

Paulino Capdepón

 <https://orcid.org/0000-0001-6509-3496>

 Paulino.capdepon@uclm.es
University of Castilla–La Mancha (Spain)

 <https://ror.org/05r78ng12>
Center for Musical Research and Documentation
(Associated Unity of CSIC)

The premiere of Ludwig van Beethoven's “Missa solemnis” in Spain (Barcelona, 1906)

In 2024, the bicentennial of the premiere of Beethoven's *Ninth Symphony* in Vienna will be commemorated. However, it is passing more unnoticed that in that same Viennese concert on May 7, 1824, three fragments (Kyrie, Gloria and Agnus) of the *Missa solemnis* were heard for the first time. The slowness in the composition of this mass and its late Viennese premiere could be due, according to Kerman, to the German composer's determination to approach the religious text with the utmost seriousness and conceive the composition as a kind of personal testament¹. Beethoven began composing the *Missa solemnis* in the spring of 1819 when the Bonn composer learned that Archduke Rudolph was to be appointed the new Bishop of Olomouc, which was a direct stimulus to begin composing his mass. An annotation in the conversation book from early April 1819 alludes to the first bars of the Kyrie, and this date would be the most reasonable to date the beginning of the composition of the *Missa solemnis*². However, this mass was not completed in time for the enthronement of Archduke Rudolph (scheduled for March 9, 1820). Instead was sung Hummel's *Mass op. 77*. Beethoven was only able to finish his mass in 1823 after an extensive process of elaboration, which has already been studied in detail by authors such as Friesenhagen³ and Hiemke⁴, among others.

¹ Cf. J. Kerman et al., *Beethoven, Ludwig van*, Grove Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.40026> (September 24, 2024).

² W. Drabkin, *Beethoven: Missa solemnis*, Cambridge 1991, p. 11.

³ A. Friesenhagen, *Die Messen Ludwig van Beethovens. Studien zur Vertonung des liturgischen Textes zwischen Rhetorik und Dramatisierung*, Bergheim 1996.

⁴ S. Hiemke, *Ludwig van Beethoven. Missa solemnis*, Kassel 2003.



Fig. 1. Original manuscript of the *Missa solemnis*

1. The Barcelona historical context

Since the late 19th century, an unparalleled renewal of the Catalan musical landscape has been taking place, characterized, according to Aviñoa⁵ by the regularity of public concerts, by allowing the public to come into contact with the work of great masters and performers, and by the desire to promote an increasingly

⁵ X. Aviñoa, *Historia de la música catalana, valenciana i balear*, vol. 4: *Del modernisme a la guerra civil (1900–1939)*, *Historia de la música catalana, valenciana i balear. IV. Del Modernisme a la Guerra Civil (1900–1939)*, Edicions 62, Barcelona 1999, p. 59.

rigorous criterion. Cortés⁶ also refers to this when he states that Catalonia adopts more Central European parameters, founding professional orchestras to interpret the new symphonic repertoire in order to educate the public in a new type of concert. It is in this context of renewal, which coincides with the emergence of the modernist movement in Catalonia, that we can situate the Spanish premiere of the great German genius's symphonic-choral work, without forgetting an emblematic event in 1900: the premiere of the complete cycle of Beethoven's symphonies at the Gran Teatro del Liceo during the spring of that year (from March 8 to April 5), performed by the Liceo orchestra and the Orfeó Català, under the direction of Antoni Nicolau⁷. Just six years later, the absolute premiere of the *Missa solemnis* would take place in Barcelona (the first occasion in Spain).

2. The Spanish premiere of the "Missa solemnis" in Barcelona (1906)

Studies on the reception of Beethoven's music in Spain have gained renewed momentum since the celebration of the 250th anniversary of his birth in 2020: since then, two important collective contributions on this subject have been published⁸. One of the milestones of Hispanic music was marked by the premiere of the *Missa solemnis* in Spain (with a delay of 82 years) by the orchestra and choir of the Barcelona Musical Association, conducted by Joan Lamote de Grignon (1872–1949)⁹, an event that took place at the Teatro Principal in the Catalan capital with the participation of a total of 150 musicians.

