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Cultural Information from Catalan-Speaking Lands: 2002 (II):
Contemporary History (Carles Santacana i Torres),
Linguistics (Mercé Lorente Casafont),
Literature (Anna Esteve Guillén),
Theater and Dance (Francesc Foguet i Boreu),
Visual Arts (Elena Llorens),
Music (Laura. García Sanchez)

Catalan Review, Vol. XVII, number 1, (2003), p. 111 -138

CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
2002 (II)¹

¹ The section reviewing publications into medieval and modern history will be included in the next issue.

Research into Catalonia's contemporary history continues with a commitment to a wide range of preferred topics and time periods, as is reflected in the areas covered by those publications under review for this six-month period. Before I begin my review of these, I would first like to mention one book that offers an overview of historiography itself. The book in question is the work of Ignacio Peiró and Gonzalo Pasamar, *Historiadores españoles contemporáneos (1840-1980)* (Madrid: Akal, 2002), which, as the title suggests, is a dictionary of Spanish contemporary historians. The references to Catalan historians are particularly important, making this book an essential reference source. It was published at the same time as a similar project, a dictionary of Catalan historians, which was the result of a quite different approach, and due to be published in 2003. Research into historiography is an area that has been somewhat overlooked, and so these two new initiatives are a welcome contribution. Another book which also discusses the role of historiography is, *Barcelona: memòria i identitat. Monuments, commemoracions i mites* (Vic: Eumo, 2002), by the French historian, Stéphane Michonneau. Here, Michonneau argues in favor of Pierre Nora's analytical model applied to the case for Barcelona; or put another way, using the past as a way of re-constructing cultural and political identities.

Aside from studies that question the way historians work, I would now like to turn to some important published research on the 19th century. Robert Vallverdú, *La guerra dels Matiners a Catalunya (1846-1849). Una crisi econòmica i una revolta popular* (Barcelona: PAM, 2002), provides us with a basic reference book for studying the causes behind the Matiners conflict as well as understanding the instability associated with 19th century Catalonia. Josep Pich, *El Centre Català. La primera associació política catalanista (1882-1894)* (Catarroja: Afers, 2002), offers a new look at the early Catalan nationalist movement and a debate on its characteristics, with particular emphasis on the contribution of left-wing politics. A more general review of the 19th century is covered in issue 6 of the history journal, *Barcelona. Quaderns d'història*, a single-theme issue entitled "Societat, política i cultura a Catalunya, 1830-1880."

Moving on to the 20th century, one book well worth looking at is by Soledad Bengoechea, *Les dècades convulsives: Igualada com a exemple* (Barcelona: PAM, 2002). Her study of one town transforms into an excellent instrument for gauging the strategies and confrontations between workers and employers from the beginning of the 20th century up to the dictatorship of Primo de Rivera.

Cultural history is an area that is increasingly attracting many researchers. One example of this approach, located somewhere along the line between history and literary studies, has been the interest in the publishing world and the professional spheres in Catalan society, as illustrated by a number of books published during this semester that focus along these lines. One book, which adopts a more general approach, is by the acknowledged specialist, Damià Pons, *Entre l'afirmació individualista i la desfeta col·lectiva. Escriptors i idees a la Mallorca del primer terç del segle XX* (Barcelona: PAM, 2002). Another book, which adopts a general approach to the Spanish

