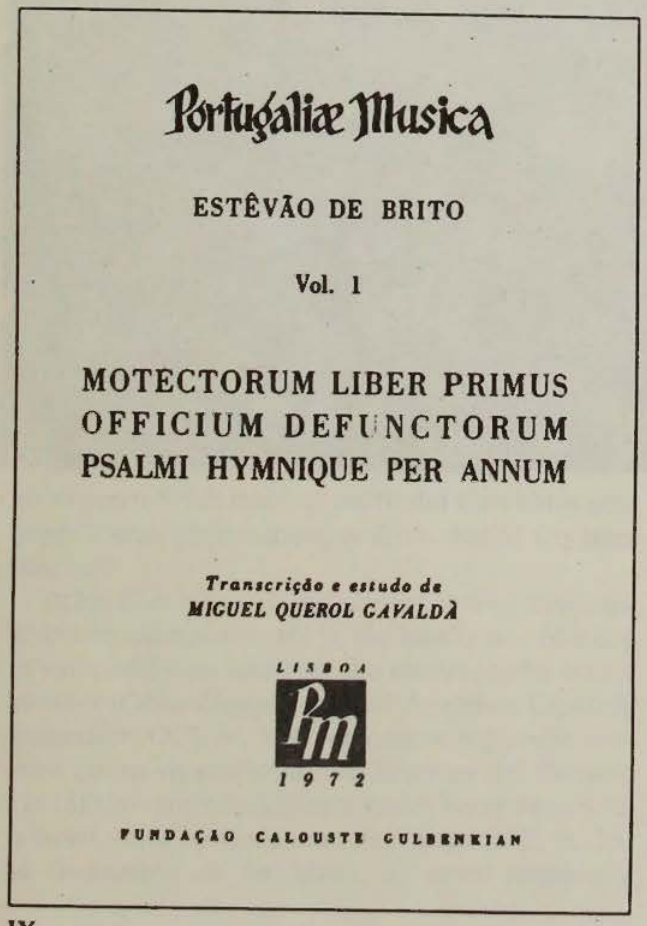

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IX.

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II. Jesu dulcis memoria
III. O salutaris Hostia

por

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XI.