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Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

***Cultural Information of Catalan Speaking Lands 1992:
History (Joan-F. Cabestany I Fort and Carles Santacana I Torres),
Linguistics (Mercè Lorente Casafont),
Literature (Entic Balaguer),
Music (Jaume Carbonell i Gubernà),
Visual Arts (Anna Butí).***

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CULTURAL INFORMATION
OF CATALAN SPEAKING LANDS
1992

HISTORY

Publications on the history of both medieval and modern Catalonia which were published in 1992 share a common theme: the absence of titles dealing with political and economic history. Instead, the publication of documental source materials and monographs on cultural history have predominated the scene.

We must bring up an important work for first mention, namely the new volume in «Corpus Vitrearum Medii Aevi», a series directed by Joan Ainaud de Lasarte. This volume: *Els vitralls del monestir de Santes Creus i de la Catedral de Tarragona* (Institute of Catalan Studies, Barcelona, 1992) reports on the discovery and offers a subsequent study of the group of Cistercian stained glass windows (12th-13th c.) which are preserved at the monastery at Santes Creus. If there are no further discoveries, this group of stained glass windows having these characteristics and typology are surely the most important in all of Western Europe.

There are two general works to mention, which, at the same time, are of synthesis: *Els Catalans a Sicília* (Barcelona, 1992) and *Història de Barcelona* (Barcelona, 1992). The first work was written by the best specialists in Medieval Catalan and Sicilian history. It creates an outline of the political, economic, social and cultural reality of this Mediterranean island between the 13th and 15th centuries. The second is a work that is quite ambitious in scope —volumes two through four cover the Middle Ages and the modern era (7th to 18th c.)—, but the results are unequal and do not attain the goals that the work proposes. The city of Barcelona, capital and symbol of Catalonia, is fundamental to understand the development of other Catalan cities, but this reality seems to have been partly forgotten.

There are four monographic studies on medieval history. The first is a posthumous publication by Eduard Junyet i Subirà: *Diplomatari i escrits literaris de l'abat i bisbe Oliba* (Institute of Catalan Studies, Barcelona, 1992) in which are published 164 complete and the summary of another 70 documents, 28 works by Oliba and writings addressed to him, and 35 texts and notices referring to Oliba. This book will be basic for the study of the politico-cultural reality of the Catalan countships in the first half of the 11th century. Montserrat Pagès i Paretas: *Art romànic i feudalisme al Baix Llobregat* (Barcelona, 1992) has done careful research and analysis to recreate the relation existing between the political and social process (feudalism) and the construction of Romanic buildings (10th-13th century) in this region which is so close to the city of Barcelona. *L'aljama sarraïna de Lleida a l'Edat Mitjana. Aproximació a la seva història* (Consell Superior de Investigacions Científiques, Barcelona, 1992), a work by Josefa Mutge i Vives, is the result of an excellent and conscientious investigation at the Archives of the Crown of Aragon. She publishes 200 documents from between the 12th and 15th centuries which allow her to study a marginalized community, the Moslem population in medieval Catalonia. Finally, Josep M. Sans i Trave has edited a text which is noteworthy for the polemic that it has always raised in Catalan historiography, the *Dietari o Llibre de Jornades (1411-1484) de Jaume Safont* (Noguera Foundation, Barcelona, 1992).

We can only mention two works on modern history. In the first, Francesc Amorós i Gonell edits 42 letters under the title: *Correspondència diplomàtica de Joan Francesc Rosell, 1616-1617. Una crònica de la cort de Felip III* (Institute of Catalan Studies, Barcelona, 1992). This correspondence reflects the crisis in the Spanish monarchy and also the politico-social and economic unrest in Catalonia that would bring about the revolution of 1640. This is the topic of the study by M. Àngels Pérez Samper: *Catalunya i Portugal el 1640* (Curial, Barcelona, 1992). Here, she takes up the study of this peninsular crisis and its consequences from a quite new approach.

Finally, we mention the publication of the proceedings of three monographic congresses, two devoted to religious buildings and the third to studying the personality of the last of the Catalan Gothic painters. The pre-Romanic and Romanic churches in Terrassa were studied at the *Simposi Internacional sobre les Esglésies de Sant Pere de Terrassa*. The second building to be studied is Lleida's Romanic-Gothic cathedral up to its present restauration, after its use as barracks for more than two hundred years: *Congrés de la Seu Vella de Lleida* (Lleida, 1992). The 500th anniversary of the death of Gothic painter Jaume Huguet was cause for his native town Valls to organize a colloquium to study his personality and works, the papers from which were published with the title: *Jaume Huguet. 500 anys* (Valls, 1992).

In addition to the abovementioned works, all kinds of local history studies and document publications continue to be published in various journals that are quite disperse geographically. This fact makes it difficult for us to evaluate all of them, but it is a topic that merits a closer look and we will attempt to do this in the next chronicle.

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For contemporaryists, 1992 was the year to commemorate the centennial of the Manresa Bases, adopted at the Bages capital in 1892. The importance of these *Bases* as a document codifying a period of Catalanism has caused an avalanche of publications on this meeting and its context that are impossible to summarize completely in the space available here. First, we mention the reissuing of the above-mentioned document, the *Bases per a la Constitució Regional Catalana* to which we must add *Cent anys de catalanisme*, published on the occasion of the exposition of the same name. The same title was used for the monographic issue of the journal *Afers* which was coordinated by Josep Termes. Josep Termes and Agustí Colomines furnish a synthesis of the topic in *Les Bases de Manresa i els orígens del catalanisme*, to which we add two other investigations, one by Joan Lluís Pérez, *Les Bases de Manresa i el programa polític de la Unió Catalanista (1891-1899)* and the other by

Jordi Llorens, *La Unió Catalanista i els orígens del catalanisme polític* in which the Manresa gathering is contextualized in the framework of the different proposals of the Unió from 1891 til 1903. Finally, we bring up for mention an atypical book, *Les Bases de Manresa i el futur de Catalunya. Resposta dels historiadors* which shows clearly how this commemoration has gone beyond historical analysis to become a platform for rethinking Catalanism.

Apart from the abundant bibliography that the *Bases* have brought into being, we now turn to the regular appearance of other publications. From the efforts of the team of several authors coordinated by Josep Maria Solé i Sabaté, there has appeared *El carlisme i la seva base social*, resulting from a colloquium which had been held earlier. Closely tied to the debate over the origins of Catalanism, though having a slightly earlier timeline, is Josep Maria Fradera's *Cultura nacional en una societat dividida. Patriotisme i cultura a Catalunya (1838-1868)*. Continuing with nationalist debate, but in this case dealing with the Valencian Country, we remark the publication in the series «Clàssics del Nacionalisme» the compilation by Alfons Cucó and Ricard Blasco, *El pensament valencianista (1868-1939). Antologia*. The book by Josep M. Roig i Rossich, *La dictadura de Primo de Rivera a Catalunya. Un assaig de repressió cultural*, is of indubitable importance, due to the lack of studies on the '20's as well as for its emphasis on cultural history.

We cite, as an example of a new publishing initiative, the appearance of the first two volumes of *Fàbriques i empresaris. Els protagonistes de la revolució industrial a Catalunya*, written by economist Francesc Cabana. Two other volumes will follow. Along parallel lines we note the work of Antoni Segura, *Burguesia i propietat de la terra a Catalunya en el segle XIX. Les comarques barcelonines*.

The study of the press has been given a notable impetus due to four works, one general and the remaining three monographic. The more general study is by Josep Lluís Gómez Mompart, *La gènesi de la premsa de masses a Catalunya (1902-1923)*. The monographs are those by Susana Tavera, *El fer-se i desfer-se d'un diari anarco-sindicalista (1915-1939)*, on «Solidaridad obrera»; Joan Manuel Tresserras, *D'Acti i d'allà. Aparador de la modernitat (1918-1936)*; and the compendium by Josep Antoni González Casanova, *La revista «El Ciervo». Historia y teoria de 40 años*.

