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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.

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CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
1998 (I)

Concerning the first half of 1998 I would like to underline and evaluate the contribution to medieval Catalan history by the Fundació Noguera. This foundation specializes in publications of documentation with a particular leaning towards notorial documents as illustrated by the six series they have published: inventories of notorial archives in Catalonia, texts and documents, studies, *Acta Notariorum Cataloniae*, books of privileges, and *Diplomataris*. Since 1983 they have published a total of 81 books, a statistic that should be emphasized when evaluating bibliographies of Catalan history, especially for the medieval period. With regard to these publication I would like to make particular note of four books published by the Fundació Noguera. The first is *Diplomatari de la Cartoixa de Montealegre* (Barcelona, 1998) by Xavier Pérez i Gómez. This book contains 170 documents dating from 916-1199 which are held in the Arxiu de la Corona d'Aragó. The second book is *Diplomatari de la vila de Cardona els anys 966-1276* (Barcelona, 1998) by Andreu Galera i Pedrosa. It contains 509 documents held in different archives in Cardona. The third is *Manual primer de l'Arxiu de la Cúria Fumada de Vic (1230-1233)* (Barcelona, 1998) by Rafael Ginebra i Molina. This publication brings together a total of 3308 documents. The fourth book is a monograph drawn up by Maria Mercé Costa i Paretas, *La casa de Xèrica i la seva política en relació amb la monarquia de la Corona d'Aragó (segles XIII-XIV)* (Barcelona, 1998). In addition to this section on publications of historical sources I would like to note the book by Josep Moran i Ocerinjauregui, *Cronicó de Perpinyà (segle XIII)* (Barcelona, 1988). This offers information of a scientific and technical nature, aspects of historical sources that are rarely dealt with.

By way of concluding this section on medieval history studies I would like to review four monographs. Manuel Sánchez Martínez, *El naixement de la fiscalitat d'estat a Catalunya (segles XII-XIV)* (Vic, 1998). This book offers well researched evaluation of the import role of the taxation as the origin of the medieval state. Two other monographs under the charge of Roser Salicrú i Lluch are: *El sultanat de Granada i la Corona d'Aragó, 1410-1458* (Barcelona, 1998); and *Esclaus i propietaris d'esclaus a la Catalunya del segle XV, L'assegurança contra fugues* (Barcelona, 1998).

The third monograph is by Jill R. Webster, *Per Déu o per diners: els mendicants i el clergat al País Valencià* (Catarroja-Barcelona, 1998) which studies the relations, rivalry, and animosity between the secular clergy and the mendicant orders during the 13th and 14th centuries, a feature that was common throughout Europe.

With regard to modern Catalan history I would like to note four monographs on this period. As always, whilst the quantity of studies on modern Catalan history is less, compared to studies of the medieval period, the same does not apply to the question of quality. We must not forget the period labeled as Catalan medieval history comprises of seven centuries whilst the modern period is made up of only three centuries. The relative lack of interest in the modern period by no means indicates that it was not important in an overall appraisal of Catalan history. The first monograph is, Eduard Escartín,

La intendencia en Cataluña en el siglo XVIII (Barcelona, 1998), which is a well-researched study of the development of this administrative institution introduced in Catalonia by Philip V in 1714 and which had very significant political repercussions. Montserrat Carbonell i Esteller's *Sobreviure a Barcelona, dones, pobresa i assistència al segle XVIII* (Vic, 1998) is a detailed study of the social problems in capital city at the beginning of the period of industrialization. The remaining two monographs are centered on research into the cultural environment: Henry Kamen, *Canvi i cultura a la societat del Segle D'Or, Catalunya i Castella, segles XVI i XVII* (Lleida, 1998); and Santiago Riera i Trébols, *Ciència i tècnica a la Il·lustració: Francesc Salvà i Campillo (1751-1828)* (Barcelona, 1998).

The review of works here by no means exhausts the bibliography for this period of Catalan history. I have only wished to highlight those which I consider to be essential readings in medieval and modern Catalan history. Consulting the bibliography sections in the journals *Serra d'Or* and *L'Avenç* will provide a wider offering even though you will may find difficulties due to the sparse and peculiar distribution of these publications on Catalan history.

JOAN F. CABESTANY I FORT

Translated by Roland Pearson

CONTEMPORARY HISTORY

The first six-month period of 1998 saw the beginning of a series of commemorations marking 100 years since the loss of the Spanish colonies of Cuba and the Philippines. Throughout the year, this question has become the theme that has most gone beyond the frontiers of Spanish historical research itself given the impact that it had on Spanish society regarding cultural points of reference. In Catalonia, during the first few months, two noteworthy examples was the opening of two commemorative exhibitions and their respective catalogues. The Museu d'Història de Catalunya presented "*Escolta Espanya*", *Catalunya i la crisi del 98*. This exhibition presented an interpretation of the phenomenon of losing the colonies as seen from Catalonia. In spite of the political repercussions the most relevant aspect of this interpretation was the consolidation of the Catalan civil framework and the politicizing of this phenomena. Alongside this exhibition was another by la Caixa de Pensions who presented the exhibition *1898. Espanya fi de segle*.

Our knowledge concerning the Restoration period in Catalonia has been furthered by the publication of a stimulating and well documented study, *El carlisme català dins l'Espanya de la Restauració* (Vic: Eumo, 1998), by Professor Jordi Canal. This studies reveals the modernization process followed by the Carlist movement starting from the year 1888. It describes a Possibilist doctrine era that accepted the final military defeat after the 3rd Carlist War. Another study also takes 1888 as a point of departure but focuses on a quite different point of view and set of characteristics. This study centers on the penetration of Catalan culture in the island of Menorca, and the cultural

and political exchange established between the island and the Catalan Principality. The author is Josep M. Quintana and the book is titled *Regionalisme i cultura catalana a Menorca (1888-1936)* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998).

The posture adopted by Catalan employers in the face of the social crisis that resulted from the First World War is the object of a new monograph by a researcher who is a specialist in this field. Her name is Soledad Bengoechea and the book is *El locnat de Barcelona (1919-1920). Els precedents de la dictadura de Primo de Rivera* (Barcelona: Curial, 1998). Along more general lines but still on the subject of the Catalan industrial bourgeoisie, the erudite Francesc Cabana, author of a number of works on the Catalan economy and business world, has published *Episodis de la burgesia catalana* (Barcelona: Proa, 1998). The study of the Catalan economy and its social ramifications have been the focus of two publications that share the common approach of coming from a local perspective and are both centered on the region of Osona. Although we do not normally review this kind of work due to the enormous volume of research at this level by historians of contemporary Catalan history, in this case I would like to make an exception precisely because they are an example of samples of practical and specific research that demonstrate a great deal of vitality. These two works are: Josep Casanovas, *El cooperatisme a Osona* (Vic: Eumo, 1998); and Joan Morera (coordinator), *Borgonya. Una colònia industrial del Ter, 1895-1995* (Vic: Eumo, 1998). Both studies blend perfectly from a local and regional historical perspective concerning objects of debate in Catalan history. To continue along the lines of reviews of studies that are an exception to the rule of what is normally considered here, I would also like to make reference to another contribution regarding the Catalan region of Osona, Xavier Tornafoch's, *El catalanisme republicà a la ciutat de Vic* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998). This book deals with the difficulties encountered in attempting to unite the city of Vic with republican and Catalan politics in a place that was the pillar of traditional and Catholic Catalan identity.

I would also like to draw attention to the publication of a group of books with quite wide ranging intentions and conclusions. These publications have attempted to approach the topic of cultural and political biographies of leading persons in contemporary Catalan history and is a phenomenon within Catalan historiography that has been revalued to a great degree in recent years. The books that I would like to point out deal with individuals ranging from a wide political spectrum: Christian democrats, republicans, Marxists and one of the most outstanding intellectuals from the first 30 years of the 20th century. Among these contributions to historical biography are: Ferran Camps and Joaquim Monclús, *Joan Baptista Roca i Caball, 1889-1976* (Barcelona: Proa, 1998); Various authors, *Andreu Nin i el socialisme* (Barcelona: Centre d'Estudis Històrics Internacionals, 1998); Narcís-Jordi Aragó and Josep Clara, *Els epistolaris de Carles Rahola. Antologia de cartes de cent corresponents (1901-1939)* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998); and Albert Manent, *Josep Maria d'Espanya, conseller de la Mancomunitat i de la Generalitat de Catalunya* (Barcelona: Dalmau, 1998).

As regards studies on the Spanish Civil War, there are two publications

quite different nature. On the one hand there is the edition under the direction of the historian Josep M. Roig concerning the journalistic production of the intellectual and republican politician, Antoni Rovira i Virgili during the civil war, "*La guerra que han provocat*". *Recull d'articles sobre la guerra civil espanyola* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998). This book offers an interpretation of the conflict from a left-wing nationalist perspective. The second publication is a study by the prolific Josep Massot i Muntaner titled, *Els bombardeigs de Mallorca durant la guerra civil (1936-1938)* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998). This study adopts the perspective of the bombings during this period, a topic that has received very little attention. Here, Massot studies in particular the republican bombing of the island of Majorca.

The period of the Franco dictatorship continues to attract a good deal of attention from historians of contemporary Catalan history. Three studies are worth noting regarding this period. *El catalanisme polític a l'exili (1939-1959)* (Barcelona: La Magrana, 1998), by Daniel Díaz Esculies, completes the extensive bibliography by this author on the Catalan resistance movement both within Catalonia and those who were living in exile. His study began many years ago with his monograph on the Front Nacional de Catalunya. The topic of the Catalan resistance movement and opposition is also the subject of a new book by David Ginard, *L'oposició antifranquista i els comunistes mallorquins (1937-1977)* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998). This is a study that should also be listed among those that make up a cohesive trajectory of studies on the left-wing movements in Majorca throughout the 20th century. Finally, I would like to make mention of a book which most certainly is atypical, as much due to who the author is, as for the impact that it had on the general public. The book in question is by Ignasi Riera, *Els catalans de Franco* (Barcelona: Plaza & Janés, 1998). The author of this book is an extremely well-known writer who set out to produce a book for a general readership concerning the collaboration of various sectors of Catalan society with the Franco dictatorship. The appearance of this book caused a certain degree of controversy among the press concerning Riera's application of the term "collaboration" to Catalonia and the opportuneness of historical study on the period of the Franco dictatorship.