⁶ F. Cortés, *Història de la música a Catalunya*, Barcelona 2011, p. 134.

⁷ About Nicolau see L. Millet, *Nicolau, Antonio*, in: *Diccionario de la música española e hispanoamericana*, ed. E. Casares, vol. 7, Madrid 2000, pp. 1026–1028; A. Benavides, "Antonio Nicolau", in: *Diccionario biográfico electrónico*, <https://dbe.rah.es/biografias/6967/antonio-nicolau> (September 25, 2024).

⁸ *Beethoven desde España: estudios interdisciplinarios y recepción musical*, ed. by P. Capdepón, J. J. Pastor, Madrid 2021; *Un Beethoven ibérico. Dos siglos de transferencia cultural*, ed. T. Casado, Granada 2021.

⁹ About Lamote de Grignon see F. Bonastre, *Joan Lamote de Grignon (1872–1949): biografía crítica*, Barcelona 1998; F. Bonastre, *Lamote de Grignon, Joan*, in: *Diccionario de la música española e hispanoamericana*, ed. E. Casares, vol. 6, Madrid 2000, pp. 727–729; X. Aviñoa, *Joan Lamote de Grignon*, in: *Diccionario biográfico electrónico*, <https://dbe.rah.es/biografias/11589/joan-lamote-de-grignon-i-bocquet> (September 25, 2024).



Fig. 2. Teatre Principal de Barcelona (Spain)

Two weeks before the premiere, the Barcelona press announced the start of rehearsals: a brief news item attested to this for the first time in February 1906, alluding to its novelty and that this premiere would take place over three different concerts between March 5 and 29 of that year:

With great activity, rehearsals continue for Beethoven's *Missa solemnis*, which the Barcelona Musical Association is studying. This work, written for soloists, choir and orchestra, is, after the *Ninth Symphony*, the most interesting of all those left by the great composer. The Musical Association will introduce it in its Lent concerts, combined with the "Dramatic Mondays" company of the Teatre Principal. These concerts, in which other first auditions will be performed, will take place on March 5, 20 and 29¹⁰.

¹⁰ "Con grande actividad continúan los ensayos de la *Missa solemnis* de Beethoven, que tiene en estudio la Asociación Musical de Barcelona. Esta obra, escrita para solistas, coro y orquesta, es, después de la *Novena Sinfonía*, la más interesante de cuantas dejó el gran compositor. La Asociación Musical la dará a conocer en sus conciertos de Cuaresma, combinados con la empresa de «Dilluns Dramàtics» del Teatre Principal. Estos conciertos, en los cuales se ejecutará otras primeras audiciones, tendrán lugar el 5, 20 y 29 de marzo próximo" (*Espectáculos*, "Diario de Barcelona", Februar 17, 1906, p. 2078).

The expectation of such an announcement led to a prediction of "great success" in "El Noticiero universal" three days before the premiere:

Those who have heard the last rehearsals of Beethoven's *Missa solemnis* that the Barcelona Musical Association has been preparing for its concerts on the 5th, 20th and 29th of this month, assure that this work will be a great success and so that it can be judged in detail, Kyrie and Gloria will be performed in the first concert, Credo in the second and Sanctus benedictus and Agnus in the last, which will occupy the entirety of the second part of each program¹¹.



Fig. 3. Joan Lamote de Grignon, director of the premiere

¹¹ "Los que han oído los últimos ensayos de la *Misa solemnis* de Beethoven que la Asociación musical de Barcelona viene preparando para sus conciertos del 5, 20 y 29 del actual, aseguran que esa obra tendrá un gran éxito y para que pueda ser juzgada con detención se ejecutará Kyrie y Gloria en el primer concierto, Credo en el segundo y Sanctus benedictus y Agnus en el último, que ocuparán la totalidad de la segunda parte de en cada programa" (*Noticias locales*, "El Noticiero universal", March 2, 1906, p. 686).