publishing world, with particular emphasis on publishers in Barcelona, is *Tiempo de editores. Historia de la edición en España, 1939-1975* (Barcelona: Destino, 2002), by Xavier Moret. There are also biographical portraits of historical figures such as: Joan Cusó, *Rodolf Llorens i Jordana. Més enllà del Noucentisme* (Barcelona: PAM, 2002); and Josep M. Quintana, *Nicolau Maria Rubió i Tudurí (1891-1981). Literatura i pensament* (Barcelona: PAM, 2002). In contrast, other publications opt for allowing the protagonists to speak for themselves, as is the case for the other Rubio brother who provides his own personal commentary in *Barcelona, 1936-1939* (Barcelona: PAM, 2002), by Marià Rubio i Tudurí. As regards the Majorcan, Llorenç Villalonga, we now have a collection of his press articles published as *Articles polítics (1924-1936)* (Barcelona: PAM, 2002). Within the overlapping spheres of professionals and politics, there is the biography by Santiago Izquierdo, *El doctor Robert (1842-1902). Medicina i compromís polític* (Barcelona: Proa, 2002). This brings me to one of the major intellectual Catalan figures, Joan Fuster, who was the subject of a number of articles by various specialists in issue 42-43 of the journal *Afers*.

Repression during the Franco dictatorship was the subject of an important conference held at the Museu d'Història de Catalunya in October 2002, under the title "Els camps de concentració i el món penitenciari a Espanya durant la Guerra Civil i el Franquisme." While still on the subject of repression under Franco, I would also like to include the following books: Rosa Toran, *Vida i mort dels republicans als camps nazis* (Barcelona: Proa, 2002); and Montse Armengou, Ricard Belis and Ricard Vinyes, *Els nens perduts del franquisme* (Barcelona: Proa-TV3, 2002), which was heralded by a television program which had a major impact on the viewing public.

Finally, I would like to draw your attention to two books that open the way to re-interpreting the transition period from dictatorship to democracy. The first is by Xavier Domènech, *Quan el carrer va deixar de ser seu. Moviment obrer, societat civil i canvi polític. Sabadell (1966-1976)* (Barcelona: PAM, 2002), which stresses the important role of the organized rallies at a popular level during the transition process. Then, by way of a complement to this, there is the book by Andreu Mayayo, *La ruptura catalana. Les eleccions del 15-J del 1977* (Catarroja: Afers, 2002). This book analyzes the context in which the first elections took place in 1977 and the political significance of these during the transition to democracy, in an attempt to evaluate the case for Catalonia within the broader Spanish context.

CARLES SANTACANA I TORRES
Universitat de Barcelona
(Translated by Roland Pearson)

LINGUISTICS

The following pages offer a review of new publications in the area of Catalan linguistics corresponding to the second semester of 2002. These cover more than twenty monographs, and, as is customary, the range of reviewed publications includes a number of specialized dictionaries categorized by topic, miscellaneous "in honor of" publications, conference proceedings and a selection of articles from Catalan language journals.

BOOKS AND MONOGRAPHS

I would like to begin with publications that adopt a historical approach, the first being the book edited by Lluís Marquet, *Fabra abans de Fabra. Correspondència amb J. Casas Carbó* (Vic: U de Vic; Girona: U de Girona, Biblioteca Universitària. Història de la Llengua, 2002). This is a collection of the letters written by Pompeu Fabra addressed to the editor of *Avenç*, Joaquim Casas i Carbó, between 1909 and 1912. These letters cover the period of amendments to the *Gramàtica de la llengua catalana* and the *Qüestions de gramàtica catalana*, and provide insight into reflections on the criteria for a standard Catalan grammar.

L'obra lingüística de Josep Calveras Santacana (Girona: U de Girona, Servei de Publicacions, 2002), is the publication of Narcís Iglésias Franch's doctoral dissertation. This book deals with the contributions to grammar by the Jesuit, Josep Calveras Santacana, who was the secretary of Oficina Romànica de Lingüística i Literatura at the Balmes Library between 1927 and 1936. Maria Pilar Perea completed her book, an edition of the travel notes by the Majorcan lexicographer, Mn. Antoni M. Alcover, published under the title, *Dietaris de les eixides (1900-1902)* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002, Vol. 2, Biblioteca Marian Aguiló 22).