An important step forward has been taken in our knowledge of how Franquisme was implanted in Catalonia, thanks to the study by Joan M. Thomas, *Falange, Guerra Civil, Franquisme, FET y de las JONS de Barcelona en els primers anys del règim franquista*. Other books have also been published on this historical period, among which we highlight research by Daniel Díaz Esculies, *Entre filferrades. Un aspecte de la immigració republicana dels Països Catalans (1939-1945)*, an attempt at synthesis by Carme Molinero and Pere Ysàs, *El règim franquista. Feixisme, modernització i consens*, and the studies on cultural history by Josep M. Massor, *Els intel·lectuals mallorquins durant el franquisme* and by Josep Ballester, *Temps de quarantena (1939-1959)*, dealing with the Valencian Country.

As often happens when dealing with topics that are so close in time to the present day, some books on Franquisme and the period of transition have become

extremely polemic. We refer to the work by Josep Benet, *El president Tarradellas en els seus textos (1954-1988)* and the memories of Manuel Ortínez entitled *Una vida entre burgesos*.

Finally, we take note of two publications falling within the realm of historiographical reflection which, we might add, brought about a brief polemic in the press. The two publications are one by Josep Fontana, *La història després de la fi de la història* and the other by Enric Pujol, more concretely dealing with Catalan issues, *El descrèdit de la història*.

We cannot bring this brief review to a close without mentioning the creation in June 1992 of the Coordinadora de Centres d'Estudis de Parla Catalana which comprises a great deal of the centers for local studies. Also, we note a couple of scholarly meetings from among the many which have been held. Risking a selection, we mention the International History Congress «Catalunya i la Restauració» held in Manresa during May 1992 and the I Col·loqui Internacional sobre les Guerres Civils a l'Època Contemporània which took place in Barcelona later the same year in October.

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LINGUISTICS

As has often been the case in the last few years, we might characterize 1992 by its abundance of publications related to sociolinguistics and applied linguistics. Except for a few exceptions, the publishing world seems to prefer the more popularizing aspects of Catalan language studies.

Starting with sociolinguistics, we may classify the works that have been published into different groups: statistical sociolinguistics, introductions to the basic concepts of the discipline and language planning.

First, there are statistical monographs covering various slices of the population, such as the one by Gustau Erill i Pinyot, Jaume Farràs i Farràs and Ferran Marcos i Moral, *Ús del català entre els joves a Sabadell. Coneixement, ús i actituds dels estudiants de secundària* (Barcelona, 1992, Generalitat de Catalunya, Departament of Culture), or the three volumes that the University of Barcelona's Catalan Language Service have put out: *Actituds lingüístiques, coneixement i ús de la llengua catalana del personal d'administració i serveis de la Universitat de Barcelona 1990* (Barcelona, 1992, University of Barcelona, Dades sociolingüístiques, 3); *Actituds lingüístiques, coneixement i ús de la llengua catalana de l'alumnat de la Universitat de Barcelona 1991-1992* (Barcelona, 1992, University of Barcelona, Dades sociolingüísti-

ques, 4). And, a little bit slower than expected, the Catalan translation of the doctoral thesis of the American anthropologist Kathryn A. Woolard has finally arrived, *Identitat i contacte de llengües a Barcelona* (Barcelona, 1992, Edicions de la Magrana). This was the result of fieldwork she conducted to investigate linguistic behavior and attitudes in Barcelona in 1979-1980 (original title: *Double Talk*).

Further, we have several syntheses on key concepts in sociolinguistics: Miquel Pueyo's study, *Llengües en contacte en la comunitat lingüística catalana* (Valencia, 1991, University of Valencia, Biblioteca Lingüística Catalana) and Jordi Solé i Camardón's manual *Iniciació a la sociolingüística* (Barcelona, 1992, Barcanova, Barcanova/Educació).

There are four works reflecting on aspects of the process of language normalization over the entire Catalan language domain: Jordi Ginebra *et al.*, *La llengua als Països Catalans* (Barcelona, 1992, Fundació Jaume Bofill, Polítiques), a volume coordinated by Isidor Marí. It is organized in seven sections corresponding to different zones of the language domain. It analyzes the sociolinguistic development of each zone and lays out the results of normalization processes. Next, in *L'ús social de la llengua catalana* (Barcelona, 1992, Barcanova, Biblioteca Cultural Barcanova 23) Joan Martí i Castell reflects upon the present process of language normalization in the Països Catalans from a diachronic perspective. Isidor Marí, *Un horitzó per a la llengua. Aspectes de la planificació lingüística* (Barcelona, 1992, Empúries, Biblioteca Universal Empúries 53) is a collection of texts, published previously in several different places, having language planning as a discipline of intervention as their common denominator. Finally, Josep M. Aymà proposes readjusting the roads to language normalization in Catalonia in *Allò que no se sol dir de la normalització lingüística* (Barcelona, 1992, Empúries, Biblioteca Universal Empúries 54).

The preoccupation with establishing a standard model of the language has been one of the publishing trade's stock items over the last few years. This year's publications that deal with this aspect correspond to works coming from the institutional realm, from the communication media, and from authors who had participated in earlier polemics. First, the Philological Section of the Institute of Catalan Studies published the document *Proposta per a un estàndard oral de la llengua catalana II. Morfologia* (Barcelona, 1992, IEC) and a compilation of documents institutional in nature devoted to vocabulary and to aspects of spelling and pronunciation which were elaborated between 1990 and 1992 under the title *Documents de la Secció Filològica II* (Barcelona, 1992, IEC, Biblioteca Filològica XXVII). Second, the Group of Catalan Studies (GEC), made up by professionals from the communication media, presented the collection of articles *El barco fantasma (1982-1992)* (Barcelona, 1992, Llibres de l'índex, Descoberta 10) which includes a few proposals regarding the incorporation of words into the normative dictionary. Closing out this section, first we have Ernest Sabater i Siches's collection of articles *Les paradoxes del català* (Barcelona, 1992, PPU, Universitas 34) regarding aspects of language normalization and language models. Josep Miracle i Montserrat publishes *A Catalunya, en català* (Barcelona, 1992, El Llamp, La Rella) concerning the exclusion of

barbarisms and foreign words from his *Diccionari Nacional de la Llengua Catalana*, completed with several articles of opinion.

One subject, terminology, received a great boost, thanks to the publication of a work which will bolster the foundations of the discipline and which far surpasses for its coverage the existing manuals. M. Teresa Cabré, *La terminologia. La teoria, els mètodes, les aplicacions* (Barcelona, 1992, Editorial Empúries, Les Naus d'Empúries) is a complete treatise on terminology, in its theoretical and applied sides. It deals with all of the interrelationships with linguistics, documentation, cognitive science, computer science, etc. TERMCAT, the Terminology Center that is under the auspices of the Institute of Catalan Studies and the Generalitat of Catalonia, has published papers from a conference cycle *La terminologia en el seu entorn. Barcelona, octubre 1990* (Barcelona, 1992, Generalitat de Catalunya, Department of Culture) and a pair of working documents: *Guia d'establiment de criteris per a la denominació catalana d'animals* (Barcelona, 1992, Generalitat de Catalunya, Department of Culture, Criteris lingüístics per a la terminologia 3) and *Formació del plural dels manlleus* (Barcelona, 1992, Generalitat de Catalunya, Department of Culture, Criteris lingüístics per a la terminologia 4). And, while we are still at the section devoted to terminology, we will include a work presenting the general features of scientific language, with a review of spelling, morphological and lexical aspects with regard to Catalan: Carles Riera, *Manual del català científic. Orientacions lingüístiques* (Barcelona, 1992, Editorial Claret).

Under the caption «grammatical theories» we may include a couple of publications whose main objective is to introduce and mull over theoretical models of linguistics of the last few years, from various points of view. In *Teories gramaticals i ensenyament de llengües* (Valencia, 1992, Tandem, Base de dades 1) M. Josep Cuenca analyses the main grammar models, relating them to their application to language teaching. Josep M. Castellà *De la frase al text. Teories de l'ús lingüístic* (Barcelona, 1992, Editorial Empúries, Biblioteca Universal Empúries 54) gives a panoramic presentation of the entirety of disciplines, currents and trends that deal with the study of language from the concept of language use.