Finally, there are the results of the research by the journalists Andreu Farràs and Pere Cullerell, *El 23-F a Catalunya* (Barcelona: Planeta, 1998), which has brought to light new data concerning the reaction of Catalans to the failed coup d'état in 1981 in Spain which was one of the key episodes during the period of transition towards democracy. At the same time this publication questions issues that today are still topics posed by historians.

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LINGUISTICS

We continue our reports on the publication of books and articles in Catalan regarding studies on linguistics and various aspects of the Catalan language that have appeared during the first six months of 1998.

BOOKS

The highlight of this month is, without doubt, the work by Pere Marcet and Joan Solà, *Història de la lingüística catalana 1775-1900. Repertori i crític* (Vic-Girona: Eumo-U de Girona). It comprises of two volumes and is an example of thoroughness and meticulous research which are particularly valuable elements in a reference work aimed at the scholarly. The first volume presents a critical repertoire covering the period from 1775 to 1875. This is preceded by introductory texts which present the contents and motivation of the work, the methodology used, the form and content of the entries, and a list of acronyms and abbreviations used. The second volume offers a critical repertoire covering the period 1876 to 1900, a bibliography of and about Pompeu Fabra, and a various indices to facilitate locating information. Many of us know the long period of time that this colossal work has been awaiting a publishing house. We are very happy to see that the effort of so many years of navigating difficult waters has finally found a safe harbor.

In the area of historical grammars, there is the book by Manuel Pérez Saldanya, *Del llatí al català. Morfosintaxi verbal històrica* (València: U de València). This is a thorough study of the linguistic changes in the verb system from classical Latin to modern Catalan, above all centered on the process of grammatical evolutions.

From an external historical perspective the Catalan language, we have selected the book by Joan Miralles i Montserrat, *Història i cultura popular* (Barcelona: Publicacions de L'Abadia de Montserrat). This is a collection of thirteen research projects by Miralles that appeared in various publications during a period of more than two decades. Also, in this same area is the book by Miquel Nicolàs i Amorós, *La història de la llengua catalana: la construcció d'un discurs* (València: U de València). This studies the methodological foundations of linguistic historiography and applies them to the analysis of debates on Catalan concerning three practical cases in contemporary Catalan history. Gabriel Reus i Mas, vicar of Campos (Mallorca), is a clear example of a historian who, after many years of studying archive documents, has become very interested in their linguistic content. The book is, *Els malnoms de Campos* (Campos: Parròquia de Sant Julià) and contains a prologue by Joan Veny. It is a collection of aliases or nicknames of families documented in Campos and explains their origin, meaning or their relation to toponyms in the area.

Among the books of studies on synchronic linguistics, always thin on the ground, Júlia Todolí has published, *Els pronoms personals* (València: U de València). This is the fruit of her doctoral dissertation and offers a global view

of how Catalan pronouns work and pronominalization as a way of focusing on an analysis of clitic pronouns. This work demonstrates that the differences between stressed pronouns and clitic pronouns are far more important than phonetic differences and that the clitics have to be considered as an intermediary category between lexical categories and dependent affixes.

Jesús Tusón has published the book, *Històries naturals de la paraula* (Barcelona: Empúries). This is a most readable book where, after a series of anecdotes with reference to words, the author deals with general notions such as bilingualism, code switching, register, neology or semantic changes. The Valencian universities have made public their position regarding the identity of the language peculiar to the region País Valencià in the book, *Sobre la llengua dels valencians: informes i documents* (València: U de València).

There has been a generous number of publications on the theme of text analysis. First, the book by Joaquim Genorver i Pozo Vilar, *Eines de comprensió de textos* (València: Editorial Graó). From Glòria Sanz and Alba Fraser there is, *Manual de comunicacions escrites a l'empresa: 71 models de consulta* (València: Editorial Graó). The first part contains recommendations for efficient composition, a second part offers a range of text models from commercial documents to in-house use documents, and a third part offers reference material for consultation. Under the coordination of Joan Costa Carreras and Neus Nogué Serrano there is, *Curs de correcció de textos orals i escrits, pràctiques autocorrectives* (Vic: Eumo). This offers exercises oriented towards basic technical skills related to proofreading written and spoken texts. It includes a key and a cassette for correcting oral texts. Half way between reflections on discourse analysis and learning techniques, there is the book by Vicens Pagès, *Un tramvia anomenat text: el plaer de l'aprenentatge de l'escriptura* (Barcelona: Empúries). This works from the hypothesis that writing is a pleasure and is organized into five sections: what is the purpose of language and how does it function, a reflection on the relationship between techniques and talent, the advantages to be gained from studying writers of literature, historical and ideological roots concerning the separation of language and literature, and a rethinking of the frontier that separates journalism and literature.

Publications on the teaching of Catalan continue to issue forth at a steady pace. Among the materials for teaching Catalan for non-Catalan speakers, worth noting is the book by Puri Gómez i Casademont and Pere J. Santandreu Brunet, *Català per a no catalanoparlants* (Palma de Mallorca: U de les Illes Balears). This offers didactic pointers in the form of texts taken from journalist sources during the 1990's followed by exercises. Along the lines of teaching Catalan in the combination Catalan-English there is, *English-Catalan: A University Phrasebook. Guia de conversa universitària anglès-català* (Barcelona: Servei de Llengua Catalana de la U de Barcelona).

DICTIONARIES, WORD LISTS, AND TERMINOLOGY GLOSSARIES

From the same publishing house, and in a direct line of descendents from the third edition of the *Diccionari de la llengua catalana*, there is the *Gran Diccionari de la Llengua Catalana* (Barcelona: Enciclopèdia Catalana). This condenses a wide range of linguistic and grammatical information which until now had to be referenced across different works or across different volumes of the same work. This new dictionary is an extension of the third edition with respect to the number of entries and sub-entries (more than 6,000 new entries), and with respect to the information that appears in each one (more etymological information has been included, syllable breaks, pronunciation of foreign words, and a vocabulary listed by theme, to name but a few of the additions and modifications). Other new lexicographical items from the same publishing house are: the new *Diccionari etimològic* (Barcelona: Enciclopèdia Catalana); and the beginning of a series of dictionaries which address the needs of students embarking on studies in this area. All of the following dictionaries are published by Enciclopèdia Catalana, Barcelona: *Diccionari bàsic de la llengua catalana*, *Diccionari català-alemany*, *alemany-català bàsic*, *Diccionari català-francès*, *francès-català bàsic*, and *Diccionari manual català-castellà*, *castellà-català*.

Other new lexicographical items have appeared in pocket size format: Anna Parés i Puntas, *Diccionari de refranys castellà-català* (Barcelona: Edicions 62, 1997), numbers more than 1,000 popular phrases and expressions in Catalan and Castilian; Lluís López del Castillo, *Diccionari Complementari del català normatiu* (Barcelona: Edicions 62, 1998), offers a collection of lexical items in use that, although they have appeared in different publications on contemporary lexicography, have not been included in the standard dictionary published by the l'Institut d'Estudis Catalans in 1995; David Paloma and Albert Rico, *Diccionari de dubtes del català* (Barcelona: Edicions 62, 1998), covers the errors most frequently encountered when people write Catalan regarding spelling, grammar and meaning; Mercè Costa and Maribel Tarres, *Diccionari del català antic* (Barcelona: Edicions 62, 1998), contains 3,000 entries and attempts to overcome the initial difficulties when it comes to reading medieval texts. It notes the most frequently used words with definitions and is complemented with an appendix with verb paradigms and the most frequently used irregular forms.

Turning to word lists or glossaries in specialized fields, there is the *Vocabulari bàsic d'enginyeria industrial* (Barcelona: U Politècnica de Catalunya-Institut Joan Lluís Vives). The purpose of this publication is to present students with the most frequently used terms in the fields of mechanical engineering and thermodynamics. On the theme of drainage and sanitation, Termcat has elaborated the *Diccionari de sanejament* (Barcelona: Generalitat de Catalunya).

There are also other new terminology publications in pocket-size format: Daniel Palomeras i Casadejús, *Diccionari mèdic essencial* (Barcelona: Edicions 62); Jordi Mir and Carles Albesa, *Diccionari d'esports de muntanya* (Barcelona, Edicions 62); and Maria Dolors Canalejo, *Diccionari de Dret Català* (Barcelona: Edicions 62), which offers the basic lexicography of Catalan

legislation. The collaboration between Termcat and the Enciclopèdia Catalana has generated various publications on lexicography: *Lèxic de productes farmacèutics*, *Lèxic d'indústria bàsic i productes metàl·lics*, *Lèxic de béns d'equipaments*, *Lèxic de les indústries manufactures*; *instruments musicals*, *jocs i joguines*, *joieria i bituieria*, *fotografia*, *material esportiu*, all published by the Enciclopèdia Catalana, Barcelona.

