Homage to Aquilino Amezua
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Analytic Summary

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**Analytic Summary**

Coinciding with the 1888 Barcelona Universal Exhibition, Aquilino Amezua carried out one of the greatest feats of organ building history: the installation of the biggest electric organ of the world. In this work it is presented the history of the electric organ, and showed the contribution of the Basque organ builder to this field so unknown as ignored of the Spanish organ building.


**Analytic Summary**

This article covers the history of the music and the history of the organ in the Parish of San Esteban of Bera from its early age, and studies the circumstances in which the Aquilino Amezua organ was built, contributing with new data about the biography of the organ builder, focusing on the contribution of the later and that of Lope Alberdi. It is also analyses in detail the features of this remarkable instrument.

Galtier, Roland (Technicien-Conseil agréé pour les orgues historiques. 32, rue de la mairie. 34160. Saint-Geniès-des-Mourgues): La facture d’orgues en France dans la première moitié du XIXe siècle (The manufacturing of organs in France in the first half of the 19th century) (Orig. fr)

In: Musiker. Cuadernos de Música. 19, 281-310

Abstract: During the first decades of the 19th century, the Ancient Regime tradition continues in the form of “Post-Classic” organs. Research centred on free reeds brought about the “expressive organ” (the harmonium). Romantic organ aesthetics are developed in the eastern regions (Alsace) of France as from 1830, brilliantly represented by the Callinet brothers. The Parisian romantic organ, that was to appear a little later, is somewhat different, represented by the Daublaine & Callinet and John Abbey companies, as well as by the young Cavaillé-Coll.


Peque Leoz, Iñigo de (Univ. de Valladolid. Fac. de Filosofía y Letras. Dpto. de Música. Pza. del Campus Universitario, s/n. 47011 Valladolid): Nicolás Ledesma (1791-1883) y la producción organística del País Vasco en los siglos XVIII y XIX (Nicolás Ledesma (1791-1883) and the Organistic Production in the XVIII and XIX Centuries) (Orig. es)

In: Musiker. Cuadernos de Música. 19, 311-359

Abstract: The following work focuses on the analysis of Nicolas Ledesma’s organ production (1791-1883). Ledesma was the Kapellmeister and organist in the Church of Saint James in Bilbao for over 50 years, and his story is based on the existence of a hypothesis of evolutionist continuity starting with the works for keyboards by Basque composers previous to the master and covering the period up to his last works for organ.


In: Musiker. Cuadernos de Música. 19, 361-375

Abstract: In 2008 around thirty works composed by Mompou (including works for piano and for voice and piano) were discovered in different archives in Barcelona. This article focuses on their recovery, and at the same time includes a brief palaeographic study of the lyric songs which were found, describing and commenting about the state of the materials.

Key Words: Unpublished works. Mompou. Escombraries.