From the range of publications by the Institut d'Estudis Catalans, there is, *Els substrats de la llengua catalana: una visió actual* (Barcelona: Institut d'Estudis Catalans, 2002, Treballs de la Societat Catalana de Llengua i Literatura 1). This includes the results of one aspect of the work being carried out by the Societat de Llengua i Literatura, and offers papers written by Ignasi-Xavier Adiego, Javier Velaza, Francisco Villar, Joaquín Gorrochategui and José Luis Ramírez Sádaba. Then there is the opening lecture at the beginning of the course, 2002-2003, read by Enric Guinot Rodríguez and published as, *Sobre prenom i cognoms, l'antroponímia medieval, eina d'anàlisi històrica* (Barcelona: Institut d'Estudis Catalans, 2002).

I would like to close this section on monographs that adopt a diachronic approach, with the publication of Mar Batlle's doctoral dissertation, *L'expressió dels temps compostos en la veu mitjana i la passiva pronominal. El procés de substitució de l'auxiliar ésser per haver* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002, Biblioteca Milà i Fontanals 42). According to Josep Moran's evaluation in the introduction, this is one of the most interesting studies in recent years in the area of Catalan historical grammar. Here, the author analyzes the declining use of the verb *ésser* as an auxiliary verb for forming compound perfect tenses, and how the verb *haver* came to

predominate as the exclusive alternative. It includes a comparison of the same phenomenon in other romance languages and takes into consideration contributions by cognitive linguistics to explain the increasing range of uses of the verb *haver* in present-day Catalan as opposed to usage in medieval Catalan.

Turning to onomasticon, I would like to draw your attention to two books. First, is the publication by Josep Moran and Mar Batlle, *Topònims catalans: Etimologia i pronúncia* (Barcelona: Publicacions de l'Abadia Montserrat, 2002, Biblioteca Serra d'Or), where the authors put forward their own theories concerning etymology and the pronunciation of a selection of regional and municipality toponyms in the Iberian Principality, Franja, Alguer and the linguistic North Catalonia. The second, *Toponímia i etimologia* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002, Biblioteca Miquel dels Sants Oliver 18), by Cosme Aguiló, is a collection of 35 articles on topics related to toponymy in the Balearic Isles, and includes a preface by Joseph Gulsoy.

Under the coordination of M. Teresa Espinal, *Semàntica: del significat del mot al significat de l'oració* (Barcelona: Ariel, 2002), is a collective publication in the vein of a university manual edited by M. Teresa Espinal, Josep Macià, Jaume Mateu, Josep Quer and M. Teresa Ynglès. This book was well received, not only because it is an excellent reference tool, but also because it represents a welcome addition to the deficit of reference books available on Catalan semantics. Conceived as a course on semantics, the authors set out the problems and arguments regarding our understanding of the concepts of the word and the sentence, established from the perspective of linguistics as well as from the perspectives of philosophy of the language, Logic and the cognitive sciences.

The book by M. Teresa Cabré, Judit Freixa and Elisabet Solé (eds.), *Lèxic i neologia* (Barcelona: U Pompeu Fabra, 2002, Monografies 5), presents a collection of articles written in Catalan, Castilian, and French by various members of the Observatori de Neologia (IULA, UPF) between 1989 and 2001. These cover both theoretical and methodology issues regarding neology as well as a grammatical and pragmatic analysis of Catalan and Castilian neologisms.

Renewed interest in spoken language perhaps explains the abundance of manuals updating our knowledge on phonetics, phonology and prosody during this semester under review. The book by Pilar Prieto Vives, *Entonació: models, teoria, mètodes* (Barcelona: Ariel, 2002), is conceived as an introduction to prosody and intonation. In the first part of this book, the author presents the fundamental aspects of studying intonation, illustrated with many examples from Catalan: phonetics, pragmatics, the dividing lines and their relationship to accentuation. In the second part, she explains the evolution of intonation studies and the current main theories on prosody. Montserrat Badia i Cardús, *Introducció a la fonètica i a la fonologia catalanes* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002, Textos i Estudis de Cultura Catalana 89), is an analysis of the phonetic and phonological systems as a whole for vowels and consonants, and is particularly focused towards students of philology, teacher-training and media studies. *Escola catalana i variació fonètica. Una evolució del vocalisme àton a Alguairé i Lleida* (Lleida:

Pages Ed., 2002), by Josefina Carrera i Sabaté, reflects on the impact of education on the behavior of the pre-tonic vowel <e> in speakers from Segrià.