The Servei de Llengua Catalana at the Universitat de Barcelona continues publishing other quite diverse specialized vocabulary lists aimed at university students on present day themes. The Comissió de Normalització Lingüística de la Facultat de Farmàcia and the Centre d'Ensenyament Superior de Nutrició i Dietètica offer, *Vocabulari de ciències dels aliments* and *Vocabulari de nutrició i dietètica*, (Barcelona: Servei de Llengua Catalana de la U de Barcelona), which include equivalents in four languages (Catalan, Castilian, French, and English). The content of these two publications are a product of the teaching material used in the subjects of food science, nutrition, and diets. *Vocabulari d'anatomia patològica* (Barcelona: Servei de Llengua Catalana de la U de Barcelona) was put together by the Comissió de Normalització Lingüística de la Facultat de Medicina de la U de Barcelona and is a collection of the 400 basic terms most used in Catalan and includes equivalents in Castilian and English. The Comissió de Normalització Lingüística de la Facultat de Filosofia has put together, *Vocabulari de filosofia* (Barcelona: Servei de Llengua Catalana de la U de Barcelona). This provides a general background in the various areas of philosophy and includes equivalents in English, German, Catalan, and Castilian. The Comissió de Normalització Lingüística de la Facultat de Dret has elaborated the *Vocabulari de dret constitucional* (Barcelona: Servei de Llengua Catalana de la U de Barcelona).

MISCELLANEOUS, CONFERENCE PROCEEDINGS, AND HOMAGES

To celebrate the sixty-fifth birthday of Joan Veny, Josep Massot i Muntaner has headed the initiative of publishing a homage entitled *Estudis de llengua i literatura en honor de Joan Veny. Volum I* (Barcelona: Publicacions de l'Abadia de Montserrat, 1997). This is a collection of studies by Veny's colleagues and disciples that refer to various aspects of the Catalan language in the Balearic Isles and other topics related to the scientific focus of this homage, such as lexicography or diachronic studies. In addition, the editor has included a biography and a listing of Joan Veny's publications.

The Institut Universitari de Lingüística Aplicada at the Universitat Pompeu Fabra, has published two books during the first six-month period of 1998. The first, *IV-V Jornada de corpus lingüístics (1996-97)*, offers the papers given during the two conferences (4th and 5th) on the language corpus and was organized by IULA. Particularly noteworthy is the general nature of both conferences covering the areas of theory and applied theory. The first conference discussed what makes up a language corpus, labeling and the exploration from a variationist perspective. The second covered the theme of using a language corpus in semantic and pragmatic research. The second

publication of conference acts was *Actes del col·loqui Història dels llenguatges iberoromànics d'especialitat (segles XVII-XIX): solucions per al present*. The point of departure of this conference was the notion that the analysis of specialized texts and dictionaries from the time periods, offer us valid information concerning terminology as much because of the extension of the study of the language as for the harmonizing of present day terminological models. The holding of this conference and the publication of the papers presented attempts to promote the study of specific languages from a historical focus which has been lacking in the study of iberoromantic languages.

SPECIALIZED MAGAZINES

I would like to note the two following articles that appeared in volume 9 of *Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura* (Barcelona: Institut d'Estudis Catalans): M. Josep Marín, "Una proposta gramatical per a la definició i la caracterització dels connectors"; and Anna M. Torrent, "Recursos lingüístics i argumentació en el anunci televisiu de productes de neteja: del tòpic ofensiu a la impertinència."

From the journal, *Els Marges. Revista de llengua i literatura* (Barcelona: Curial Edicions Catalanes) there are the following articles: October 1996, the article by Albert Rosich "Un tipus de frase negativa del nord-est català"; December 1996, Jaume Macià i Guilà "Algunes observacions sobre el *Diccionari* de l'Institut d'Estudis Catalans" and Òscar Díaz Fouces "Codificació ortogràfica: el cas gallec, entre portuguès i l'espanyol"; September 1997, the essay by Francesc Reina González "Tres qüestions filosòfiques de la teoria lingüística. A propòsit de la gramàtica universal, la pobresa de l'estímul, i altres elements del debat filosòfic i lingüístic"; December 1997, Òscar Bladas "Expressions lexicalitzades: anàlisi i comparació."

Volume 29 of *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya) includes articles on linguistics by Agustí Pou i Pujolràs and Esteve Bosch i Capdevila.

To end our six-monthly review, volume 10 of *Sintagma* (Lleida: U de Lleida) includes three articles on the topic of linguistics: L. Casanova Seuma "Un estudi tipològic del català col·loquial"; A. Fernández and G. Vázquez "Verbs d'actitud"; and finally, I. Creus, R. González and J. Julià "Dialectalismes i diccionaris: entre la tradició i la variació."

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LITERATURE

The leading role of women in Catalan literature is becoming more and more visible, so I shall begin with four works by women authors. Maria Mercè Roca with *L'àngel del vespre* (Columna, 1998) presents the reader with a character and her relationship with two women, the wife and the woman next door (who are in fact the true protagonists of the novel). Guided by an omniscient narrator, we witness situations that act as a staging of aspects related to friendship, pain, solitude, death, and bitterness. We also witness the absurd in the form of a cruel angel who looks in on the lives of the protagonists. Isabel-Clara Simó published her *El professor de música* (Columna, 1998). A series of symbolic elements: a strange box, a flute with magic qualities and a music teacher who is capable of seducing any man, woman or creature, are some of the ingredients that are presented to the reader in this work of fiction. With all of these elements, Isabel-Clara Simó tries to construct a personal parable on beauty and human sensitivity. The novel is divided into six sections that form part of a chronology that spans from the 15th to the 20th century. The diversity of time periods is indicated with differing letter types and other artifices (the 18th century in theater format, film script in the 20th century) with the purpose of providing an historical setting for the reader. In spite of the fact that the critics have not been particularly favorable towards this novel, it is worth highlighting the novel's undeniable success in terms of narrative agility and as an experiment in the novel format. Carme Riera published *Temps d'una espera* (Columna, 1998) which is in the form of a diary. Here the author shapes emotions, reflects on and expresses her feelings throughout her pregnancy. The force of Carme Riera's prose turns the pages of the book into a dish full of tasty morsels thanks to the thoroughness and the magic with which she takes the reader through descriptions of daily routines. Finally, there is Maria Barbal who offers us *Bari* (La Magrana, 1998) which is a collection of five stories full of irony and tenderness. The common link throughout are the protagonists who are pets: dogs, cats, birds, and tortoises. They are animals that make us feel less lonely, and what is more the teach us how to live. Maria Barbal's very personal style as a writer is a little difficult to follow since it attempts to transmit the inner thoughts of these beings going about their daily activities.

The highlight of this chronicle of Catalan prose for the first half of 1998 is the surprise discovery of a previously unknown writer, Julià Jodar who has appeared for the first time with his novel *L'àngel de la segona mort* (Quaderns Crema, 1998) which has surprised both the readers and critics alike. The novel recreates life in the working class district of Badalona during post Spanish Civil War period. The novel begins with the mysterious death of a teenager and is the focus of intrigue throughout the story. However, this is a multi-narrator novel that, through a rich gallery of characters, portrays the Catalan society of the period with great precision, on occasions almost becomes a novel of customs and manners. The Valencian novelist, Josep Franco, has published *Les potències de l'ànima* (Bromera, 1998). This novel presents the biography of a psychiatrist who is caught in an internal debate "between the desires of the flesh and the warnings from the intellect." Through the protagonist, the reader

is presented with the question of how difficult it is for the individual to develop fully in the environment of a society that is not particularly healthy. Another noteworthy feature of this novel is the portrayal of a society during the final years of the Franco dictatorship and the early years of democracy seen through a blend of irony and bitterness.

In the field of non-fiction prose, a book worth noting is *A peu pel Comtat i la Marina* (La Campana, 1998) by J. M. Espinàs. This is the tenth book dedicated to practice of country walks, an activity which allows one to be in close touch with the area visited. In this book the author presents the reader with an itinerary which takes them through villages in two counties located in the Alacant region. The author's capacity as an observer and sense of humor reflected in the narrative are qualities that stand out in this lighthearted and agreeable description of any element encountered. The author's viewpoint reveals a testimony of a reality, be it harmless, dull, vulgar or of little importance. *Del tot indefens davant dels hostils imperis alienígenes* (Quaderns Crema, 1998), by Quim Monzó, is a compilation of journalistic prose by the author of *El perquè de tot plegat*. Monzó, due to his experience as a column writer, has a sharp and critical eye to the degree of being acidic when dealing with aspects of his surroundings. With a sense of humor that is often corrosive, Monzó starts up a narrative machine that demolishes taboos and snobbism and is sharp, ingenious, shrewd, and amusing.

In the field of poetry there are some particularly noteworthy works. *Alfabet desbarat* (Empúries, 1998), by Joan Brossa, is a collection of his poetic production that without doubt is a singular and extraordinary example of Catalan literature. Published shortly before his death (he died at the beginning of 1999), Brossa presents the reader with some prose texts (prose poems, theater prose and prose that tends towards a film script) that complete the universe of Brossian prose concerned with offering us a different view of our surroundings. The "biographical sketch" is particularly significant, a far cry from traditional autobiographies. Through this biographical sketch, the author recreates episodes from daily life and his own onerous world. They are, in effect, texts that help to bring us closer to his way of viewing this heterodox and entertaining world. Enric Casassas, with this book of poems *Plaça Raspall* (Empúries, 1998), offers the reader a kind of homage in the form of an extended poem. The poem deals with Gràcia, a very popular district in the city of Barcelona that is full of life. The space is just as important as the people of the neighborhood and among those who stand out are a group of gypsies like an independent within the community. The poetry is direct, heart felt and attempts to abolish the difference between literature and life. Elsewhere, the poet from Elx, Gaspar Jaén, published *Del temps present* (Bromera, 1998). This is a book of poems which centers on reflections on time. As a whole they describe a journey through various moments in the life of a person and make observations on the diverse and nonsensical ways of perceiving it. Here, one can find a poetry that tries to capture a commonplace language, full of oral expression and with a tendency towards sensuality that often reminds one of Kavafis. The written words are sometimes a mural, other times a fresco or watercolors, but, always convey an evocative and vigorous connotation. Lluís Alpera published *Cavalls a l'alba* (3 i 4, 1998) which is an edition of the author's

complete works. This volume of poetry allows the reader to not only follow the trajectory of Alpera's poetry during four decades, but also the evolution of Catalan poetry which has changed its voice and horizons from the 1960's to the 1990's. He has abandoned the outcries and forthright expression, the accusation and the existential lever for a more intimate poetry that acts as a ventriloquist for the solitude of man, for the anguish and the silence. Finally, Vicent Alonso has published *Cercles en la mirada* (Bromera, 1998) which was awarded the literary prize "Ausiàs March 1997." This is a rounded collection of poems where the author puts in motion an existential reflection tainted by the wrath of disenchantment. The final stanza is particularly poignant "És fred el gran desert, d'un gris que esvera" (Cold is the great desert, cold with a gray that strikes fear). The poems end with a series of notes and embellishments that make clarify some of the motives behind them and intertextual references.