The first two parts (Kyrie and Gloria) of Beethoven's *Missa solemnis* were performed on March 5. Critic F.S.B. wrote an extensive article, in which he consciously expresses the historic moment that Spain and Barcelona are experiencing with the first partial audition of one of the emblematic works of the German colossus, not hesitating to equate it with other works by the German author himself and Bach:

The Barcelona Musical Association can boast from last night the title of honor of having been the first choral society to introduce Beethoven's *Missa solemnis* in Spain, one of those few works in which the cultured world summarizes the most excellent and grandiose of musical art, sister of the Ninth Symphony, of the St. Matthew Passion, and of the Mass in B minor by Johann Sebastian Bach, a work that Beethoven himself, always so dissatisfied with his things, declared as the most complete and finished that had come from his pen...¹².

The critic then narrates the origin and process of creation of the work and alludes to the difficulties for both performers and listeners: "The work is colossal: a first audition suspends more than it moves, and admires more than it enthuses, and if the demands of execution are very great, those of comprehension in the listener are no less."¹³ F.S.B. continues to explain the interpretative challenges of the work and carries out an exhaustive analysis of the first two parts of the mass: thus, of the Kyrie he affirms that it possesses "A character of sentiment and grave supplication. The change of rhythm and expression in the *Christe eleison* is of great effect,"¹⁴ while he defines the Gloria as follows: "In the Gloria the choirs burst into lively song of jubilation; the voices rise one above the other, and the orchestra rises

¹² "La Asociación Musical de Barcelona puede ostentar desde anoche el título de honor de haber sido la primera sociedad coral que ha dado a conocer en España la *Missa solemnis* de Beethoven, una de esas pocas obras en que el mundo culto compendia lo más excelente y grandioso del arte musical, hermana de la *Novena Sinfonía*, de la *Pasión según San Mateo*, y de la *Misa en si menor*, de Juan Sebastian Bach, obra que el mismo Beethoven, tan descontentadizo siempre de sus cosas, declaraba como la más completa y acabada que había salido de su pluma..." (F. S. B., *La Missa solemnis de Beethoven*, "Diario de Barcelona", March 6, 1906, p. 2027).

¹³ "La obra es colosal: una primera audición suspende más que conmueve, y admira más que entusiasma, y si las exigencias de la ejecución son grandísimas, no son menores las de comprensión en el oyente" (F. S. B., *La Missa solemnis de Beethoven*, p. 2027).

¹⁴ "Un carácter de sentimiento y de grave súplica. El cambio de ritmo y de expresión en el *Christe eleison* es de grande efecto" (F. S. B., *La Missa solemnis de Beethoven*, p. 2027).

in competition with them... it closes the composition with a hymn of joy.”¹⁵ The review ends by certifying the notable success that the premiere of the first two fragments of the mass achieved: the praise for Lamote also extended to the soloists Ángeles L. Soler, Dolores Franch (it is actually Dolores Frau) and the male singers Dorca and Segura, emphasizing that they would deserve applause “just for having stayed firm in intonation and tempo, without getting lost in the labyrinth of voices...”¹⁶. This historic concert was completed with Beethoven's *Egmont* overture, *Diáblech* by Mas y Serracant, *Psyche et Eros* by Franck and the overture to Wagner's *Die Meistersinger*.

The second review also appeared that same day in “La Vanguardia,” written by Marc Jesús Bertrán, who acknowledges that he lacks elements of judgment to assess the mass, postponing a more extensive evaluation, so he limits himself to saying that “the work was unknown to us and in yesterday's concert we only had the opportunity to savor the two mentioned parts, lacking the Credo, Sanctus, Benedictus and Agnus to be able to form an approximate concept of its worth.”¹⁷ However, he does establish a comparison with other works by the German author, not feeling particularly enthusiastic about the mass, but in relation to the performers:

The fragments we heard last night do not have that grandeur of the choruses of the last symphony nor in general is the musical concept as elevated as in other works by Beethoven. To seek public success perhaps the Musical Association would have started with the Credo, but by doing it as it has done, it introduces the work to us in three sessions and without altering it. The execution was careful, with Miss Soler and Frau standing out, and Messrs. Dorcas, Segura and the organist Mr. Daniel; also deserving applause were the choir master Mr. Argelaga and, very especially, Mr. Lamote de Grignon...¹⁸.