Framed within generativist theory we have two books dealing with the syntactic component of grammar. Joan Rafael Ramos, *Introducció a la sintaxi* (Valencia, 1992, Tandem, Base de dades 2), is an introductory manual of categorial grammar but for pedagogical reasons it falls back on some traditional functional concepts. Abelard Saragossà, in *Problemes bàsics de la teoria sintàctica generativista (1957-1986)* (Barcelona, 1992, Institut Universitari de Filologia Valenciana and Publications of Montserrat Abbey, Biblioteca Sanchis Guarner 23), critically reviews the most important postulates of generative syntactic theory and proposes the conditions and applications that syntactic theory ought to satisfy. Representing syntactic description, we present M. Josep Cuenca's work, *L'oració composta (II): La subordinació* (Valencia, 1991, University of Valencia, Biblioteca lingüística catalana).

In the section on dialectology we are including monographs which, even though they describe the language of a geographical area, are characterized by their

interdisciplinary approach, such as Lúdia Pons i Griera's doctoral thesis, *Iodització i apitxament al Vallès. Interpretació sociolingüística i psicolingüística dels canvis fonètics* (Barcelona, 1992, IEC, Biblioteca de dialectologia i sociolingüística I) or Ernest Querol Puig's ethnolinguistic monograph *Anàlisi de camps lèxics de l'ovt de la comarca dels ports* (Barcelona, 1992, Institute of Catalan Studies, Biblioteca Filològica XXV).

Regarding diachronically oriented studies, we have selected Josep M. Nadal, *Llengua escrita i llengua nacional* (Barcelona, 1992, Quaderns Crema, Assaig Minor 6), a collection of articles touching various aspects of language history.

Even though the Catalan publishing panorama is characterized by its prolificacy in dictionaries, works on lexicographical theory and methodology have not been very abundant. We would like to believe that 1992 marks a turning point with the release of the following works. Carles Riera i Fonts and Joan Vallès Xirau edit correspondence between scientists who were attempting to establish and define botanical terms for inclusion in the *Diccionari General de la Llengua Catalana* (1932): Pompeu Fabra, Pius Font i Quer, and Miquel de Garganta, *Un epistolari fonamental per a la lexicografia científica catalana (1928-1953)* (Barcelona, 1991, Institute of Catalan Studies, Biblioteca Filològica XXVI). Joan Solà, *Sobre lexicografia catalana contemporània* (Barcelona, 1992, Empúries) unites a collection of doctoral term papers from students who were enrolled in the University of Barcelona's program on Lexicography and Prescriptive Grammar. Ramon Bassa i Martín *et al.*, *Diccionari a l'escola* (Palma de Mallorca, 1992, Editorial Moll, Mar de mots 2), provides complementary pedagogical materials for the language books prepared by the Catalan Teaching Seminar ICE-CENC in Mallorca, and suggests proposals for a dozen types of dictionaries.

Not wishing to back off from what was said about the abundance of Catalan dictionaries, let's begin our selection with a bilingual dictionary by Rossend Arqués i Corominas, *Diccionari català-italià. Dizionario catalano-italiano* (Barcelona, 1992, Enciclopèdia Catalana). Among the dictionaries that are specialized, by different criteria according to topic, we have the following: J.M. Mestres i Serra and J. Guillén i Sánchez, *Diccionari d'abreviacions* (Barcelona, 1992, Enciclopèdia Catalana); J.M. Bleua Perdices (director) *Diccionari manual de sinònims i antònims VOX* (Barcelona, 1992, Bibliograf); and Francesc Ligorred's study *Paraules de les llengües d'Amèrica. Aproximacions lingüístiques i literàries en català* (Barcelona, 1992, Generalitat de Catalunya, Comissió Amèrica i Catalunya), a description of some 120 Catalan words of American origin (indigenous languages). We have picked out a few publications among the visual dictionaries: *Oxford Photo Dictionary Anglès-Català* (Oxford, 1992, Oxford University Press); and I. García Olasolo, *Diccionari en imatges per a infants* (Barcelona, 1992, Cruïlla).

This year's production of terminology dictionaries is distinguished by its variety and by the completion of the Olympic series as well as the momentum of university series.

The University of Barcelona's Catalan Language Service has continued pub-

lishing vocabularies directed at the administrative echelons of the institution: *Vocabulari de l'ofimàtica* (Barcelona, 1992, University of Barcelona); *Vocabulari de material d'oficina* (Barcelona, 1992, University of Barcelona); The Polytechnical University of Catalonia (UPC) has presented the following teaching vocabularies: M. de Blas i Abante; J. Serrasolses i Domènech, *Diccionari d'energia solar. Català / Castellà / Francès / Anglès* (Barcelona, 1992, Polytechnical University of Catalonia); The UPC's Language and Terminology Service, *Diccionari de meteorologia. Català / Castellà / Francès / Anglès* (Barcelona, 1992, Polytechnical University of Catalonia).

The Generalitat of Catalonia has contributed to informing about European construction with the dictionary by F. Company and J. Vilarnau, *Eurodiccionari* (Barcelona, 1992, Generalitat de Catalunya). The objective of M. Alegre i Urgell *et al.*'s work is to fix terminology for commercial exchange, *Espècies pesqueres d'interès comercial. Nomenclatura Oficial Catalana* (Barcelona, 1992, Generalitat de Catalunya). The TERMCAT Terminology Center has started issuing a series of terminologies for the university world, a result of the collaboration with the Institut d'Estudis Universitaris Josep Trueta and the Barcelona Foundation: *Diccionari de lingüística*, *Diccionari d'electro-magnetisme*, *Diccionari del dibuix tècnic*, *Diccionari de sociologia* (Barcelona, 1992, Barcelona Foundation).

TERMCAT's collection of Olympic glossaries finally comes to an end with the release of the following numbers: *Diccionari d'hoquei*, *Diccionari d'hoquei sobre patins*, *Diccionari de bàdminton*, *Diccionari de boxa*, *Diccionari d'halterofília*, *Diccionari de pentatló modern*, *Diccionari de pilota*, *Diccionari d'atletisme*, *Diccionari de futbol*, *Diccionari de taekwondo*, *Diccionari de beisbol*, *Diccionari general dels esports olímpics* (Barcelona, 1992, Enciclopèdia Catalana).

Other vocabularies grouped by topic are M. Combalia i Vila *et al.*, *Diccionari de la indústria d'adobar pells* (Barcelona, 1992, Rafael Dalmau); V. Malloll i Agulló, *Vocabulari dels oficis de la construcció* (Barcelona, 1992, Confederació d'Organitzacions Empresarials de Lleida); and M.A. Campos Pardillos, *Vocabulari comercial anglès-català-castellà* (Alacant, 1992, University of Alacant, Department of English Philology).

The officiality of the Catalan language in the new state of Andorra gave rise to two publications in 1992 on the lexic of this zone of the linguistic domain. The first is a brief terminology dictionary for institutional use, that collects terms from the law and administration of that country: Montse Badia Gomis *et al.*, *Vocabulari d'Andorra* (Andorra, 1992, Government of Andorra). The other is the result of a research project regarding lexical variation in that part of the linguistic domain: Manuel Riera i Riera, *La llengua catalana a Andorra. Estudi dialectològic dels seus parlers rurals* (Barcelona, 1992, Institute of Andorran Studies).

With regard to festschrifts, we have the third and fourth volumes of the *Miscel·lània Jordi Carbonell* (Barcelona, 1992, Publications of Montserrat Abbey Estudis de llengua i literatura catalanes XXIV and XXV).