In the field of the essay the following works are worthy of note. Josep Palau i Fabra, *Lorca-Picasso* (Proa, 1998) is a little gem from the alchemist poet about the universe of the poet-playwright from Granada and the painter from Malaga. It deals with two people who the author knew personally and who have always been the focus of his studies, particularly Picasso. Another worth mentioning is the appearance of *Cinc estacions* (La Magrana, 1998) which is a diary of the critic Isidor Cònsul. This is a collection of interesting prose that oscillates between personal evocations, narrating journeys, and commentaries on readings and the literary world. Professor Antoni Marí, with his *J.V. Foix o la solitud de l'escriptura* (Edicions 62, 1998), offers the reader a penetrating analysis concerning this poet from Sarrià, Foix, especially his early years as a poet. The poet opts for a tendency that leans towards the form of a daily newspaper takes up a good deal of the reflections expressed by the author. But, more than anything, as the title suggests, the author focuses on the analysis of the notion of writing as a space for producing the subject from solitude. Using these ingredients as a starting point, Marí approaches the issue of the final motivations at the moment of producing literature (the relationship between reality and writing, the difficulty of reaching the world, the notion of sincerity, etc.). This is a suggestive essay with stimulating and illuminating points. Along more scholarly lines, is Montserrat Roser i Puig's *El llegat anglès de Marià Manent* (Curial, Publicacions de l'Abadia de Montserrat). Roser offers us a detailed review of the work by the Catalan author Marià Manent with a sound explanation of the keys to her poetics. Manent drew on the Romantic tradition in English literature after Imagism and the Anglo-Saxon criticism for his ideas and stimulation.

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THEATER

The Conferences: Reflection and Debate. The new Catalan stage landscape, with the invasion of the TNC (Teatre Nacional de Catalunya) and the imminent putting into operation of the Ciutat de Teatre, is being implemented through a progressive restructuring of the programs offered in the existing auditoriums. Some of these theaters have renounced the idealistic proposals in favor of binding themselves to others that are more realistic. In the majority of cases, the box office takings prevail. But, the debates, business *versus* culture and private *versus* public, are ones of a considerable complexity and full of traps since, alongside the determining criterion of economic feasibility sustained by private companies, there is a real political interest that often makes objectives external to the theater implicit. These are far from being well-intentioned socio-cultural objectives. The situation does not cease to be anomalous because, on the one hand, the trajectories of the public theaters are more often than not wavering, whilst the commercial theater is living through a golden age finding itself again in the company of a predetermined and substantial public. In this incipient context the "Conferences: Reflection and Debate" have been held, organized by the Associació d'Actors i Directors Professionals de Catalunya and the Institut del Teatre. Surrounding these conferences, and under the stirring slogan "per una nova etapa de les Arts Escèniques a Catalunya" (towards a new era of Stage Art in Catalonia), a diverse collection of organizations have gathered (some of them just newly born as a corporate response to this recent situation) and also representatives of the public institutions and the private initiatives. All of these elements constituted an extraordinary effort of mobilization and dialogue.

Among the many contributions, I would like to mention the most noteworthy from one of the most intense discussion tables, the "Teatre públic, servei públic" (Public theater, public service). The points raised were the following: 1) the unanimous belief in the theater as public property and, that this being the case, the various administrations have the obligation to protect and promote it; 2) the notion that a good public theater policy should try to bring theatre productions of the highest quality to the widest theater public; 3) the need to increase the funding which the administrations set aside for cultural events and, consequently, an increase in the corresponding portion destined for theatrical productions; 4) the urgent need for inter-institutional coordination that would permit an understanding between the different administrations that form part of the game, that the entire network be endowed with a high degree of coherence (territorial, social, cultural and national) and that this network should strengthen the theater sector by means of elaborating agreements that would result in guidelines for a short term theater policy; 5) the commitment to preserve and disseminate the range of Catalan theater (the classic heritage and more recent creations); and 6) the attendance necessary from the theater-going public for creative enterprises, innovation and risk as well as a demand for quality and austerity. A call was also made for the need for a Oficina de Difusió Nacional i Internacional (Centre for National and International Promotion) with the objective of

promoting artistic offerings as much on the national as the international scene. Moreover, the need for a round table that would bring together the administrations and representatives from the different professional sectors, and the imminent need for a minimum protocol that would become the point of reference of the responsibilities, vocations and jurisdiction for each public request. A concoction of principles, intentions and milestones that, rather than a flash in the pan, we hope the Coordinadora Professional de les Artes Escèniques and other pertinent institutions will transform into fact very soon within the framework of continual reflection and persistent debate concerning the situation of the theater throughout the Catalan speaking areas.

Towards a shared theater space. Whilst from some of the intellectual enclaves a timid debate has begun concerning the need to construct a shared socio-cultural space within the Catalan speaking regions, from other spheres there has also been talk of the urgent need for a theater space that would embrace the potential audience available within the Catalan language community (including to a certain degree what could be defended in terms of a "market" and its most savage dynamics). In spite of this, the vague proposals for institutional coordination have not congealed and the active cooperation between the delegated administrations is, at the moment, a figment of the imagination. Their passivity has entered into the electoral game, into the possibilities and opportunism of politics (in the end a continuation of the reform initiatives of Spanish politics in transition which has resulted in the most flagrant and deeply felt denial of effective articulation in the Catalan speaking regions). On the other hand, other independent initiatives are beginning to open up, or consolidate, alternatives born out of lack or need. The Projecte Alcover (Alcover Project), for example, was created from the confirmed belief that Catalan theater companies were unable to operate in their natural theater environment. The project hopes to widen its field of influence, reinforce links, and finally, initiate a model of cultural coordination. The participation of the Project Alcover in the festivals held in Manacor, Tàrraga and Alcoy, and the definition of principles and commitments (giving priority to a cultural and "self-crafted" angle – the desire for mutual understanding and a common effort), has meant that their gamble can aspire to breach the wall in an attempt to achieve a wider cultural interaction within the Catalan speaking regions. During this season those productions selected were: *Teràpies*, by the company Capsigrany; *Beatrins* by L'Horta-La Dependent; and *Chaise Longue* by Mont Plans.

The natural environment in which Catalan theater operates remains limited if one takes a careful look. This is not only due to the cultural disconnection that is evident within the entire Catalan speaking regions, but also to the local segmentation in each of the respective regions that, to make matters worse, compete with each other rather than join forces. Looking at the restrictive frontiers seen from within, the Catalan municipalities find themselves lacking in appropriate theater equipment, or they have difficulty in maintaining or managing it. This happens to such a degree that desired objectives such as, putting on theater productions in different regions and coming to an understanding everywhere under an egalitarian criteria, are a

long way away from being achieved. The amateur groups (particularly from the western "theater desert": the Teatre de l'Estret or Teatre de Butxaca...) are also experiencing difficulties in consolidating their efforts in spite of previous attempts to renovate their repertoires and offer more adventurous proposals. The articulation of this entire and immensely rich and creative network of Catalan theater production continues to fall under the category of unfinished business for the administrations that form part of the game. This happens in spite of the fact that it has its own *cultural capital* and its own *natural space* of incident and effective operation. In the end this means weaving a web that would facilitate intercommunication, collaboration, and exchange with a cultural dimension. It would mean cooperation and contacts from a position of equality and independence between the theater production agents, but open and directed towards the other international circuits – circuits that at the same time try to be participating speakers.

Teatre Nacional de Catalunya (TNC - National Theater of Catalonia). The first official season of the TNC (Teatre Nacional de Catalunya), which was rewarded with some public successes and some let downs, has been the focus of controversy and dissent. It has been generally labeled as being irregular with regard to its programs and the definition of its long-term role. Last minute changes, cutbacks with respect to initial forecasts, improvised initiatives (and all very much determined by the conditions imposed at the time), do not portend well for a first season of the *transatlantic* Catalan scene. All this in spite of the fact that, taken as a whole, the result may have been quite favorable to mark the convulsive end to the "Flotats Era". The production that triumphed, almost unanimously according to the public and critical communities, has been the musical *Gyps and Dolls*, based on the work by Damon Runyon, by Frank Jo Swerling and Abe Burrows with stage direction and music by Mario Gas. A production along the lines of *Sweeney Todd* that raised the standards (aesthetically and ideologically) of the musical. Moving on, worthy of mention is the presentation by the TNC of the baroque opera *La Calisto*, from Monnaie of Brussels, by Francesco Cavalli and Giovanni Faustini with stage direction by Herbert Wernicke and music by René Jacobs. From a more iconoclast viewpoint there was *Faust versió 3.0* by La Fura dels Baus, an authentic cybernetic machine based on Goethe's *Faust*, stage play by Pablo Ley, Àlex Ollé, Carles Padrissa, and Magda Puyo. Finally, the musical *El somni de Mozart*, a somewhat superficial spectacle, but a success among the public, created by the young company, El Musical Més Petit and based on the work by Bruun Kujit. This gave a naive as well as deliriously lyrical and operatic touch to the Barcelona scene. A less spectacular aspect was the TNC's cycle of dramatized lectures of "new" theater texts. This was organized by the director and translator, Josep Costa, in which the following works were presented: *Paisaje sin casas*, by Pablo Ley; *El sexe dels objectes*, by Sergi Pompermayer; *L'univers perdut*, by Enric Rufas; and *Draps bruts* by Aleix Puiggalí.