¹⁵ “En el Gloria prorrumpen los coros en vivo canto de júbilo; las voces se remontan unas sobre otras, y la orquesta sube en competencia con ella... cierra la composición con un himno de alborozo” (F. S. B., *La Missa solemnis de Beethoven*, pp. 2027–2028).

¹⁶ “solo con haberse mantenido firmes en la entonación y el compás, sin perderse en el laberinto de las voces...” (F. S. B., *La Missa solemnis de Beethoven*, p. 2028).

¹⁷ “la obra nos era desconocida y en el concierto de ayer solo tuvimos ocasión de saborear las dos partes citadas, faltando el Credo, Sanctus, Benedictus y Agnus para poder formar concepto aproximado de su valía” (M. J. Bertrán, *Teatro Principal. Asociación Musical de Barcelona*, “La Vanguardia”, March 6, 1906, p. 9).

¹⁸ “No tienen los fragmentos que anoche oímos aquella grandiosidad de los coros de la última sinfonía ni en general el concepto musical es tan elevado como en otras obras de Beethoven. Para buscar un éxito de público acaso la Asociación musical la habría empezado por el Credo, pero haciéndolo como lo ha hecho, nos da a conocer la obra en tres sesiones y sin alterarla.

Regarding the second of the concerts, which will take place on March 20, it is announced on March 15 in “La Vanguardia” and the third movement of the *Missa solemnis* (Credo) will be performed: “This fragment, along with the Benedictus, are considered the two most valuable in the entire work, and according to the repeated rehearsals that the Association has been doing, an even greater success is expected, if possible, for this second concert.”¹⁹ In addition, “Diario de Barcelona” reports on the works that will accompany the performance of the Credo: *Leonora* Overture no. 3, by Beethoven; *Minuet*, by Borrás de Palau; *Iphigenia in Tauris* (aria, for mezzo-soprano, choir and orchestra), by Gluck; *Psyche et Eros*, by Franck; *Melodías*, by Morera; and the “Idyll” from *Siegfried*, “Wotan’s Farewell” and “Magic Fire Music” from *Die Walküre*, all pieces by Wagner. It should be noted that the works by Borrás de Palau and Morera also presented the character of absolute premieres²⁰.

Once the second concert was held, Bertrán spoke more extensively in one article, defining the “colossal” mass as “one of the greatest works in the repertoire of all time...” and described the audience’s reaction stating that its end

produced an explosion of enthusiasm in the audience... the public, who with true devotion listened to the work, had shown surprise at the sober and sincere grandiosity of the Incarnatus and Crucifixus, but where the public’s admiration grew was in penetrating that masterful way in which Beethoven fuses the voices, moving and combining them with inexhaustible resources. We do not remember ever having attended the audition of something so exceptional²¹.

La ejecución fue esmerada sobresaliendo la señorita Soler y Frau, y los señores Dorcas, Segura y el organista señor Daniel; mereciendo también aplausos el maestro de coro señor Argelaga y, muy especialmente, el señor Lamote de Grignon...” (M. J. Bertrán, *Teatro Principal. Asociación Musical de Barcelona*, “La Vanguardia”, March 6, 1906, p. 9).

¹⁹ “Este fragmento, con el *Benedictus*, son los dos considerados de más valía en toda la obra, y según van los repetidos ensayos que de ella viene haciendo la Asociación, es de esperar, si cabe, un mayor éxito para este segundo concierto” (*Notas locales*, “La Vanguardia”, March 15, 1906, p. 2).

²⁰ Cf. *Espectáculos*, “Diario de Barcelona”, March 17, 1906, pp. 3302–3303.

²¹ “produjo en el auditorio una explosión de entusiasmo... el público, que con verdadera devoción escuchaba la obra, se había mostrado sorprendido ante la grandiosidad sobria y sincera del Incarnatus y Crucifixus, pero donde la admiración del público creció de punto fue al irse penetrando de aquella manera magistral como Beethoven funge las voces, moviéndolas y combinándolas con recursos inagotables. No recordamos haber asistido nunca a la audición de algo tan excepcional” (M. J. Bertrán, *Teatro Principal. II concierto de la Asociación Musical*, “La Vanguardia”, March 22, 1906, p. 8).

