

articles to illustrate his work in these fields, such as the one devoted to the altarpieces of Tobed and the early stage of the Serras (*Butlletí del MNAC*, 2010, with C. Favà); the Master of Baltimore and the origin of Italianism in 14th-century Catalan painting (*Journal of the Walters Art Museum*, 2014); Bernat Martorell and the legend of Saint George from altarpieces to embroidery (*Locus Amoenus*, 2011-2012, with G. Macías); book illumination in Catalonia in around 1400 (ed. R. Terés, *Catalunya i l'Europa septentrional c. 1400...*, Rome, 2016); and the 15th-century decorative sculpture in the Palau de la Generalitat (ed. M. Carbonell, *Palau de la Generalitat de Catalunya, I*, 2015, with G. Macías). In this vein, one of his most recent studies is his article (with G. Macías) on embroidery in the Crown of Aragon and the liturgical garments in the chapel of the Palau de la Generalitat of Barcelona (Abegg-Stiftung, Riggisberg Switzerland, 2017).

We shall make a simple, sweeping reference to note not only his numerous studies of works published in catalogues raisonné, which number far more than 60, but also his countless popular publications, reviews, reports and other writings. The same holds of his frequent participation as an instructor in courses and seminars outside the

UAB, as well as the many lectures he has delivered. We should further mention his membership in the research group in the UAB's Department of Art (led by professor Bonaventura Bassegoda) and his participation in numerous of this group's research projects financed by competitive public funds.

We must finally mention his participation in committees related to the public management of the artistic heritage, with particular mention of his membership in the Junta de Qualificació, Valoració i Exportació de Béns del Patrimoni Cultural de Catalunya (2011-2017). He has also been a member of the editorial board of *Quaderns del Museu Episcopal de Vic* since 2005 and was on the board of *Butlletí del Museu Nacional d'Art de Catalunya* from 2007-2012.

He is part of the new generation of art history researchers, in his case merging academic rigour in his studies with museum management of the artistic heritage. With his scholarly work, his museographic projects and his teaching, he has proven his commitment to his country and his language.

Joaquim GARRIGA



Josep Maria Gregori i Cifré (Igualada, 1954) is a musicologist and singer. He received his musicological education at the Universitat Autònoma de Barcelona (UAB), where he earned a Bachelor's in 1977 with a thesis on the compositional oeuvre of Joan Crisòstom Ripollès (1678-1746), the chapel master of the cathedral of Tarragona.

He earned a doctorate from the same university in 1986 with a thesis directed by Francesc Bonastre entitled *La música del Renaixement a la catedral de Barcelona, 1450-1582*, which studied the figure and works of Pere Alberch Vila, one of the leading Catalan composers during the Renaissance

He has taught at the Universitat Autònoma de Barcelona since 1978, where he has been the chair in Musicology since 2007. He has received several research awards in musicology, such as the Higiní Anglès Awards of the Societat Catalana de Musicologia (1977), the Fundació Güell of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi (1982), Emili Pujol (1991), Fundació Ernest Lluch (2008), the E. Lluch Ciutat d'Olot grant (2010) and Joan Mercader (Igualada) (2014).

His musicological research encompasses historical and interpretative aspects of the music of the 15th to 19th centuries and issues on musical thinking and aesthetics, about which he has published 46 book chapters, 77 arti-

cles in research journals and 40 popular articles (liner notes for records, music magazines, newspapers) and presented 38 lectures and papers at national and international conferences.

In 2001, he launched the IFMuC (Inventari dels Fons Musicals de Catalunya) research project at the UAB, which seeks to inventory the compositional repertoire of the collections of manuscripts and printed matter in the music collection of Catalonia. This project, which is now a UAB Research Group, has been granted four research projects from the Ministry of Science and Innovation since 2003, and between 2006 and 2010 it received the support of the Sub-Directorate General of Archives of the Generalitat de Catalunya.

Between 2001 and 2006, the IFMuC has registered more than 200 musical holdings in Catalonia with indexes on almost 1,000 composers and an inventory of more than 10,000 works catalogued. In 2007, the printed editions of the catalogues began to be released with the creation of the "Inventaris dels fons musicals de Catalunya" collection, which was published by the Department of Culture of the Generalitat between 2007 and 2010, and by the UAB starting in 2011. Between 2007 and 2016, the project catalogued 16 musical collections, thirteen of which were published in new volumes (http://publicacions.uab.cat/llobres/titols_llobres.asp?TITOL=inventaris+dels+fons+musicals+de+catalunya&Submit3=Cercar).

At ESMUC College of Music in December 2015, he presented the digital platform <http://ifmuc.uab.cat>, the website and the database which provide open access to

the information contained in the descriptive fields of the 10,358 catalogue records of the musical repertoire organised from the 16 catalogued holdings through the “author manuscripts”, “anonymous manuscripts”, “music stand books”, “choir books” and “printed matter” collections.