Anyway, while Flotats is clearing out his office to head for the Spanish and/or French theater scene, the Teatre Romea is heading along the road of privatization. The new directors who make up Domènec Reixach's work team

are beginning to make themselves known publicly with great tact. The project, designed by the Reixach team, appears to be working from the premise that the TNC does not have a stable company, nor will they come up with an alternating repertoire nor a musical or opera program (three of the items set out in the *tout court* Flotats project). With Reixach at the helm of the TNC, the continuity of the task carried out by the Centre Dramàtic has not only been reaffirmed with the integration of the latter in the project of the former. Moreover, it has gone a step further, giving support to the most contemporary Catalan drama alongside the revision of the classics and has backed this up with support for a more ascendant international presence. To be specific, the axes of the TNC programming are focused on the following: 1) the creation of a contemporary Catalan and foreign drama (textual and multi-disciplinary); 2) the revision of the classical tradition (Catalan and universal); and 3) the promotion of contemporary dance and youth theater. The intention is to convert the TNC into an essential point of reference for the creation of contemporary international theater, taking into account the challenge of disseminating Catalan creativity throughout the world, and to bring the most important foreign creators and stage productions to a wide spectrum of the Catalan public.

The Reixach trajectory for the Teatre Romea guarantees a very transparent *national theater* and in particular an explicit support for youth drama. This was articulated in particular during the last season via productions such as: *Paraules encadenades*, by Jordi Galceran, directed by Tamzin Townsend; and *Morir* with text and direction by Sergi Belbel. This is a piece that was written in 1993, a mere insignificant game that means a step backwards in the ascending trajectory of the most international of Catalan drama. As it happens, the pieces by both Galceran and Belbel belong to the more commercial tendencies in Catalan drama and it is somewhat strange that it is the public theater, the Romea, that is promoting this success formula, justifying it with the excuse of increasing theater audiences. Stranger still is the fact that the texts awarded the Premi Ignasi Iglésias, which are not normally characterized for their "commercial" application, are still the great neglected works on the Catalan stage (almost since the institutional recovery of this prize). At most they enjoy only a moderate dramatized reading whilst the promotion of their premiers is paradoxically neglected by the same public.

Ciutat del Teatre (Theater City). The integration of three entities with their own individual personality (Mercat de les Flors, Teatre Lliure, and the Institut del Teatre) into a common space, which has become known as Ciutat del Teatre (Theater City), is not a very tangible reality from an ideological point of view. No definition has been arrived at to cover the collaboration and interrelation among these three autonomous organisms, nor the specifications for each theater space. The question remains as to what is the real project being prepared by Lluís Pascual for this Theater City. Whatever the case, it appears that the Mercat de les Flors continues to gamble on the idea of an international trajectory under the enthusiastic direction of Joan Maria Gual. The objective here is to consolidate its role as a platform for putting on the most innovative proposals from the international scene. At the same time, the Mercat de les

Flors is trying to turn itself into a "space for transgression, imagination and emotion" (even though some of the productions on offer contradict this pretense somewhat). At the end of this season, in addition to harboring a new edition of the Marató de l'Espectacle (a forum for artistic trends and a platform for promoting and professionalizing that has already achieved an outstanding presence in the international circuit) and other noteworthy initiatives (such as the revival of Roger Bernat's *10.000 kg*), their preference for international works became a reality with *Operació Goldoni* and the presence of various companies of renowned prestige.

The *Operació Goldoni* program included a specialized workshop, "La màscara i el teatre," and the showing of two works by the Italian playwright Toni Cafiero. The first was conceived as an unmasked representation, *Els dos bessons venecians*, with a Catalan cast. The second work was written to represent the mask according to the conventions of the Commedia dell'Arte, *Arlequí, servidor de dos amos*. This was a co-production with the French company Faux Magnifico with a plurilingual interpretation. *Els dos bessons venecians* was particularly well received by the public and critics alike, whilst *Arlequí, servidor de dos amos* did not receive a particularly warm welcome due to its scholarly tone and its failure as a theater experiment. Having thus begun, the program continued along the lines set out the previous year consisting of inviting a foreign director for each season (in this case, the Italian director Toni Cafiero) and for them to stage a work written by an author from her/his own country. At the same time, this policy advocated linguistic and cultural plurality based on the much propagated, and not particularly tangible, Europe of diversity. With respect to the international companies on show at the Mercat de les Flors, worthy of mention were: Shakespeare's *Much Ado About Nothing*, which meant the return to Barcelona of the British company Cheek by Jowl; *Questa sera si recita a soffetto*, directed by Luc Ronconi; and, in particular, *Le cri du caméléon*, by Josef Nadj & Anomalie.

Elsewhere, Teatre Lliure appears to be experiencing a kind of creative vacillation in recent seasons. It seems to be in a state of suspension where it has not managed to define the criteria for its programs and thus clarify what its particular role is in the new headquarters of the Ciutat de Teatre. The inauguration of Teatre Lliure is forecast for the 1999-2000 season. During the first six months of 1998 Teatre Lliure has put together an eclectic program: *Pierrot lunaire*, a production based on the songs of Hans Eisler and the homonymous piece by Arnold Schönberg, directed by Calixto Bieito and Josep Pons; *Salvats*, by Edward Bond, directed by Josep Maria Mestres; *Como canta una ciudad de noviembre a noviembre*, by Federico Garcia Lorca, directed by Lluís Pascual in commemoration of Lorca's centenary, co-produced with Mercat de les Flors; and the revival of *Quartet*, by Heiner Müller, directed by Ariel Garcia Valdés. From the perspective of organization, the management of Teatre Lliure has become the responsibility of the director, Lluís Pascual and the playwright Guillem-Jordi Graells, who have taken over from Lluís Homar. Indications are that the managers of this theater will reaffirm the tendency to open lines of collaboration with other entities that will shape the future of the Ciutat del Teatre.

Concerning centenaries: Brecht and Lorca. The revival of a classic like Brecht to celebrate 100 years since he was born, is particularly appropriate for Catalan theater where the great names in contemporary theater have not been revised with care and attention. Furthermore, this revision is almost a necessity within a panorama where left-wing thinking finds itself disconcerted and lacking in points of reference or a new outlook. It goes without saying that Barcelona has been a Brechtian city par excellence. For the time being, whilst more commemorative acts are being announced, the productions on offer have not explored the more ideological aspects of Brecht's work. Rather, they offered only a taste of the more innocuous Brechtian corpus: *Hola Brecht*, directed by Josep Maria Mestres and based on songs, poems and short texts (Artenbrut); and similarly, *De l'amabilitat del món*, a collection of poems and songs (La Cuina). These two offerings in small format are based on the translations by Feliu Formosa, one of the most renowned specialists in German theater. They have been presented thanks to the dynamism of the more alternative venues that have compensated for the deficits of the public stages. In contrast, other initiatives have attempted to rake up a Brechtian universe from a more ideological point of view: *Cançons d'Alabama*, by Gerard Vázquez, directed by Robert Torres (Versus); and *Brecht és Brecht*, a production by the company Independent, promoted by the workers syndicate Comissions Obrers del País de València. Under the direction of Formosa, a translation into Catalan of the complete works of Brecht will be forthcoming, and there is a series of study sessions being prepared and headed by Ricard Salvat. However, in spite of this, the centenary has not stirred up the necessary debate, at least for the moment, on the influence of Brecht in contemporary theater, in particular during a time when Catalan theater seems to have excelled itself in forgetting him.

The year of Lorca, encouraged by the politically correct controversies surrounding the poet's mystifying assumption, also has Barcelona as one of its epicenters. Lorca, who was shot by the Spanish ultra-right-wing in the flower of his youth, maintained continual contact with the literary and cultural world of Catalonia. Various activities have been organized by associations and quite diverse entities to celebrate the centenary of Lorca's birth. For example, the Ateneu Enciclopèdic Popular, offered a very different view from the pompous official perception, but, it was theater atmosphere of the Grec summer festival that claimed Lorca as one of the axes of its program. Among the productions regarding Lorca's work on show during this period, in addition to other productions that have touched down in Barcelona, those that stood out were: *La oscura raíz*, about his writings and directed by Lluís Pascual (TNC Sala Petita); *Un cor d'aigua pura*, a production based on his *Romancero gitano*, by the company El Palé, directed by Anna Rovira; and *E.G.L. (oídos de Lorca)*, by the company Increpación Dansa. Taken together, they have only partially hinted at a revival of the legacy of Lorca's stagecraft and ideology.

Incipient Catalan Playwriting. Recent seasons have also signified a hatching of the youngest Catalan creative playwrights who, in the diversity of their work, have managed to open up a fissure in the professional scene. But, there is no point in getting too excited so soon because this is a fragile situation and

could be improved considerably. In spite of all this, the possibilities for this group of playwrights are extraordinary if they manage to finally convince public and private theater programmers to take them seriously when putting forward their program proposals (proposals so often characterized by a self-evident incoherence). Thus, the commercial approach of Jordi Galceran (*Dakota* at Poliorama and *Surf* at Villarroel) found an outlet at the Romea Theater with the premier of *Paraules desencadenades*. Meanwhile, other more adventurous ventures were left to the mercy of a timid institutional support, in this case, a meteoric series of dramatized readings. These readings testified to the suggestive variety of discourses and personal proposals from one sector of present-day Catalan playwrights. They ranged from Mercè Sarrias (*Un aire absent*) to Jordi Coca (*Platja negra*) interspersed with Francesc Pereira (*Trinitat*) and David Plana (*La dona incompleta*). With differing aesthetic approaches, these respective texts generally reflect a decisive interest for contemporaneity. They represent an outburst of first rate authors that in no way conforms to the notion of a movement nor a homogenous generation. They are more an emerging *plèiade* in a more or less favorable gathering that, if nothing more, the public institutions should undoubtedly know how to consolidate and promote. In this sense, the exception that proves the point is demonstrated by the peripheral venue Sala Beckett which continues to give backing to contemporary Catalan playwriting with the first showing of *Combat* by Carles Batlle under the direction of Ramon Simó, and *Àfrica 30*, by Mercè Sarrias directed by Toni Casares.