Let's commence our review of journal publications containing articles on Catalan linguistics with *Els marges. Revista de llengua i literatura* (Barcelona, Curial

Edicions Catalanes) where we note Joan Manel Ballesta «Sobre la distribució complementària del subjuntiu i de l'infinitiu en oracions completives (II)» in number 45 in January 1992, and M. Rosa Lloret, «Les africades i la representació fonològica no-lineal: estructures de contorn» in number 47 in December 1992. *Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura (filial de l'IEC)* has published its fourth issue putting out articles from 1990-1991 where we find the following contributions: Amadeu Viana, «Dominis opacs i oracions adjuntes»; Joaquim Viaplana, «Comparació interdialectal i llengua»; Jaume Solà i Pujols, «Negació, verb i adverbis: posició relativa en català, francès i anglès»; Mireia Llinàs i Grau, «Verbs de reestructuració o verbs de no-reestructuració»; Daniel Recasens i Vives, «Tendències fonètiques i classificació dialectal al domini lingüístic català». The *Revista de Llengua i Dret* has published issues 16, 17, and 18, involving articles as usual on administrative and juridical language, the juridical system of languages and language planning. In *Randa's* issue 31, devoted to Antoni Febrer i Cardona and Enlightenment culture, we find Jordi Ginebre i Serrabou's article «Llengua, gramàtica i ensenyament en el tombant del segle XVIII al XIX». In *Societat d'Onomàstica. Butlletí interior*, issues XLVIII-XLIX from January and March 1992, we find the published papers from the society's 16th Col·loqui, which was held at Castelló de la Plana from the 12th to the 14th of April 1991. University annuals also give us papers on linguistics topics, such as the journal of the Group on Theoretical Grammar at the Autonomous University of Barcelona, *Catalan Working Papers in Linguistics 1991* (Bellaterra, 1991, Group on Theoretical Grammar, UAB), focusing on studies on Catalan using generative grammar. The *Anuari de Filologia. Llengua i literatura catalanes* (School of Philology, University of Barcelona, volume XV, 1992) features two articles on lexicographic theory.

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LITERATURE

Literary activities during the second half of 1991 may be considered intense and quite fruitful. Looking over the most significant works, we would highlight in poetry the appearance of works such as *Les anelles dels anys* («Carles Riba» Prize, Ed. Proa) by Àlex Susanna, a book that affirms the intense and direct poetic voice of its author. Àlex Susanna tends toward a poetry that reflects his life experience as directly as possible, without rhetoric and imbued with lyricism. The poem collection reflects on the passage of time and the sensation of knowing oneself to be at the threshold of maturity or, if you prefer, of leaving behind the more random,

informal, and playful lifestyle of youth. Pere Gimferrer's *La llum* (Edicions 62) is another important title this season. The new collection of poems by the author of *Els miralls* is to be situated in a rather classic dimension in which figure prominently the use of the sonnet and formal devices that are as artificial as they are neat and effective aesthetically. The author maintains an ongoing dialogue with other voices ranging from classical mythology to poets such as Góngora or Verdaguer in order to evoke that lavish spectacle of light that either annihilates us or simply reveals to us the naked face of an existence that is marked by the most captivating vacuity.

In the field of narrative we note works by young authors, such as *Els plaers ficticis* (Ed. Columna) by Lluís M. Todó or *La fàbrica* (Ed. Empúries) by Julià Guillamon. One of the new items is *Enllà de l'horitzó*, a novel with which Valencian author Enric Valor closes the Cassana trilogy. It is a dense work that narrates the final moments of war and revolution in the Southern part of the Valencian Country. The personal vicissitudes of the characters are interwoven with minute landscape descriptions and a wealth of situational detail that can sometimes bring to mind Balzac's prose.

In non-fiction prose the most noteworthy publications are: *El cortesà i el seu fantasma* by Xavier Rubert de Ventós («Josep Pla» Prize 1991, Ed. Destino). The work wavers between memories and fiction, between confessions and philosophical reflections. The author relates to us his parliamentary experience as a Socialist representative to the Spanish parliament. The book is a string of memories, chosen from the most emblematic ones, providing food for thought. It is a text which, moreover, allows the author's rhetorical and sophisticated abilities, and in short, his persuasive capability to shine. Between anecdotes and far-reaching reflections he passes on to us his perplexity about the current political situation.

The recently deceased Montserrat Roig has left us a quite interesting collection of articles in *Digues que m'estimes encara que sigui mentida* (Edicions 62). With this book, the novelist shows us her opinion and her reflections about various topics. The volume opens with a lovely set of articles about the writer's trade and closes with a perambulation through the city of Barcelona, evoking its geography via literature speaking of the city. Roig's book takes up in a direct and sincere way the meaning of literary writing, commenting point by point on what she defines as the pleasure and the punishment of the writer's trade. The book becomes a collection of literary, aesthetic and ideological confessions but beyond mere theoretical reflection, there is also a poignant existential meditation.

Another recommendable text is *Quaderns inèdits de l'alquimista* (Edicions 62) by Josep Palau i Fabre, which appears just at the time when the sixth and definitive edition of *Poemes de l'alquimista* (Proa) has come out. The alchemist poet and Picasso scholar gives us the third round of alchemist reflections. It is a suggestive collection of meditations—let it be said that the author departs from a school of meditation all of his own—over various topics, beginning with notes about Ramon Llull and ending with others on the work of Picasso. For the author, these figures represent a

kind of alpha and omega of Catalan culture. The set of texts, all well-inspired, invites us to reflect deliberately and intuitively. Palau i Fabre's book presents us with the lucid instant that will give rise to short notes. It shares the dialectic space of longer texts as well, which similarly take as their point of departure a privileged moment, an instantaneous, evocative and penetrating observation.

Finishing this brief inventory of the year's literature, we record the appearance of works by and about the most outstanding Catalan novelist of the 20th century: Mercè Rodoreda. During the celebration of the «Octubre» Prizes that the Valencian Tres i Quatre publishing house organizes, the work *Isabel i Maria* (Tres i Quatre) was presented. It is an unfinished work by the author of *Plaça del Diamant* which was revised and reconstructed by Carme Arnau. The work is unfinished, not only since we do not know its outcome, but moreover because we are ignorant of what the author's intentions were regarding it. This notwithstanding, it becomes a text of undeniable value to study in depth Rodoreda's world, her themes, characters and, above all, her writing.

And, continuing with this Sant Gervasi author, we note the appearance of two biographies: *Mercè Rodoreda*, by Mercè Ibarz (Ed. Empúries), and *Mercè Rodoreda, contra la vida la literatura*, by Montserrat Casals (Edicions 62). The first follows the life and works of the Sant Gervasi author making an incisive review of data about her private life, the historical context and her world of intellectual readings and contacts. The biography, written with a pleasant and agile style, is a journey as vehement as it is penetrating through the life of the author of *Plaça del Diamant*. Ibarz is able to relate episodes from her life with the main points of literary elaboration and the result is a fresh, disturbing, and very useful approach to grasp Rodoreda's universe.

Casals's biography of Rodoreda is much more extense than the first one that we have mentioned. The author tries to demonstrate that the point of departure for Rodoreda's writing is a necessity to defend herself against life. It amounts to being a thesis so vague, it is irrelevant. Even so, the book is quite suggestive, full of concrete information that draws the author and her work toward a more deeper knowledge.

The disappearance of Joan Fuster is the most important painful fact of the year. The Valencian writer, author of *Nosaltres els valencians*, bequeaths us with a work of incalculable worth in every area: essay and thought, literary criticism and history, poetry. With the figure and work of Joan Fuster, beyond his civic and political commitments, Catalan letters in the Valencian Country have regained a normalcy and a modernity that they had not attained in the contemporary era. Toni Mollà, with his book *Converses inacabades* (Tàndem), presents the Sueca writer by means of a series of interviews that Fuster's death interrupted and prevented him from completing. It is an excellent contribution in memory of the late writer's thought. It presents one of his many facets, namely that of conversationalist: an ingenious, sharp, and untiring conversationalist.