Fig. 4. Joseph Karl Stieler, *Portrait of Beethoven*, 1820 (in his hand, the manuscript of the *Missa solemnis*)



Source: https://en.wikipedia.org/wiki/Ludwig_van_Beethoven

In line with his previous chronicle, Beltrán praises the performances of the conductor and soloists, but in reference to the former he notes that he strove “to achieve all the homogeneity of that fragment, in which Beethoven’s genius wanted to detach itself from all ties to rise in rapid flight towards the high, towards the immovable and eternal.”²² Bertrán feels so moved by the musical experience that he does not hesitate to recognize the “frank and magnificent success” and concludes his article saying that “last night’s concert was of the select, something that will always be remembered with admiration, and at the same time a guarantee of the success of the next session.”²³

²² “por lograr toda la homogeneidad de aquel fragmento, en el que el genio de Beethoven quiso desligarse de toda trabazón para elevarse en raudo vuelo hacia lo alto, hacia lo incommovible y eterno” (M. J. Bertrán, *Teatro Principal. II concierto de la Asociación Musical*, “La Vanguardia”, March 22, 1906, p. 8).

²³ Cf. M. J. Bertrán, *Teatro Principal. II concierto de la Asociación Musical*, “La Vanguardia”, March 22, 1906, p. 9.

The third and final concert, held on March 29, included the remaining parts (Sanctus-Benedictus and Agnus Dei) and was reviewed in an anonymous article in “*Diario de Barcelona*” with the following words:

Without having the imposing aspect of the Credo, the beauties of expression, the grandiose effects, although without the slightest shadow of showiness, succeed each other in these fragments: in them also, as in those previously heard, Beethoven delights in using the highest combinations of art, of that art which he had known how to expand and perfect to such a degree, to splendidly dress and adorn the sacred words of the text²⁴.

However, and for the first time in the Barcelona press, a negative aspect was mentioned when pointing out the “insecurity in the execution, very natural given the nature of the work”²⁵. Bertrán writes again in a praising manner without the slightest hint of the negative criticism of the “*Diario*’s” chronicle: the two fragments of the mass “produce both admiration and delight. It would not be easy for us to study this genial conception with just one audition, certainly given with accuracy and through study and enthusiasm, but, necessarily transferred to a medium that is not the one for which it was created.”²⁶ He also refers to the impression of the attendees by citing

the deep and sincere effect that the revelation of something very great and very severely august that this work suggests has produced on the public, which does not detract one iota from the deep emotion of those so battered aridity of pantheistic convictions of Beethoven... The combination of voices and the part that the orchestra takes in the expression of the sacred mystery,

²⁴ “Sin tener el aspecto imponente del Credo, las bellezas de expresión, los efectos grandiosos, aunque sin la menor sombra de efectismo, se suceden en estos fragmentos: en ellos también, como en los anteriormente oídos, Beethoven se complace en servirse de las más altas combinaciones del arte, de esa arte que él había sabido ensanchar y perfeccionar en tanto grado, para vestir espléndidamente y adornar las sagradas palabras del texto” (*Barcelona*, “*Diario de Barcelona*”, March 31, 1906, p. 3917).

²⁵ “inseguridad en la ejecución, muy natural dada la naturaleza de la obra” (*Barcelona*, “*Diario de Barcelona*”, March 31, 1906, p. 3917).

²⁶ “producen a la par admiración y deleite. No nos habría de ser fácil un estudio de esa concepción genial con sólo una audición, dada ciertamente con acierto y a fuerza de estudio y de entusiasmo, mas, forzosamente trasladada a un medio que no es para el que fue creada” (M. J. Bertrán, *Teatro Principal. Asociación Musical de Barcelona*, “*La Vanguardia*”, March 31, 1906, p. 4).

are something so elevated and so great that its effect on the audience is of undeniable transcendence²⁷.