Alternatives (eclecticism and diversity). It is difficult to define the effervescence of Catalan theater applying this concept which is no longer valid as the state of theater here is most unstable and changing. One thing we can say is that the "alternatives" suggest an eclectic and innovative tendency that attempts to differentiate itself from the governing forces of uniformity and commercialization. When it comes to attracting a loyal public to these initiatives, the difficulties encountered reveal that the frenetic program to increase numbers has not been accompanied by the will to give form to it. By this I mean to achieve a diversity that would allow for an affluence of spectators in the more alternative venues and for the more adventurous proposals. However, despite these impediments the alternative venues in the Barcelona scene tenaciously continue with their task of offering diverse styles and forms of theater with the objective of seducing and appealing to different tastes and publics. The fact is that the alternative venue programs are making up for a number of deficits since they embrace both staging and playwriting from very heterogeneous origins. 1) From Argentina, *El túnel*, by Ernesto Sábato, written and adapted by Roberto Ibáñez and directed by Andrés Bazzalol (Malic). 2) From the Basque country, *Saldria a pasear todas las noches*, based on texts by Bernardo Atxaga, directed by Núria Català (Muntaner). 3) From Cuba, *Manteca*, by Alberto Pedro Torriente, directed by Helena Munné (Artenbrut); *Santa Cecilia*, by Abilio Estévez, interpreted by Vivian Acosta, directed by José González (Muntaner). 4) From Spain, *Poros abiertos*, by the company ¡Valiente Plan!, written and directed by Juan Carlos Sánchez (Artenbrut). 5) From repertory, *La història del zoo*, by Edward Albee,

directed by Pere Sagristà (Malic); *La senyoreta Júlia*, by Strindberg, directed by Antonio Simón (Nou Tantaranta). 6) From emerging theater, *Una hora de felicitat*, by Manuel Veiga, directed by Frederic Roda (Muntaner); *ESTRIPtIs*, by Manuel Dueso (Muntaner); *Privado*, by Lluïsa Cunillé, directed by Xavier Albertí (Beckett); *Vacants*, by Lluïsa Cunillé, directed by Paco Zarzoso (Malic), and so on. Within this same context, the recently formed Espai Escènic Joan Brossa has carved out a name for itself with a very diverse program including gems such as: *Olga sola*, by Joan Brossa, directed by Rosa Novell, and *El somni d'un curiós*, script and direction by Jordi Basora.

Moving away from the "Barcelona geocentric" perspective, the alternative Catalan scene has been progressively consolidating itself, above all through in the following areas: 1) Theater art festivals (Alcoi, Xàtiva, Manacor, Viladecans...) which are venues where a number of Catalan theater and dance companies are able to put their works on show. 2) outbreak of university theater that is recovering its prestige (II Mostra de Lleida, presence at the Grec festival, expanding on its initial impact, the dynamism of AIET, etc.). 3) The initiatives on the fringe that, from the fields of amateur and semiprofessional productions with few resources at their disposal, have attempted to incorporate foreign plays into the Catalan scene from a contemporary perspective. One example of this was the opening of *Woyzeck*, by Büchner, directed by Xicu Massó at the Teatre Municipal in Banyoles. Or else there was the cycle titled "A les barricades! El compromís dels intel·lectuals," performed in Olot where various interdisciplinary activities were also programmed including stagings of works by Dario Fo, Brecht and Federico García Lorca. Then there were initiatives that justified the need for a committed theater, such as *Deseo de ser piel roja*, by Miguel Morey, directed by Pepe de Giménez premiered at the Teatre Municipal de Girona. In reference to other festivals Alcoi is the one that has progressively been the most ambitious. More and more as time goes by, the Alcoi festival demonstrates its commitment to a wider projection with respect to a platform that functions as an outlet for Valencian companies and exposure for stage productions from País Valencià on an annual basis. The fact that this festival opts for new productions makes it an attractive venue for theater companies. It has the potential for becoming a space from which Valencia theater can be exported, and the represents the will to promote the creative base among the more outstanding aspects of the Mostre de Teatre de Alcoi. Now in its eighth year, the program included companies of greater or lesser renown such as: Moma Teatre (*L'altre*, by Paco Zarzoso), La Pavana (*Titànic*, by Christopher Durang), El Teatre de Quinzet (*El caragol*, by Guy Foisy), Pluja Teatre (*Saurus*), and El Micalet (*Ay Carmela*, by José Sanchis Sinisterra), to name but a few.

The Valencia scene, if one takes the trouble to look, offers a paradoxical situation in which the high level of artistic achievement and the recognition enjoyed by its companies (Albena, Ananda, Bambalina, La Dependent, L'Horta, Imprebis, Moma, La Pavana, Xarxa Teatre, Pluja, etc.) find themselves faced with absolute disinterest from the conservative government (and its allergic reaction to Catalan culture). Consequently, there is a lack of clear definition regarding official lines of operation that makes their consolidation impossible. The first showing of *San Juan*, by Maux Aub, one

of the most emblematic works by this Republican author (in which he denounces intransigence and the right to rebellion by humankind) shown at the Teatre Principal de València, has all the trappings of cynical political face-saving attempt that does not fool anyone. All said and done, it is left up to the traditionally alternative companies which is where one needs to go to find the most interesting works being shown on the Valencian scene. In effect, Epai Moma, under the guidance of the company bearing the same name (private theater by nature but public theater by vocation), has begun its sortie under the management of Carles Alfaro. This has translated into a program open to new alternatives and interdisciplinary stage experiences which hit the mark with a cycle of pieces by contemporary Valencian authors: Paco Zarzoso (*l'Altre*), Chema Cardena (*La puta enamorada*) and Carles Alberola (*Mandíbula afilada*).

Moving to the Balearic Isles, the fringe and alternative theater is beginning to come back to life with stable theater programs. Both the Teatre Principal as well as the Teatre Municipal de Mallorca, with a certain air of tranquillity, have set out their basic guidelines. The first is a policy for a public theater that includes their own productions and which is on the lookout for rediscovering Majorcan writers from the past (this year, by way of closure to the Llorenç Villalonga Year, the reinstatement of the staging of the novel *Mort de dama*, directed by Pere Noguera). The second, is a policy that gives backing to a complementary program of children's theater, monologues, small cast productions and dance. Other private initiatives consistently offer programs (such as the Auditòrium) and, above all, some alternative projects have proved to be particularly dynamic (Estudi Zero, Iguana Teatre, Teatre del Mar, Petit Teatre de la Ciutat, etc.). The more innovative companies, on the other hand, are looking to overcome the problems associated with their isolated position and amplify their sphere of activity on the continent by making solid incursions into the general Catalan theater scene.

Sitges Teatre Internacional '98. The 29th edition of SIT basically revolved around the following 5 programming nuclei: 1) to obtain a subsequent outlet for the productions in the commercial or public venues; 2) to work on co-productions with foreign directors; 3) to promote the participation of companies and creators from the so-called Eastern countries; 4) to promote the more recent productions of the latest Catalan playwrights; and 5) to offer a space for launching dance.

The SIT programming brought together theater, dance and music as much from the international arena as from the Catalan. Let's take a look at some of these policies. The second point, the co-productions policy, allowed for the composition of stagings of universal authors with foreign directors: *Leonci i Lena*, by George Büchner, directed by the German director Seven-Eric Bechtolf; and *Un somni*, by August Strindberg, directed by the Rumanian Catalina Buzoianu. Regarding the third point, the invitation that extended to the international arena included: *La cantatrice chauve*, by Eugène Ionesco, by the Théâtre de l'Union, directed by Vlad Mugor and an adaptation of Büchner's *Woyzeck* by the choreographer Josef Nadj. The international presence was rounded off with some of the best performances offered at Sitges:

Confessione, by Franco di Francescantonio, based on the work by Tolstoy, directed by Riccardo Sottili; and *Cuando la vida eterna se acaba*, by La Zaranda. Regarding the fourth point, Catalan playwriting was particularly well received at SIT with premiers of works by the creators from the new *pléiade*, that little by little have been able to achieve a certain continuity in their respective trajectories: *Maleïts*, by Josep Pere Peyró; *Dotze treballs*, by Lluïsa Cunillé, directed by Xavier Albertí; *Confort domèstic*, by Roger Bernat; and *The Trojan Women* by Euripedes, directed by Àlex Rigola. The cycle of readings of Catalan authors (an exceptional trinity consisting of Carles Batlle, Sergi Belbel, and Josep M. Benet) was not only rounded off with the presence of French contemporary playwrights (Enzo Cormann and Jean-Luc Lagarce) as well as Spanish (Ernesto Caballero, José Ramón Fernández, and José Sanchis Sinisterra), but also a collection of playwrights who reflected on the various perspectives of their work regarding the 21st century. Here, they attempted to open up the possibility of a mutual understanding between Catalan and Spanish playwriting. The fifth and final point, Catalan dance, also managed to obtain a degree of protagonism in their ascendant trajectory of conquering new spaces and a larger public. Companies such as: Marta Carrasco (*Blanc d'ombra*) and Iliacan (*Tirana Bohèmia*) presented their latest creations alongside the Berliners *Entre espais*, by Anna Huber and *Narcisse Flip*, by Xavier Le Roy. As a new item, the Endansa cycle formed part of the programming, which is an attempt to bring about a new creative platform for the future and which included the somewhat discrete participation of the following young companies: Projecte Gallina, Carol Dilley, Lapsus, Rick Merrill, Lluís Ayet, and Irregular dansa.