In the realm of narrative, we note the appearance of *La bruixa i l'infant orat* (Ed. Tres i Quatre) by Llorenç Villalonga. This is the last and incompleated work by the Mallorcan author. Still and all, the fiction presents us with the universe of

the Mallorcan novelist with all of its most important characteristics: its ambivalences or the world seen from the constant battle of opposites, humor, the caricaturistic reflex of characters in Mallorcan society, etcetera. It is an interesting text, then, to complete our knowledge of the world of one of the most important novelists in twentieth century Catalan literature.

Sergi Pàmies, better known as a writer of short stories, has published *L'instint* (Quaderns Crema), his second novel where, with a flexible and efficient language and a apparently insignificant peripetia, relates a story full of critiques on the way of living of our days. The Valencian author Ferran Torrent, in *L'any de l'embotit* (Quaderns Crema), proceeds with his line of urban novels having the structure of a detective novel, this time centered on the Valencian city.

More than anything, in *El sexe dels àngels* («Ramon Llull» Prize, Planeta), Terenci Moix chronicles the Catalan cultural world in the '60's. He writes an irreverent and amusing work, as is his wont, in which any references to real people do not mar the plot's ups and downs, which can be followed just as in any fiction.

Valencian novelist Josep Franco, in *Rapsòdia* (Tres i Quatre), makes a print of Valencian society in the 1940's. The author demonstrates a good ability to capture the period sociologically and psychologically while at the same time showing off his elegant style. Jesús Moncada, author of *Camí de sirga*, now offers us *La galeria de les estàtues* (La Magrana), a splendid tale which takes place in the city of Torrelloba. This is an imaginary city that reflects very well the Ebre river basin society during the 1940's. Built up on a wide variety of characters, always offering the contrast of interior world against social world, the novel paints us a portrait with quite representative force and symbolism. In the novel, drama and humor, local customs and manners and lyrical moments combine admirably.

Mallorcan writer Miquel Bauçà introduces us to a strange, atemporal and chaotic universe in *El vellard. L'escarcellera* (Empúries). Anonymous characters must confront absurd situations. The work reveals an entire personal world, marked by asphyxiating characteristics and a life without meaning, all of which Bauçà expresses in a rich and elegant language.

Writer Teresa Pàmies gives us a wonderful book of travels with *Jardí enfonsat* (Ed. Destino), taking us through Castile and Leon. Her simple and direct prose unveils human, historical, and anecdotic acts or prints of landscapes with documentary skill and a rather interesting reflexive pose. Along these same lines of memorialist literature one must mention the appearance of *Un pensament de sal, un pessic de pebre* (Ed. 62) by the late Montserrat Roig, an interesting testimony of the journalistic prose by the author of *L'hora violeta*, of great importance to follow her thought and the lines of her works.

In poetry, we may place alongside the reissuing of the volume *Poesies* by Màrius Torres, a facsimile of the 1947 Mexico edition, the appearance of two collections of poems by the late D.H. Rosenthal. They are translations, done jointly by the author and Francesc Parcerisas, of his poems with the titles *El visitant* and *El viatger*. The first is a selection from the entirety of his poetry which is quite interesting while the second

is a collection written during the time when the author knew of the medical diagnosis that was to mark the end of his days. All in all, the poems of the second collection show the voice of a mature writer who knows not to fall into a display of the emotion of horror and instead presents us with the joy of living life to the fullest til the last moment.

With *Focs d'octubre* (Quaderns Crema) Francesc Parcerisas deepens ever more the world which he had presented admirably in *L'edat d'Or*. The poet uses an introspection and moral reflection articulated with a naked expression and where he uses a realist discourse approach. The passage of time, the longing for youth, Mediterranean sensuality or the reading of other poems make up the bulk of the poem collection's topics.

The poem book *Màscares* (Edicions Alfons el Magnànim) by Jaume Pérez Montaner reveals a voice that is as mature and vigorous as it is restless and maimed. With subtlety and wisdom, the poet combines elements from Anglo-Saxon culture or from Arabic literature admirably. Vicenç Llorca, one of the decade's young poets, shows us a dense and meticulous poetry; existential experiences and solitudes, along with the space of the desert, achieve a very effective metaphor of expression. Among the young poets, Llorca is emerging as one of the most promising voices.

Josep Maria Llompart, one of the foremost poetic voices in the presentday Catalan panorama, has published *Spiritual* (Ed. Columna). It is a collection impregnated with nostalgic lyricism and of amorous passion that advance ever vigilant over a death that is inevitable. The poet uses both free and blank verse with clear force. The poems have an intensity which, occasionally, is accentuated by dream images. The poem collection does not fail to win us over with the force and intensity of the feelings which have been evoked.

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MUSIC

Although events that were not exactly musical took the center stage during the year, music activity has not been duly affected. The music seasons were lengthened and audiences had national origins more diverse than what is normal.

OPERA

1) PRINCIPAT

The Gran Teatre del Liceu's opera season welcomed in the year with a performance of Catalan composer Robert Gerhard's opera *The Duenna*, conducted by Antoni Ros

Marbà, one month after its debut in Madrid. Six performances were given, receiving a good reception; they served advantageously to diffuse one of the most important Catalan composers in the 20th century. During the month of March, there were eight performances of *La Traviata*, starting on the 9th of March. It really was one of the titles that people looked forward to most in the season, but it caused great disappointment. The protagonist Verònica Villarroel did not win over the Liceu's audience and was the brunt of harsh whistling at the opening performance which was to mark the remaining performances. Better luck was had by Agnes Baltsa and Daniela Dessi in the leading roles of Donizetti's *Maria Stuarda*, that opened on April 2nd, with performances running til the 11th. On April 24th Rossini's *La Cenerentola* was staged, with Kathleen Kuhlmann and Maurizio Comencini in the main roles. Another of the most awaited titles of the season and one which also brought on disappointment was another opera by Donizetti: *L'Elisir d'Amore*. Opening May 24th and followed by four additional days, it featured Luciano Pavarotti. The audience's expectations were not fulfilled. On June 6th the Hamburg State Opera presented a production of Wagner's *Tannhäuser* at the Liceu that was on the mark and thereafter, on June 29th, followed it up with *Werther* by Massenet, featuring a good performance by Alfredo Kraus.

The beginning of the 92-93 season was marred by the polemical programming of Philip Glass's opera *Einstein on the Beach*, given on September 29th. It was polemical since some people in the audience thought it to be too avantguard and the more conservative critics did not even consider it to be opera. Following this were two classics of 20th century repertory, Bartók's *Duke Bluebeard's Castle* and János Vajda's *Mario the Magician*, performed on October 18th by the Hungarian State Opera. On October 19th the same company offered Verdi's *I Lombardi* as the first Verdi piece of the new season. Then came Donizetti's *Ana Bolena*, starring Edita Gruberova, opening on November 9th, and a quite remarkable *Lohengrin* by Wagner, featuring Thomas Sunnegårdh and Hans Sotin.

The season of the Amics de l'Opera de Sabadell started off with Mascagni's *Cavalleria rusticana* and the premiere of an opera by a contemporary composer, Miquel Roger's *Nascita e apoteosi di Horo*.

With regard to the concerts scheduled at the Liceu, we had occasion to hear recitals by Josep Carreras on 16th February, Simon Estes 19th February, José Van Dam 22nd February. On April 7th, Katia Ricciarelli gave a recital of works by Alessandro Stradella, Pergolesi, Tosti, Puccini, Cilea and Catalani. We must not overlook the concert given by Frederica von Stade on May 2nd — a true lesson. The Liceu's Symphony Orchestra gave concerts on May 11th and 12th, showing its own good shape and that of its director Uwe Mund. The Orchestra and Choruses of the Hamburg State Opera presented Schoenberg's *Gurrelieder*, conducted by Gerd Albercht, on the 15th and 16th of June. On June 26th Edita Gruberova offered a superb and memorable recital.