Fig. 5. Marc Jesús Bertrán (1872–1934)

²⁷ “el efecto hondo y sincero que en el público ha producido la revelación de algo muy grande y muy severamente augusto que sugiere esa obra, a la que no resta ni un ápice de honda emoción aquella tan zarandeada «aridez de las convicciones panteístas» de Beethoven... La combinación de las voces y la parte que la orquesta toma en la expresión del misterio sagrado, son algo tan elevado y tan grande que su efecto sobre el auditorio es de una transcendencia innegable” (M. J. Bertrán, *Teatro Principal. Asociación Musical de Barcelona*, “La Vanguardia”, March 31, 1906, p. 4).

This third concert was completed with the performance of Bach's Cantata 78, the final scene of *Die Walküre* as well as the overture to *Die Meistersinger* by Wagner, as well as *Cuatro Melodías* by the orchestra and choir conductor, Lamote de Grignon. Bertrán ends his chronicle by reaching the following conclusion: "The Barcelona Musical Association can be satisfied with having carried out a good work: a work of artistic culture, in which we wish it to persevere."²⁸

Beethoven's *Missa solemnis* will have to wait six years to be performed again in Barcelona, specifically on April 21 and 28, 1912 by the Schola Orpheonica.

3. Conclusion

Before 1906, Beethoven's symphonies had already been heard by the Spanish public, despite the delay compared to other European countries. The fact that the *Ninth Symphony* was offered in Madrid (1882) and Barcelona (1900) late is symptomatic of the situation of Spanish music, which was mediated by the public's preferences towards Italian opera. The premiere of Beethoven's *Missa solemnis* in Barcelona in March 1906 meant for Spanish music a culminating moment in the path of musical renewal of the symphonic-choral repertoire thanks to the adoption of the Germanic canon since the last decades of the 19th century. It is understood this canon as a compendium of high moral, spiritual and artistic values and as the only possible way to modernize the outdated musical structures of Spain at the end of the 19th and beginning of the 20th century. It is no coincidence that Barcelona, immersed in the full vortex of the modernist movement, was the city that hosted this historic premiere. The enthusiasm of critics and the public that the mentioned premiere aroused, attested by the hemerographic sources consulted, has allowed to demonstrate the acceptance of the Viennese classics by the Spanish public. This tendency will be fully confirmed on the occasion of the commemoration of the first centenary of Beethoven's death in 1927: precisely in that year the *Missa solemnis* will be premiered in Madrid.

²⁸ "Puede estar satisfecha la Asociación Musical de Barcelona de haber realizado una buena obra: obra de cultura artística, en la que deseamos perseverar" (M. J. Bertrán, *Teatro Principal. Asociación Musical de Barcelona*, "La Vanguardia", March 31, 1906, p. 4).

Abstract

The premiere of Ludwig van Beethoven's "Missa solemnis" in Spain (Barcelona, 1906)

After 82 years of being unknown in Spain, Ludwig van Beethoven's "Missa Solemnis" was premiered in Barcelona by the orchestra and choir of the Barcelona Musical Association under the direction of Joan Lamote de Grignon (1872–1949). This historic event took place at the Teatro Principal with the participation of 150 performers. However, due to difficulties in preparing the work, the mass had to be performed over three concerts between March 5 and 29, 1906. Critics of that time took the opportunity to delve into the religious significance of Beethoven's work and to analyze the mass from a formal and stylistic point of view. They also mentioned its complexity for the listener, who was not accustomed to the symphonic-vocal grandeur of the German composer. Both the specialized critics and the public were enthusiastic about the first performance, which has since become part of the repertoire of Spanish orchestras and choirs throughout the 20th century.