As time goes by, if we analyze the results of SIT we can see that it aspires to become a theater production festival open to a minority public and, at the same time, a laboratory of productions by young Catalan creators with a twofold direction: a) the staging of productions with Catalan actors/actresses and technicians directed by foreign directors; and b) productions or co-productions with indigenous creators that have enjoyed continuity in the Barcelona billings, or who might be able to go out on *tournee*. Those responsible for this festival, as well as for the Grec and Tàrrrega, continue giving an absolutely necessary support to Catalan stagecraft in general (paying particular attention to dance) and to research into new experimental languages.

Taken as a whole, all of this leads one to think of the effervescent Catalan stage as beginning to get on track along rational lines and with a firm base and objectives with regard to more or less immediately relevant re-adaptations. The vision of "Things to Come" undoubtedly depends on the capacity of the motley society that makes up the Catalan Regions (through, or on the periphery of its theoretically representative institutions) to make the stage arts one of the most powerful mobiles for articulating a cultural dynamism founded on a creative and jointly supported freedom as an authentic value in a real democracy.

VISUAL ARTS

The celebration of the centenary since the loss of the Spanish colonies has been the most significant theme during this season. To coincide with this event two exhibitions were prepared which, from quite different perspectives, brought the visitor nearer to that time period. The two exhibitions in question were: 1898. *Espanya fi de segle* (Fundació "la Caixa," Barcelona) and *Escolta Espanya* (Museu d'Història de Catalunya, Barcelona). The former, via a detailed narration of daily life, tried to demonstrate that the incipient economic, cultural, and social growth that Spain was going through at that time was not stunted by the break up of the colonies. To illustrate this point, those responsible for the exhibition had put together some 700 objects and recreated various scenes depicting living quarters. The second exhibition was a review of the repercussions of this colonial disaster from the point of view of Catalonia. The exhibition was divided into four areas: the first offered a general view of the relations between Cuba and Catalonia during the 19th century, the second analyzed the war itself, the third showed that aspect of Catalan society that experienced the war and, finally, the mark that Cuba left on Catalonia and the continued Catalan presence on the island.

Another focal point this year has been the revisiting of the Expressionist movement from the standpoint of two of the movements most significant figures: Egon Schiele and Emil Nolde. The retrospective look at the Viennese Egon Schiele (Museu Picasso, Barcelona) was preceded by a significant amount of controversy in the media since two of his works that made up the collection were confiscated by the US after being claimed by the heirs of the original owners. The collection comprised of 150 paintings and drawings, mainly nudes and self-portraits and originated from the M.O.M.A in New York. The works dated 1905 to 1918 are part of the Rudolf Leopold collection. Schiele (1890-1918) was an artist whose work received little acclaim and whose works scandalized his contemporaries due to their highly erotic content. This situation changed in 1995 when Stedelijk of Amsterdam organized a review of his work which resulted in the consecration of the artist.

The review of Nolde (1867-1956), an outstanding figure in German Expressionism and one of the most solitary, was titled *Emil Nolde. Naturalesa i religió* (Caixa de Catalunya, La Pedrera, Barcelona). The some sixty odd works on exhibition focused on three of the artist's favorite themes: religious art, seascapes and paintings of flowers and gardens. One of the themes that most appealed to him, religious art, appears in his artistic production from 1909 onwards after the painter recovered from a very serious illness.

Surrealism has also been a highlight this year as demonstrated by the exhibition entitled *René Magritte* (Fundació Miró, Barcelona) dedicated to the Belgian surrealist who has had the most influence today in the representation of the world via images.

The exhibition was organized to celebrate the centenary of the artist's birth and was made up of 80 oil paintings, 10 drawings and 55 photographs that explored the poetic world of this artist.

Among the major exhibitions that round off this year's offer of visual arts,

two are particularly worthy of note: the first dedicated to past cultures and the second to the design world.

The first, *Els ibers, prínceps d'Occident* (Fundació "la Caixa," Barcelona) was first presented at the Grand Palais in Paris where it was very well received due to the high quality and abundance of the pieces put on show. The objective of the exhibition was to break with the traditional image of the Iberians as an uneducated and warring people and reveal social aspects of this race and the complexity of their political organization. Among the 350 pieces that made up the exhibition there were some which had never been on display before and the result of recent archeological finds.

The second exhibition was entitled *Disseny Industrial a Espanya* (Museu de les Arts Decoratives, Barcelona) on loan from the Museo Nacional Centro de Arte Reina Sofía in Madrid. The exhibition described the evolution of industrial design in Spain from its beginnings at the turn of the century to modern day. The early period, 1900-1920, cannot be defined industrial design as such, rather proto-design that came into its own with the boom of the 1980's. At the moment, Spanish industrial design is going through a period of standardization and expansion into the international circuits. The exhibition included elements of urban furnishings and large scale vehicles (a bus and train carriage were on show outside the building).

On the subject of living Catalan artist there was the outstanding exhibition *Miquel Barceló* (Museu d'Art Contemporani de Barcelona) which included paintings, terracotas and sculptures. There were two hundred works produced during the last 10 years that represent his African production beginning with his first journey to Africa up to his immersion in the Sahara Desert. Barceló (Felanitx, Majorca, 1957) offers the public a peculiar view of the world like a funnel cloud or eddy. By 1987 there was already an exhibition of Barceló's work entitled *Barceló-Barcelona*.

Another important retrospective concerned the sculptor Eudald Serra and was entitled *Eudald Serra. Rastres de vida* (La Virreina, Barcelona). During his long career Serra has cultivated realism, abstraction and surrealism as much in the field of sculpture as ceramics. But, Eudald Serra is also known as a great traveler in addition to his personal collection of early and primitive art. These two currents were reflected in the exhibition.

Turning to exhibitions dedicated to deceased artists, there were three highlights. The exhibition *Aladdin Toys. Les joguines de Torres-García* (Caixa de Catalunya, La Pedrera, Barcelona) was noteworthy for its beauty which as the exhibitions title suggests allowed one to see the toys created by this Uruguayan artist who lived in Catalonia for some years.

Togores. Classicisme i renovació (Museu d'Art Modern, Barcelona) represented the first major exhibition dedicated to Josep de Togores (Cerdanyola del Vallès 1893 - Barcelona 1970). The exhibition offered a review of the most creative and interesting period of his work, from 1914-1931. It was during these years that Togores enjoyed a substantial international reputation and during the period 1921-1931 his dealer was Daniel-Henri Kahnweiler.

Finally, within this section dealing with past artists, worthy of mention was the exhibition that reclaimed the image of the modernist cabinetmaker from Majorca, *Gaspar Homar* (Museu d'Art Modern, Barcelona). Homar was

born in Felanitx, Majorca, and his first works were produced at the Vidal workshop, one of the great Catalan furniture makers. But, Homar soon established a name for himself independently and dedicated his time to creating furniture, stain glass windows and mosaics.

1998 was also the year for the «Primavera Fotogràfica» which on this occasion celebrated its 9th anniversary. This bi-annual Spring photography contest was put on show in the exhibition entitled *Bellesa Moderna. Les avantguardes fotogràfiques txeques, 1918-1948* (MNCAC, Barcelona) which focused on the arrival of modernity as seen in Czech photography via the influence of European avant-garde artists and Russian cinema.

As regards the recovery of the Catalan heritage and Catalan pioneers in photography, a number of exhibitions are noteworthy. *El nu femení. Fotografia d'Antoni Esplugas* (Arxiu Nacional de Catalunya in Sant Cugat del Valles). The second was *Rafael Molins* (Museu d'Art in Sabadell). And, finally *Mariné i Audouard* (Palau de la Virreina and the Museu Victor Balaguer in Vilanova and the Musuem in Geltrú). All of these were all dedicated to early photographers covering from Romanticism to Realism.

Before moving on to exhibitions in Valencia and the Balearic Isles, I would like to make mention of the exhibition entitled *Federico García Lorca 1898-1936* (CCCB, Barcelona) which was put together to commemorate one hundred years since the poet's birth. The exhibition's itinerary reviewed aspects of the poet's life with more than 800 pieces including photographs, documents, books, paintings, drawings, figurines and audio-visual documents.

Recently in Valencia there have been a number of outstanding exhibitions organized by the Institut Valencià d'Art Modern. *Arquitectura racionalista a València* proposed a review of Valencia Rationalist architecture. This period started up around 1927 and continued on through the 1930's.

Under the heading of visual arts I would also like to make particular mention of *Helios Gómez*, the first retrospective of one of the principal graphic illustrators of the 1930's. Also, the anthology of the Valencian painter *Eusebio Sempere* and the recovery of his ironwork dating from 1946 to 1962. Finally, the Basque sculptor *Eduardo Chillida*.

In the Balearic Isles, Palma de Mallorca to be more specific, there was the exhibition *Lucio Fontana. Entre matèria i espai* (Gran Hotel de Palma) which commemorated 100 years since the birth of the artist. Fontana is known best of all for his peculiar way of cutting and perforating cloths.

ANNA BUTÍ

Translated by Roland Pearson

MUSIC

(Second Half of 1997, First Half of 1998)

The month of June in Barcelona marked the change of season moving from the winter programming to the commencement of the summer festivals. The "Palau Cent" cycle offered one of its last concerts with The Golden Gate Quartet who interpreted gospel and spirituals on June 6. The Liceu season at the Teatre Victòria presented Rossini's *Barbiere di Siviglia*, directed by Josep Pons and was performed on four separate occasions. On June 26, Ibercamera put on a concert of works by Chopin and Beethoven featuring the Portuguese pianist Maria João Pires.