The Olympic Games were also to contribute music to Barcelona: a session of Lyric at the Liceu with Marilyn Horne and Lella Cuberli, consisting of an exten-

sive review of the most heralded pages from their repertoire. Then, the Olympic Gala took place at the Liceu on July 23rd with the Orquestra i Cor Juvenil Municipals de Joventuts Musicals, conducted by Eduardo Mata, featuring works by Falla, Ravel, Villa-Lobos, Theodorakis, and others.

2) PAIS VALENCIA

Valencia had a rather busy opera schedule. It did not entirely please everyone and had uneven results to boot. The schedule included titles such as Rossini's *La Cenerentola*, put on by the Àrea de Música de l'IVAECM, the *Abduction from the Seraglio* by Mozart, Monteverdi's *Orfeo*, *Una Cosa Rara* by Vicent Martin i Soler, and *Il Trovatore*. *La Cenerentola*, a Glyndebourne Festival production, was protagonized by Raquel Pierotti who did not succeed in getting across to the audience due to her excessive technique and minimal decisiveness. On the other hand, Carlos Chausson excelled in his interpretation of the role of Don Magnifico. The IVAECM's music section restaged a production of Monteverdi's *Orfeo* that it had already put on at the Auditori three years earlier. The stage orientation change caused a few readjustments due to the problems inherent in taking a production meant for a modern auditorium and adapting it for a conventional theater. The orchestra's and choir's performance gave evidence of a drop in quality vis-à-vis an opera which they had performed on an earlier occasion. Vicent Martin i Soler's *Una Cosa Rara* corroborated the bad state of health of the Orquestra Simfònica de València and of the Choir of the same name. Their governing bodies appear to have no chance to apply a remedy to the critical situation that these groups are going through. The performance of Verdi's *Il Trovatore* at the Principal in Valencia on 23rd May was really quite dreadful, with a bad result overall. Valencia's most anticipated opera title was set for October 7th, the premiere of *El Triomf de Tirant* by Amat Blauquet, an opera which had been commissioned by the Conselleria de Cultura of the Valencian Generalitat. The premiere took place in Valencia's Teatre Principal. It is an opera in two acts, its libretto written by Josep Lluís and Rudolf Serra. The work was quite accessible to the audience, even to those who do not fancy contemporary music. Enthusiastically applauded, it was indeed a job well done.

CONCERT SERIES AND SEASONS

1) PRINCIPAT

In Barcelona the «Euroconcert» series kicked off the year with a session at the Palau de la Música Catalana on January 13th: La Grande Écurie et la Chambre du Roi, conducted by Jean Claude Malgoire and featuring Véronique Gens, soprano, and Peter Harvey, baritone. The program comprised works by Lully, Campra and Rameau, a monographical repertoire of Baroque opera, and tried to recover the

original sound, both of voice and instruments. Noteworthy in this series were the two performances of *L'Atlàntida*, taking place at the Liceu on September 23rd and 24th, with both titular groups, conducted by Edmon Colomer and the chorale L'Esquix, featuring Enric Serra and Victòria dels Àngels in the main roles. Throughout the performance one could hear for oneself how inadequately composers Falla and Halffter paired music to Verdaguer's text. The artists gave more than was expected of them.

With regard to the «Palaucent» series, pianist Ivo Pogorelich gave a concert on January 30th at the Palau de Música Catalana, interpreting three *Nocturnes* by Chopin, Ravel's *Sonata #3* and the *Noble and Sentimental Waltzes*, and Rachmaninov's *Sonata #2*. And, as a bonus, Balakirev's *Ismaeli Fantasia*. Pogorelich's performance suffered from an excessively personal execution, lacking the feeling that the first works on the program especially needed. He went for facile exhibitionism almost without exceptions. On April 2nd it was quite another matter to witness the concert by pianist Kristyan Zimmermann, in which works by Brahms, Chopin, and Szymanovsky were featured. Another important concert in this series was on April 12th by the French Symphony Orchestra, conducted by Laurent Petitgirard, with violinist Eduard Wulfson, playing works by Saint-Saëns, Bizet, and Fauré.

«Ibercàmera» inaugurated the music year on January 14th with Agustín Dumay, violin, Maria João Pires, piano, playing Mozart's *Sonata K. 308*, Brahms' *Sonata #3*, Debussy's *Sonata #3*, and Ravel's *Tzigane*. The performance was slightly off-balance due to the unequal skills and talent of the artists. At the Palau de la Música Catalana, on January 21st, New York's Orpheus Chamber Orchestra performed Bach's *Suite #2*, Haydn's *Symphony #34*, and Mozart's *Symphony #33*, and Stravinsky's *Concert for Strings in D major*. The concert was complemented with Grieg's *Holberg Suite* and a dance from Gluck's *Orfeo ed Euridice* as an encore. On February 1st, also at the Palau de la Música, the Czech Philharmonic Orchestra and the Prague Philharmonic Chorus offered a memorable performance of Mahler's *Second Symphony* with Roberta Alexander, soprano and Janice Taylor, contralto, conducted by Vaclav Neumann. On February 20th, pianist Jordi Camell gave a concert at the Cultural Center of La Caixa, the initiative of which must be applauded for introducing artists such as this young pianist. Continuing now with the regular season of «Ibercàmera», the Frankfurt Radio Symphony Orchestra appeared at the Palau de la Música Catalana on March 22nd in a performance of Mahler's *Third Symphony*, conducted by Eliahu Inbal. The Teatre Fortuny in Reus saw pianist Sviatoslav Richter give a performance of Beethoven and Haydn works on March 7th. He gave a quite personal touch to these works which, in fact, depart from his normal repertoire up to now and represent a clear step toward its expansion.

The Academic State Symphonic Orchestra, directed by Eugeni Svetlanov, performed symphonies by Beethoven (#5) and Tchaikovsky (#2) at the Palau de la Música Catalana on March 17th. This national orchestra from the former USSR performed the adaptations of these works by von Karajan. On April 27th the Tok-

yo String Quartet performed works by Schubert, Beethoven, and Britten at the Palau de la Música Catalana. In the same place, Jessye Norman gave what amounted to a true singing lesson in her recital on May 21st. Works by Beethoven, Prokofiev, and other composers were performed by Yo-Yo Ma, violoncello and Jeffrey Kahane, piano, on May 27th.

Finally, we mention the concerts by two top-notch orchestral groups. On May 19th, the Royal Liverpool Philharmonic Orchestra and Choir, the Children's Choir from Liverpool Cathedral and vocal soloists, conducted by Libor Pese, gave a performance of Mahler's *Eighth Symphony*. The Pittsburgh Orchestra, conducted by Lorin Maazel, performed works of Sibelius, Stravinsky, and Bartók on May 29th.

In the new season, we note the concert on November 17th by the Norddeutscher Rundfunk Sinfonieorchester Hamburg with works by Schumann.

Other concerts of the year, for example, were those that took place at the Palau de la Música Catalana on January 23rd with the Orfeo Català, Susan Roberts, soprano and the State Symphony Capella, conducted by Gennadi Rhozdestvenski, performing works by Saint Saëns and Poulenc. It was an interesting opportunity to see the state of the former Soviet Philharmonic.

Another striking concert was the one La Caixa held during Holy Week at the Palau de la Música Catalana on April 10th. Soloists Howard Crook, Charles Brett, Anita Eklund, Peter Harvey, and John Mannof, La Chapelle Royale and the Collegium Vocale Gant, conducted by Philippe Herrweghe, performed Bach's *Passion According to St. Matthew*. Quite exceptional was cellist Mstislav Rostropovich's concert at the Palau de la Música Catalana on May 25th, who interpreted three of Bach's unaccompanied suites for violoncello.

At the Cultural Center of the La Caixa Foundation, Albert Giménez Atenelle, pianist who is a member of the Barcelona Trio along with the de Claret brothers, gave a performance of works by Catalan composers on the occasion of the exhibit of 19th century Catalan painter Modest Urgell which was going on. The concert included two numbers from Granados's *Goyescas*, the first compilation of *Cants Intims* by Manuel Blancafort, two *Paisatges* by Mompou, the second quartet from Albéniz's *Ibèria*, *Rondeña*, and the unexpected debut of a Mompou prelude. On February 11th, at the same exhibit, la Caixa offered a concert of Catalan Lieder.