Still on the theme of interest in spoken language, I would like to begin this section on applied linguistics monographs with, *Corpus oral de conversa col·loquial. Materials de treball* (Barcelona: U de Barcelona, Servei de Publicacions de la UB and Departament de Filologia Catalana, 2002), edited by Lluís Payrató and Núria Alturo. Conceived as a research source, this book includes a CD-ROM, and offers a selection of ten colloquial conversations from the Corpus Oral de Conversa Col·loquial (COC), which in turn is part of the U de Barcelona's *Corpus de Català Contemporani* (CUB). The audio selections of conversations are synchronized with discourse transcriptions, fragments of phonetic transcriptions and information on the characteristics of the speakers, including the communication context in which they were recorded.

The Institut Interuniversitari de Filologia Valenciana edited a *Guia d'usos lingüístics 1. Aspectes gramaticals* (València: U de València, 2002), edited by Antoni Ferrando, Maria Josep Cuenca and Manuel Pérez Saldanya. This book hopes to serve as a flexible orientation for speakers of Valencian, providing models to be adopted in public formal situations, particularly in teaching contexts and in the media.

The Departament de Benestar i Família (*Department for Welfare and Family Affairs*) sponsored a series of comparative studies between Catalan and a variety of languages spoken by non-EC immigrants with the objective of providing support for language teachers and professors to help them better understand the difficulties encountered by children from these ethnic groups when learning Catalan. The first volume, *Llengua i immigració. Diversitat lingüística i aprenentatge de llengües* (Barcelona: Generalitat de Catalunya. Departament de Benestar i Família, 2002, *Llengua, immigració i ensenyament del català 1*), is edited by Juan Carlos Moreno, Elisabet Serrat, Josep M. Serra, and Jordi Farrés, and sets out the particular characteristics of this collection. The remaining volumes provide a comparative analysis between Catalan and the corresponding minority languages: *L'àrab. Estudi comparatiu entre la gramàtica del català i la de l'àrab* (*Llengua, immigració i ensenyament del català 2*), by Raquel Sánchez; *El xinès. Estudi comparatiu entre la gramàtica del català i la del xinès* (*Llengua, immigració i ensenyament del català 3*), by Lluïsa Gràcia; *El soninké i el mandinga. Estudi comparatiu entre les gramàtiques del soninké i el mandinga i la del català* (*Llengua, immigració i ensenyament del català 4*), by Lluïsa Gràcia and Joan Miquel Contreras; *El berber. Estudi comparatiu entre la gramàtica del català i la del berber o amazig* (*Llengua, immigració i ensenyament del català 5*), by Xavier Lamuela; and, *El fula i el wòlof. Estudi comparatiu entre les gramàtiques del fula i el wòlof i la del català* (*Llengua, immigració i ensenyament del català 6*), by Marcos Orozco and Francesc Roca.

In the area of sociolinguistics for this semester, we also have: *Llengües globals, llengües locals* (Alzira: Bromera, 2002), by Toni Mollà; and *Perspectives sociolingüístiques a les Illes Balears* (Eivissa: Res Publica Ed., 2002), by Bernat Joan i Marí et al.

DICTIONARIES AND SPECIALIST TERMINOLOGY GLOSSARIES

During the second semester of 2002, in addition to reprints of some Catalan dictionaries —particularly those oriented towards use in schools—, publications on lexicography focused on specialist dictionaries, allowing for a couple of exceptions.