In 2013, as part of the IFMuC project, he embarked upon the publication of the collection of scores entitled “Mestres Catalans Antics. Quaderns dels Fons Musicals de Catalunya” with the publishers Tritó and Ficta. Between 2013 and 2016, eight books devoted to the works of Catalan composers from the 16th, 17th and 18th centuries were published (Pere Riquet, Joan Pujol, Josep Reig, Miquel Rosquelles, Tomàs Milans, Carles Bager, Felip Olivelles and Joan Crisòstom Ripollès) thanks to the cooperation of the entities which curate the collections, with the assistance of the Department of Culture of the Generalitat de Catalunya.

He has served as the secretary of the Institut de Musicologia Josep Ricart i Matas (1979-2002), secretary of the Societat Catalana de Musicologia (1992-2004), a member of the board of directors of the Sociedad Española de Musicología (2006-2008) and since 2007 a corresponding scholar of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi for Vilassar de Mar, the city where he lives with his family.

In his artistic facet, he was trained at the Mare de Déu de Pompeia sanctuary by Father Robert de la Riba, with whom he studied piano and harmony. He studied choir directing with Manuel Cabero and Pierre Cao, and voice

with Montserrat Pueyo and Jordi Albareda in the professional conservatories of Terrassa and Badalona, and he furthered these studies with Xavier Torra.

He has conducted several choir groups (Cor Nou Ressò, 1982-1984; Dolce Stil Nuovo of Barcelona, 1984-1985; Cor Vila Atzari, 1998-2011; Ensemble Convivium Musicæ, 2011-2013). He sang with Jordi Savall’s La Capella Reial between 1987 and 2011 and has participated in more than 100 concerts all around Europe, in 16 recordings and in the DVD for the BBC production Monteverdi’s *L’Orfeo*. He sang with the ancient music ensemble Exaudi Nos between 2007 and 2010 and has participated in three recordings for Columna Música, the Capella de Música de Santa Maria del Pi since 2014, and the De Canendi Elegancia ensemble conducted by Francesc Garrigosa since 2016. As a soloist, he has also performed in Baroque religious music recitals with the organists Miquel González, Carme Godall and Guido Iotti. Since 2011, he has performed the *Cant de la Sibilla* with this organist every Christmas night at Sant Feliu parish church in Cabrera de Mar.

In his literary facet, between 1999 and 2016 he has translated five books from French into Catalan for the publishing houses Publicacions de l’Abadia de Montserrat and Claret, and between 2002 and 2016 he was given six Catalan-language poetry awards.

Romà ESCALAS



Josep Maria Nolla i Brufau (L’Albagés, 1949) holds a Bachelor’s in Philosophy and Humanities, History branch, from the Universitat Autònoma de Barcelona (UAB), where he earned his doctorate in 1977 with a thesis entitled *La ciutat romana de Gerunda*. In 1978, he joined the faculty at the former Col·legi Universitari de Girona, later the Universitat de

Girona, where he has worked since then, since 1984 as a full professor and since 1994 as a chair. At that university, he has held different management and governance positions, such as the director of the Institut de Patrimoni Cultural and the Vice-Chancellor of Research. In parallel, in his early years of work he was also a senior expert at the Diputació de Barcelona (Provincial Council of Barcelona) and conservator of the Conjunt Monumental i Museu d’Empúries from 1983 to 1985.

In the field of research, he has worked intensely on the region of Girona. Since 2005, he has been the lead researcher of three projects granted by different ministries between 2003 and 2013 and the co-director of two others between

2014 and 2017; all of them ended with a monographic publication. He has overseen numerous European projects in conjunction with Catalan, Italian and French town halls and with the University of Siena and the Polytechnic of Toulouse, and he has signed numerous agreements with Catalan institutions (town halls, the Provincial Council of Girona and different departments of the Generalitat).

With the extensive archaeological experience he gained in Empúries, where he worked between 1970 and 1977, his research activity has been centred at numerous sites in the region of Girona, such as in the cities of Empúries, Girona and Roses, the monastery of Sant Feliu de Guíxols, the *castellum* of Sant Julià de Ramis, the Roman villages of Ametllers (Tossa de Mar) and Vilauba (Camós), and many others. He also participated in the international excavation of the Trophies of Pompey in Panissars (La Jonquera - El Portús) and the Magna Mater temple in the monumental complex in Ostia, Italy. His specialisation is the Roman world, in which he is a renowned researcher who works on several avenues of inquiry about the urban and rural population and funerary architecture. In these fields, he has overseen a total of 12 doctoral theses and has co-directed two more.

He is the author of numerous publications, including 18 monographs in conjunction with a wide range of col-