2) PAÍS VALENCIA

On January 25th a series began at Valencia's Palau de la Música i Congressos which was to interpret all of Mahler's symphonies, except for the 10th. The series began with the *Unnumbered Symphony*, that is, *Das Lied von der Erde*, performed by the State Symphony Capella (formerly the Soviet Philharmonic), conducted by Gennadi Rozhdestvensky, with the voices of Hanna Schwartz and Horst Laurethal. A week later, the Czech Philharmonic and Prague Philharmonic Chorus, with voices Roberta Alexander and Janice Taylor, performed *Symphony #2*, conducted by

Vaclav Neumann. Only a few days afterwards, Jiri Belohlavek conducted the *First Symphony* in front of the Czech Philharmonic. Also in this series the Orquestra de València performed *Symphonies Three and Four*, conducted by Aldo Ceccato and Manuel Galduf, respectively. Singer Maria Oran collaborated in the performance of the *Fourth Symphony*; during the first part of the concert she interpreted Oscar Esplà's *Canciones playeras*. Victòria dels Àngels gave a recital on February 12th, accompanied by Manuel G. Morante, piano, of works by Galuppi, Paisiello, Brahms, Pedrell, and Albèñiz, among others. It became a demonstration of the power of the singer's voice. Also at the Palau de la Música, on February 10th, the Solisti Veneti, conducted by Claudio Scimone, performed works by Rossini, Tartini, Vivaldi, Pasculli, and Bottesini. It was an example of virtuosity à la italienne. Another excellent recital was held at the Palau de la Música on February 28th by soprano Mirella Feni and the Orquestra de València, conducted by Manuel Galduf. The repertory was opera and induced euphoria in the audience. Frankfurt's Radio Symphony Orchestra, conducted by Eliahu Inbal, played in the month of March at the Palau de la Música, on the 23rd and 24th. Performing Mahler's *First Symphony* and *Ninth Symphony*, they received a good reception by audience and critics. On April 30th Wagner's concert opera *The Flying Dutchman* was programmed, with soloists, chorus and orchestra of the Simfònica de València, conducted by Manuel Galduf. Better off forgotten. Quite the opposite were the concerts given on May 7, 8, 10, 11 and 13 by the Academy of St. Martin in the Fields, conducted by Sir Neville Marriner and with Radu Lupu, pianist, in a complete interpretation of Beethoven's *Symphonies* and piano concertos. The Societat Filharmònica de València organized a concert at Valencia's Palau de la Música on May 21st; on May 25th Brigitte Fassbaender performed the piano version of Mahler's *Das Lied von der Erde*.

Valencia's music season would have been incomplete without the «II Cicle de Música Antiga i Barroca» which invited groups such as The King's Consort, Opera Restor'd, or soloist Gustav Leonhardt.

Nor can we forget the «ENSEMS-92» series, an international festival of contemporary music held from the 11th til the 16th March. Comprising concerts, lectures, and round-tables, there were performances by the Simfònica de València, the Archaeus Group, and others.

The Fall concert series at Valencia's Palau de la Música opened with *L'Atlàntida* by Falla, and included Haydn's *The Creation*, performed by the Orquestra de València and the BBC Chorus, directed by Galduf, and the Bavarian Radio Orchestra in a monographic session dedicated to Strauss.

During the month of December, choral music predominated. Take as an example the performance of Handel's *Messiah* on the 19th December performed by the Cor de València, a group formed in 1987 by the Music Section of the Institut Valencià de les Arts Escèniques, and the Scottish Chamber Orchestra, conducted by Antoni Ros Marbà. Or Bach's *Mass in B Minor*, performed on December 20th by the Drottningholm Court Theatre Orchestra and the Eric Ericson Chamber Choir.

The Associació d'Amics de la Música d'Alcoi is the star of the musical life of Alcoi and surrounding area. In 1992, there were two events centering Alcoi's musical and cultural life: a concert by the Württemberg Philharmonic Orchestra and a performance of *La Traviata* by the Polish State Opera. On March 6th, Gregori Casasempere conducted a version of Gluck's opera *Ifigenia in Tauride*. March 26th saw violinist Joan Llinares giving a concert with pianist Marisa Blanes in a program comprised of pieces by Beethoven, Grieg, and Frank. Then, on April 4th, there was a performance of old music with singers from the Czech Philharmonic and the Prague instrumental group Virtuosi. The season ended with the Kiev Philharmonic in a performance featuring the *Alpine Symphony* by Strauss.

Coincidentally, the Societat de Concerts d'Alacant scheduled the most noteworthy performances in February. Polish cellist Mischa Maiski played a concert consisting of works by Bach, Beethoven, Schubert and Bartók. The Spring season at the Teatre Principal began on April 2nd with a concert by the Orquestra Simfònica de Bilbao. On April 4th the Children's Chorus of the Czech Philharmonic performed ancient Czech and Italian music. The group Opera Restor'd performed Pergolesi's *La serva padrona* and Dibdi's *La Matrona effesia* on April 6th. La Turiar Camerata performed on April 25th. On the 29th there was a mini-ballet season put on by the Ballet Provincial d'Alacant, as well as opera performances by the Warsaw Chamber Opera, which performed *The Magic Flute* and *Così fan tutte* by Mozart, *The Barber of Seville* and *Don Giovanni*, among others.

Alacant's Festival de Música Contemporània, held from the 20th to the 27th of September, saw the performance of Varèse's *Ionisation*, just to mention one work.

3) ANDORRA

The 10th International Music Festival of Ordino, held from the 2nd til the 12th of October, included a recital by Josep Carreras, and performances by Hopkinson Smith, Baroque lute, and the Académie de Paris. The 3rd International Andorra la Vella Festival of Music and Dance, from the 15th to the 25th of October, saw the Zyriab Danza Ballet, Christian Zimmermann, the Salzburg Chamber Orchestra with Gerard Claret, violin, and a recital by Alfredo Kraus.

SUMMER FESTIVALS

The Peralada International Music Festival included an homage to Xavier Montsalvatge on his 80th birthday, taking a look at the music of our century with works by Gershwin, Poulenc, Falla, and Shostakovich. Handel's *Messiah* was performed on August 12th, featuring Susan Roberts and other soloists, the Saint Petersburg Chamber Orchestra, and the choir of the city of Kaumas, conducted by Yehudi Menuhin. The Orquestra de Cadaqués performed works by Gershwin, Mompou and Montsalvatge on August 13th. It also participated in the performance of Rossi-

ni's *Stabat Mater* and Shostakovich's *Carmen Symphony*, op. 110 a., along with the Coral Andra Mari de Renteria and soloists. The Festival closed with the premiere performance of the *Cant de Benvinguda* by guitarist Feliu Gasull, a lengthy symphonic-choral work with soloists. Falla's *Amor Brujo* was also played. This time around the Festival renounced having concerts by individual *divos*, and thereby offered a more coherent and better executed schedule.

The city of Tarragona promoted the campaign «Música als Patis» which intended to perform chamber music in small intimate squares or rooms in the city of Tarragona during the month of August.

The summer festivals have left music in Mallorca without the likelihood of having not even a minimally good season. Balearic music policy was rocked by the resigning of the director of the Fundació per la Música, which sponsors the Simfònica Balear. This resignation will cause music policy to take a different turn on the Islands.

JAUME CARBONELL I GUBERNA

Translated by Albert M. Muth

VISUAL ARTS

Once again artistic activity in the Catalan Lands has been full of suggestive activities. This time there have been two really important events: the opening of the Museu Nacional d'Art de Catalunya and the exhibitions there were held in conjunction with the celebration of the 25th Olympic Games in Barcelona. But before embarking on the analysis of these two events, let's take a look at the rest of the art shows.