The star of the summer season in Barcelona was the Grec festival. Among those items on offer from the summer festival, one worthy of mention was the performance at La Capella Reial de Catalunya directed by Jordi Savall who offered a concert entitled "Jardins de les Espèrides, 1580-1680" with works by Juan de la Encina, Guerrero, Monteverdi, Cabanilles, and Correa de Arauxo, among others. The Orquestra Simfònica del Gran Teatre del Liceu performed a concert directed by Frédéric Chaslin in collaboration with the viola player Pierre Lenert and included the *Concerto for Viola* by Penderecki and *Symphony No. 3* by Henry Mikolaj Górecki. Elsewhere, the Orquestra Simfònica de Barcelona i Nacional de Catalunya offered an open-ended and atypical performance entitled "Jazz Meets Symphony" which constituted a fusion of classical and jazz and which included soloists such as James Morrison (trumpet and trombone), Ray Brown (double bass), and the percussionist Grady Tate.

Along similar lines was the homage paid by the Big Ensemble Taller de Músics to Mompou with the concert "El Jazz mira Mompou." This performance comprised of Catalan composers such as: Joan Albert Amargós, Oriol Bordas, Manuel Camp, Agustí Fernández, Antoni Olaf-Sabater, Jordi Sabater, and Lluís Vidal who paid homage to Mompou to mark the ten years since his death. The question of contemporary experimental opera also found space for itself at the Grec festival. In this case, the first showing of the opera by Manuel Vall, *Cal 33-33*, at the Teatre Adrià Gual whose program also included the premier of *Acció Musical I* by Joan Mirà, Joan Brossa, and Josep Maria Mestres Quadreny.

The Festival Internacional de Música Pau Casals, which took place at the Vendrell auditorium centered on the cello and included the cellist Leonid Gorokhov who, along with the Orquestra de Càmara Camerata XXI, interpreted works by Tartini and Vivaldi. Other noteworthy cellists who participated in this edition of the festival were: Ivonne Timoiuanu and Quim Alabau, from the Toldrà Quartet (who took part in a homage to Manuel Blancafort); and Marek Jerie with the Guarneri trio, among others.

Elsewhere, the Festival de Música de Cadaqués in its 26th year presented the prestigious Orquestra del Festival that opened the festival with Vivaldi's *Four Seasons* and *The Transfigured Night* by Schoenberg. The Orquestra de Cadaqués also participated throughout the festival with the following

performances: *Symphony No. 2* by Carles Bager (1768-1808), Mozart's concerto for oboe and the *Serenata op. 11* by Brahms. On August 11 the Orchestra, under the direction of Neville Marriner, put on performances of important pieces by Sor, Rodrigo, and Dvorák. Appearances during the festival included the pianists Joaquín Achúcarro and Albert Guinovart.

The XI Festival Internacional de Música Castell de Peralada put on its own production of Mozart's *The Abduction from the Seraglio* with stage design by Mario Gas with the Leder Càmara choir and the Orquestra de Cadaqués conducted by Genaddy Rozhdestvensky. Another outstanding performance from the festival was the Wagnerian opera *The Flying Dutchman*, with Matti Salminen and Simon Estes produced by the Festival de Savonlinna and conducted by Vello Pähn.

Among the most awaited performances was the new work by Carles Santos, *La Pantera Imperial*, based on the music of Johann Sebastian Bach and in the form of a tribute. Other performances which completed the program were: *El Martiri de Sant Sebastià*, the cantata by Claude Debussy, the recital by Jaume Aragall, and the ballet *Giselle*.

Vilabertan hosted the fifth edition of performances dedicated to the work of Schubert. This was a continuation of the Festival de Música de Vilabertan that began seventeen years ago and is organized by Joventuts Musicals de Figueres. The various interpretations of works by Schubert included performances by the pianists Wolfram Rieger, Orly Shalam and Irving Gage with the tenor Christoph Prégardien and the baritone Olaf Bär. Among other works, three major lieder cycles of the Viennese composer were interpreted which was rounded off with a performance by the Sygnum Quartet. The cycle closed with the performance by the soprano Juliane Banse accompanied by Wolfram Rieger on piano. By way of a complement to this cycle of concerts there were a series of classes on interpreting lieder given by the same participants from the cycle. In addition the Santa Maria Church hosted an exhibition of 24 lithographs under the title of "Die winterreise obra de Herwing Zens" which were illustrations of the lieder cycle under the same name.

Elsewhere, the XVII Festival Internacional de Torroella de Montgrí presented, among other offerings, the revival of an opera by the composer Ferran Sor, *Il Telemaco nell'isola di Calipso*. Those persons charged with presenting the public with those fragments that have been preserved from this opera were: Yolanda Auyanet, Joan Cabero, Rosa Mateu, and Àngel Odena with the Montsalvat Sinfonietta conducted by Joan Lluís Moraleda. The pianist Joaquín Achúcarro offered a concert with pieces by Mozart, Brahms, Montsalvatge, Debussy, and Granados. Other outstanding moments during the festival were: a most delightful performance by Ravi Shankar; the King's Consort, who contributed to the early music section of the program; the Franz Liszt Chamber Orchestra from Budapest conducted by Janos Rolla with interpretations of works by Bartók, Haydn, and Mendelssohn; and the Abbeg Trio with works by Schubert. The program closed with Jean-Pierre Rampal and Claudi Arimany with pieces by Bach, Mozart, and Telemann.

After the Summer, the OBC season opened with the Festival Mozart. September 23, marked the first concert in the series with Mozart's *Requiem*

with M^a José Martos (soprano), Lola Casariego (mezzo), Francesc Garrigosa (tenor), and Gzegyurz Rozyecki (baritone) with the Coral Càrmina (Càrmina Choir) conducted by Christopher Hagwood. The three following sessions of the Festival were made up of a repertoire of symphonies and concertos with the following soloists: David B. Thompson (horn), Alba Ventura (piano), Magdalena Martínez (flute), Albert Atenelle, Angel Jesús Garcia (violin), and Albert Guinovart (piano) all accompanied by the OBC and conducted by the same Christopher Hagwood. October 31 marked the beginning of a series of three concerts with the Coral Càrmina and the Cor Vivaldi presenting Mahler's *Third Symphony*. Another noteworthy concert was that of February 1 with the conductor Krzysztof Penderecki which included interpretations of works by Pufnik and Mendelssohn even though the concert turned out to be rigid and distant. Another concert worthy of note was the offering by the pianist Radu Lupu conducted by Lawrence Foster with pieces by Stravinsky, Beethoven, and Soler.

From the Palau 100 cycle there were three noteworthy concerts. The Vienna Philharmonica, conducted by Claudio Abbado at the Palau de la Música, performed pieces by Brahms and Schubert, October 14. Another was the recital by Margaret Price with Thomas Dewey on piano interpreting pieces by Schubert, Mendelssohn, and Brahms. Finally, the participation of Bachakademie Stuttgart with Lynne Dawson (soprano), James Taylor (tenor), and Guido Jentien (baritone) conducted by Helmut Rilling interpreting Bach's *Mass B Minor*. This memorable performance was held December 15 at the Palau de la Música.

Turning to the Euroconcert the following concerts made their mark. There was the concert by the Quartet de Corda from Valencia who performed piece by Bach at the Palau de la Música on November 3. The program also showed a tendency to cultivate early music, in this case, with a concert by King's Consort, conducted by Robert King at the Palau de la Música on December 12 with pieces by Gabrielli, Guami, and Finetti. Another highlight was the concert "I sonatori della Gioiosa Marca" with Giuliano Carmignola (violin and conductor) interpreting pieces by Vivaldi. Another highlight in this cycle of concerts was the soprano, Emma Kirby, with the London Baroque Ensemble interpreting works by Haydn, March 24, 1998. The Euroconcert also put on an extremely interesting cycle of music for organ at Barcelona Cathedral, the highlights being the performance by Bartolomeu Olives in October and Roberto Fresco on January 14, with a selection of works by composers from the last three hundred years. The Euroconcert season ended with an exceptional group, I Musici, interpreting *L'Estro Armonico* by Vivaldi on May 6 and 20.

As regards the new season in the Ibercàmera cycle, one particularly outstanding concert was that given by the Orchestre Philharmonique de Montpellier with pianist Maria João Pires, conducted by Friedmann Layer, with an offering of works by Mozart. Another highlight was the concert by Trio Beaux Arts on February 2 at the Palau de la Música with works by Beethoven, Ravel, and Mendelssohn. One of the most awaited sessions was the performance on March 11 by the violinist Anne-Sophie Mutter along with the pianist Lambert Orkis who offered a concert made up of sonatas by

Beethoven composed for these two instruments. Finally, the concert by Alfred Brendel, May 28, with works by Haydn, Mozart, and Schumann at the Palau de la Música.

Palau 100 presented a concert by the Orquestra de Cadaqués on February 13, with the Palau de la Música Cor de Cambra (Chamber Choir) with soloists: Isabel Monar, Maite Arrubarrena, Josep Miquel Ramon, and Francesc Garrigisa conducted by Sir Neville Marriner performing Mozart's *Symphony No. 35 "Haffner"* and *Requiem*.

The Liceu presented a concert version of Wagner's *Die Walküre* at the Palau de la Música in February; *La Damnation de Faust* by Berlioz and Donizetti's *La Favorita*. The Teatre Victòria presented Donizetti's *L'Elisir d'amore*.

Another concert worthy of note was held at the Auditori d'Ampostà by the Orquestra Simfònica del Conservatori del Liceu, and the Cor Jove de l'Orfeo Català with soloists interpreting Mozart's *Requiem*, conducted by Conxita Garcia, on November 15.

Other newsworthy items regarding the world of Catalan music during this season included Ireneu Segarra, director of the Escolania de Montserrat for 44 years, who, at the age of 80 handed over the position to Jordi-Agustí Piqué. The Simfònica de les Balears celebrated its 50th anniversary. Finally, one of the most internationally known Catalan jazz musician, Tete Montoliu, passed away on August 24, 1997.

JAUME CARBONELL I GUBERNA

Translated by Roland Pearson