Keywords: Barcelona, Beethoven, mass, liturgy, premiere, reception

References

- Aviñoa X., *Historia de la música catalana, valenciana i balear*, vol. 4: *Del modernisme a la guerra civil (1900–1939)*, Barcelona 1999.
- Aviñoa X., *Joan Lamote de Grignon*, in: *Diccionario biográfico electrónico*, <https://dbe.rah.es/biografias/11589/joan-lamote-de-grignon-i-bocquet> (September 25, 2024).
- Barcelona*, "Diario de Barcelona", March 31, 1906, p. 3917.
- Beethoven desde España: estudios interdisciplinarios y recepción musical*, ed. by P. Capdepón, J. J. Pastor, Madrid 2021.
- Benavides A., *Antonio Nicolau*, in: *Diccionario biográfico electrónico*, <https://dbe.rah.es/biografias/6967/antonio-nicolau> (September 25, 2024).
- Bertrán M. J., *Teatro Principal. Asociación Musical de Barcelona*, "La Vanguardia", March 6, 1906, p. 9.
- Bertrán M. J., *Teatro Principal. Asociación Musical de Barcelona*, "La Vanguardia", March 31, 1906, p. 4.
- Bertrán M. J., *Teatro Principal. II concierto de la Asociación Musical*, "La Vanguardia", March 22, 1906, p. 8.
- Bonastre F., *Joan Lamote de Grignon (1872–1949): biografía crítica*, Barcelona 1998.
- Bonastre F., *Lamote de Grignon, Joan*, in: *Diccionario de la música española e hispanoamericana*, ed. E. Casares, vol. 6, Madrid 2000, pp. 727–729.

- Cortés F., *Història de la música a Catalunya*, Barcelona 2011.
- Drabkin W., *Beethoven: Missa solemnis*, Cambridge 1991.
- Espectáculos*, “Diario de Barcelona”, February 17, 1906, p. 2078.
- Espectáculos*, “Diario de Barcelona”, March 17, 1906, pp. 3302–3303.
- F. S. B., *La Missa solemnis de Beethoven*, “Diario de Barcelona”, March 6, 1906, p. 2027.
- Friesenhagen A., *Die Messen Ludwig van Beethovens. Studien zur Vertonung des liturgischen Textes zwischen Rhetorik und Dramatisierung*, Bergheim 1996.
- Hiemke S., *Ludwig van Beethoven. Missa solemnis*, Kassel 2003.
- Kerman J. et al., *Beethoven, Ludwig van*, Grove Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.40026> (September 24, 2024).
- Millet L., *Nicolau, Antonio*, in: *Diccionario de la música española e hispanoamericana*, ed. E. Casares, vol. 7, Madrid 2000, pp. 1026–1028.
- Notas locales*, “La Vanguardia”, March 15, 1906, p. 2.
- Noticias locales*, “El Noticiero universal”, March 2, 1906, p. 686.
- Un Beethoven ibérico. Dos siglos de transferencia cultural*, ed. T. Cascudo, Granada 2021.

Paulino Capdepón – My current position is Full Professor [Catedrático] of Music History at the University of Castilla-La Mancha (Facultad de Letras de Ciudad Real, Spain). I have a Bachelor’s degree in History, Art History, Musicology, and Piano. Ph. D. in Musicology at the University of Hamburg (1991). Since 1988, I have been a university teacher, working in some music conservatories, such as the Real Conservatorio Superior de Música de Madrid and the Escuela Superior de Canto de Madrid. I have been awarded several prizes and fellowships for my work on piano performance and music research, and I am a member of the Royal Academy of History, the Royal Academy of Doctors and the Instituto de Estudios Madrileños. I have conducted over 100 music research projects. I have published 50 books and chapter books and more than 300 articles in national and international music journals, encyclopedias and dictionaries. As a Visiting Professor and Visiting Scholar, I have researched in some foreign universities. I have given 30 university courses and have taken part in 60 national and international music congresses. I am the Director of the Centro de Investigación y Documentación Musical-Unidad Asociada al CSIC, at the University of Castilla-La Mancha. Director of the music journal “Cuadernos de Investigación Musical.” I have 6 “sexenios” of research and transfer. Founder of the music series Biblioteca de Investigación y Patrimonio Musical (editorial Academia del Hispanismo), Investigación y Patrimonio Musical (editorial Alpuerto), Euterpe Música (editorial Tirant lo Blanc), Música para la escena (editorial Museo Nacional de Teatro), and Musicology and Culture (Peter Lang). I have collaborated since 2015 with Oxford Bibliographies in Music (Oxford University Press) and since 2022 with Peter Lang Publishing (Lausanne, New York, Oxford). Awarded the “Prize in Research and Innovation (Arts and Humanities)” of the Regional Government of Castilla-La Mancha (2023).