Following the trend of improving knowledge of ancient civilizations there was a show on *Vikings* (Sala Sant Jaume, Barcelona), held by the «La Caixa» Foundation in collaboration with the Stockholm Museum of History. This show aimed at rectifying the traditional image one usually has of the Viking people as barbarous and primitive and entered into their daily lives for us to get to know their legacy better.

Another show recovering a moment of history, this time closely linked to our own past, was *Rome in Catalonia* (la Pedrera Parking Lot, Tarragona). Held by the Catalan Institute of Mediterranean Studies, it took a trip through Romanization via coins, sculptures, ceramics, photographs, and reproductions of objects and surroundings. Afterwards this show went to Barcelona.

Tapisos i Armadures del Renaixement. Joies de les Col·leccions Reials (Royal Shipyards, Barcelona), was another reflection of a very important historical period: the expansion of the kingdom of Spain with such important figures as the Catholic Kings, Charles I and Philip II. A spectacular display, using ramps, allowed you to get a global vision of the tapestries, arms and armor that were displayed.

Along other lines, various shows were held to make contemporary art more familiar. *Moments d'abstracció. Països Baixos: 17 pintors* (Palau de la Virreina, Barcelona). The show showed clearly how Painting Abstraction starting with Mondrian has deeply marked Dutch art, equally influencing both young painters as well as more veteran ones.

Art a Espanya 1920-1990. Colecció Arte Contemporáneo (Palau de la Virreina, Barcelona) assembled works belonging to the Association of Contemporary Art, comprised by Spanish businessmen interested in filling in a gap in our country's contemporary art. On the basis of a selection of 74 works, the exhibit reviews the art of the last 70 years, in other words: the generation of the avantguard, the generation of rupture and contributions by younger generations.

The show *Arthur Cravan* (Palau de la Virreina, Barcelona) analysed the singular personality of Fabian Lloyd, born in Lausanne in 1887. Lloyd, known professionally as Arthur Cravan, is for many people the «dandy» of Dadaism. Cravan was important as a poet and a boxer.

On the other hand Barcelona's Picasso Museum carried out a quite interesting show policy this year. There were two shows devoted to Picasso and another two dealing with his contemporaries. With regard to Picasso there was: *Pablo Picasso 1905-1906. De l'època rosa als ocres de Gósol* which showed oils, gouaches, pastels, drawings, sculptures, and etchings dated between the end of 1904 —year of his settling in Paris— and the end of 1906 when he spent a brief time in the Catalan Pyrenees at the village of Gósol. During this brief period of time Picasso's oeuvre underwent an important change, moving from the rose period to another that was characterized by earthy colors.

Next there was *Pablo Picasso. Col·lecció Ludwig*. This was a magnificent exhibit of Peter and Irene Ludwig's collection, revealing not only Picasso's evolution as an artist but also the Ludwigs' wisdom at choosing the works comprising the collection.

Exhibits devoted to the Malaga artist's contemporaries were *Max Ernst. Obra gràfica i llibres il·lustrats* which assembled some 260 works by German painter Max Ernst, linked to the surrealist movement and promoter of the Dada movement in his country, from the Lufthansa collection. There was also a show devoted to the Russian painter who had settled in Germany *Alexey Jawlensky*.

This year, as we mentioned previously, the Museu Nacional de Catalunya (MNAC) opened up, having as its headquarters the National Palace at Montjuïc. The MNAC is made up by various institutions: the Museu d'Art de Catalunya, the Museu d'Art Modern, the Gabinet de Dibuixos i Gravets, the Gabinet Numismàtic de Catalunya, and the General Library of Art History. After two years of being closed for remodeling, the National Palace opened its doors to coincide with the Olympic Games. The opening was not complete, however, for only a few rooms were opened, the rest to be opened gradually. Upon the occasion of this inauguration there were three exhibits.

The first one, *El Palau Nacional. Crònica gràfica*, gave a photographic vision

of the evolution of the collections making up the MNAC and of the building preserving them. The second entitled *Prefiguració del Museu d'Art de Catalunya* had as its objective presenting the museological and museographical project of the institution by synthesizing a view of Catalan Art over eight centuries. Finally, *La Col·lecció Raimon Casellas* put on exhibit part of the drawings and etchings belonging to the collection of critic and author Raimon Casellas (1855-1910) which the Junta de Museus acquired in 1911.

Among the shows organized in connection with the Olympics we highlight *L'esport a la Grècia Antiga. La gènesi de l'olimpisme* (Macaya Palace, Barcelona), sponsored by the «La Caixa» Foundation and the Seminary of Greek Archeology of the University of Ghent. It was a show aimed at art lovers and sports fans, showing the evolution of the Games during Antiquity. The presence of original works and of replicas allowed you to wander through child games, gymnastics, festivals, sport disciplines, and the final victory.

The International Olympic Committee and the «La Caixa» Foundation were the organizers of the *Hans Erni* exhibit. This Swiss artist was the winner of the Barcelona Olympic Games Art Medal, an award that had not been given since the London Olympic Games in 1948.

The division on Cultural Patrimony at the Generalitat of Catalonia also got involved in the Olympic effort and, in conjunction with the Catalan bishoprics, put together the exhibit *Catalunya Medieval* (Pia Almoina, Palau Reial Major, and Church of Santa Anna, Barcelona). Held in three separate buildings it had three main precepts: internationalism at the birth of Catalan Romanic art, the year 1200 between tradition and innovation, and the Golden Age: clients and promoters in the Catalan Gothic.

Another exhibit that took place during this period was *Constants de l'art català actual* (Centre d'Art Santa Mònica, Barcelona) that did a review of the characteristics which surface over and over again in Catalan art after Miró. Using poor materials, the adherence to abstract expressionism or figuration having a certain magic of surrealist meaning were considered to be the most important defining factors.

Presented from a completely different angle was Olimpíada Cultural's *Estimada Terra* (Edifici de les Aigües, Barcelona). It was primarily an audiovisual trip through our planet's biosphere.

Without a doubt, though, one of the best exhibitions to come to the Catalan capital in recent years was *Avantguardes a Catalunya* (Casa Milà, Barcelona). Organized by the Caixa de Catalunya Foundation and by the recently created Museu d'Art Contemporani de Barcelona, it provided a synthetic vision of the avantguard movements that sprouted in Catalonia and the relation they had with those abroad.

1992 was also the year of the 6th edition of *Primavera Fotogràfica*. This contest, held every other year, celebrated its first ten years. Ever since its creation in 1982 it has helped to consolidate photography as an autonomous creative activity. Of the sixty or so activities deployed in this year's edition we shall briefly mention a few of them.

North-American artist *Sandy Skoglund* (Sala Catalunya, Barcelona) showed works combining sculpture with photography. Barcelona artist *Xavier Miserachs* (Sala Catalunya, Barcelona) gave his first monographic show of photographs.

We also draw attention to the show titled *Musa museu. Fotògrafs contemporanis als museus de Barcelona* (Palau de la Virreina, Barcelona) that did an interpretation of fifteen Barcelona museums following the works of fifteen photographers.

Finally, there was *Antonio Gálvez, inédit* (Palau de la Virreina, Barcelona), with quite complicated photomontages that made clear the proximity of his creations to painting and the influence of surrealism.

Outside of the Principat, a very important event took place on the Balearic Islands, the inauguration of the Pilar Juncosa and Joan Miró Foundation in Palma de Mallorca. This new center, like the one of its same name in Barcelona, has as its main purpose the spreading of Miro's work. It opened to the public with an homage to the painter, with creations by artists, musicians and sculptors who were friends or contemporary with Joan Miró. Among them we mention contributions by Hemingway, Duchamp, Le Corbusier, Magritte or Picasso.

In València, the so-called IVAM centers our attention. Consolidated as a prestigious center, its offering has been quite interesting. Excelling was the retrospective show devoted to *Alexander Calder* and the shows on *Richard Tuttle* and the German Expressionist *George Grosz*.

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