I would first like to begin by taking a look at these exceptions that, while specialist in nature, still refer to Catalan in general: *Diccionari de formació de paraules* (Barcelona: Ed. 62, 2002), by Lluís López del Castillo; *Diccionari de citacions catalanes* (Barcelona: Ed. 62, 2002), by Rosa Vallverdú and Raimon Pavia; and the *Diccionari del rossellonès* (Barcelona: Ed. 62, 2002), by Pere Verdager. Moving on in the same vein, I would also like to mention another new dictionary which is something of a new item for Catalan lexicography: the *Diccionari d'onomatopèies i mots de creació expressiva* (Barcelona: Ed. 62, 2002, El Cangur Diccionaris), by Manuel Riera-Eures and Margarida Sanjaume i Navarro. This is a collection of Catalan onomatopoeias, complete with contextualized examples of use in writings, and includes the derivations of the onomatopoeias as well as words that do not imitate any associated sounds, but which suggest an idea based on their phonetic value. This dictionary includes an introduction by Lluís Payrató, and is based on lexicographic and textual sources taken from the IEC's digitalized Catalan language Corpus, children's magazines and comics originally written in Catalan as well as those that have been translated.

The following are new publications of glossaries grouped according to topic. First of all there is the glossary of computing terms with the most recent *Vocabulari d'Internet* (Barcelona: U Politècnica de Catalunya, 2002, *Vocabulari i Lèxic bàsics*), put together by Sílvia Llovera, Montserrat Noró and Marta Estella. It contains 913 entries in Catalan with equivalent terms in Castilian and English, but does not include definitions. Yet another glossary on the same topic is, *Vocabulari bàsic d'informàtica català/anglès* (Bellaterra: U Autònoma de Barcelona, 2002), by Mercè Coll.

Still in the area of technical glossaries, this time on the topic of health, we have the *Vocabulari d'òptica i optometria* (Barcelona: U Politècnica de Catalunya, 2002, *Vocabulari i lèxic bàsics*), by Montserrat Tàpies, Núria Tomàs, Sílvia Llovera and Montserrat Noró, which includes 644 entries in Catalan with equivalents in Castilian and English. Also within the areas of the health sciences, TERMCAT published the *Diccionari d'oftalmologia* (Barcelona: TERMCAT, Centre de Terminologia, 2002), which includes 1,430 terms in Catalan, with definitions and equivalents in Castilian and English.

The subject of professions related to animals is another area that has received some attention with the publication of two new dictionaries: *Diccionari de l'ofici de traginer: cavalls i guarniments* (Barcelona: TERMCAT, Centre de Terminologia, 2002), by Anna Enrich, M. Francesca Enrich and Magí Puig, with close to 2,000 terms in Catalan and Castilian with definitions and illustrations, including some 250 popular expression taken from the world of carters; and, *Diccionari de veterinària i ramaderia* (Barcelona: Enciclopèdia Catalana, TERMCAT, Centre de Terminologia, 2002. *Diccionaris de l'Enciclopèdia. Diccionaris terminològics*), which contains 6,000 terms in Catalan with definitions and equivalents in Castilian, French and English.

Economics and the workplace are the focus of three glossaries published during this review period. With the support of the Departament d'Economia i Finances at the Generalitat (*Autonomous Catalan Government*) and the Unió Catalana d'Entitats Asseguradores i Reasseguradores (*Catalan Union of Insurance and Reinsurance Agents*), TERMCAT published, *Diccionari d'assegurances: Terminologia i fraseologia* (Barcelona: TERMCAT, Centre de Terminologia, 2002), which comprises a thousand terms in Catalan with definitions and equivalents in Castilian and English. Also within this category, there is the *Terminologia de l'Eurosistema* (Barcelona: TERMCAT, 2002), which consists of a brief lexicon of 130 entries in Catalan, Castilian, English, French, Italian and German. These terms cover policy procedures and implementation of the European single currency, complete with definitions and additional complementary information. Next, is the *Lèxic de prevenció de riscos laborals* (Barcelona: Generalitat de Catalunya, Departament de Treball i Institut Universitari de Lingüística Aplicada de la U Pompeu Fabra, 2002), which is the result of the combined efforts of a team of specialists on work safety and work-related health issues at the Generalitat (from its respective centers in Girona and Barcelona) and researchers in terminology and lexicography from the IULATERM group at the U Pompeu Fabra.

Finally, other dictionaries published during this period refer to the area of social sciences: L. Garcia Petit et al. (2002), *Diccionari d'arqueologia* (Barcelona: TERMCAT, Centre de Terminologia, 2002), with more than 2,000 terms with definitions and equivalents in Castilian and English; and Josep Lluís Domènech Zornoza et al., *Diccionari bàsic de la comunicació* (València: Nau Llibres, 2002, Paraules).

MISCELLANEOUS CONFERENCE PROCEEDINGS AND "IN HONOR OF" PUBLICATIONS

I would like to begin this section on conference proceedings with those publications by the Institut d'Estudis Catalans: Joan Martí i Castell and Josep Maria Mestres i Serra (eds.) *Les llengües i les cultures en el procés de globalització de la societat de la informació. Actes del curs del CUIIMPB 2001* (Barcelona: Institut d'Estudis Catalans, SERIEEC, 2002); *II Jornades per a la Cooperació en l'Estandardització Lingüística* (Barcelona: Institut d'Estudis Catalans, 2002, *Jornades Científiques* 14), edited by Joaquim Mallafré, which presents the papers read at the conference on November 29 and 30, 2001 entitled "Traducció i català estàndard"; and *Jornades de la Secció Filològica de l'Institut d'Estudis Catalans a Girona: 25 i 26 de maig de 2001* (Barcelona: Institut d'Estudis Catalans, 2002), edited by Josep Moran.

M. Teresa Cabré and Meritxell Domènech (eds.), *Terminologia i serveis lingüístics* (Barcelona: Institut Universitari de Lingüística Aplicada de la U Pompeu Fabra, 2002, *Activitats*, 11), brings together the papers read at the I Jornada de Terminologia i Serveis Lingüístics, organized by the Institut Universitari de Lingüística Aplicada, with the collaboration of the Comissió Tècnica de Llengua de l'Institut Joan Lluís Vives.

Turning to "in honor of" publications, I would like to begin with those focused on País Valencià. The 70th anniversary of the *Normes de Castelló*, in

addition to various public commemorations, was celebrated with two books: *Les normes del 32. 70 anys després: homenatge a les normes de Castelló 1932-2002* (València: Edicions Alliolí. Sindicat de Treballadors de l'Ensenyament del País Valencià, 2002), edited by Abelard Saragossà, Vicent Pitarch and Manuel Pérez Saldanya; and the book by Vicent Pitarch which contains conversations with some of the protagonists behind this endeavor to provide standardized rules for written Valencian back in 1932, *Converses amb J. Simon, E. Valor, R. Súrria. Homenatge a les Normes de Castelló 1932-2002* (Benicarló: Alambor, 2002). The figure and work of Francesc Ferrer Pastor, the acclaimed lexicographer from Safor, was the subject of a tribute edited by Emili Casanova and Antoni Ferrando, and published as *Francesc Ferrer Pastor: les paraules d'un poble* (València: U de València, 2002, Paranimf 4).

The retirement of Joan Veny, full professor at the U de Barcelona, prompted, *Miscel·lània Joan Veny, I. Estudis de Llengua i Literatura Catalanes, XLV* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003), which is the first of a series of publications honoring Joan Veny, who was both president and vice-president of the Associació Internacional de Llengua i Literatura Catalanes, a prolific researcher into dialectology and lexicon, and held in high esteem by various generations of Catalan linguists.

SPECIALIZED JOURNALS

Volume 32 (Spring 2002) of, *Caplletra. Revista internacional de filologia* (València: Publicacions de l'Abadia de Montserrat, Institut Interuniversitari de Filologia Valenciana), is a single-theme issue entitled, "El català i l'aragonès: història d'un contacte multisecular." Edited by Javier Terrado, it includes articles describing the dialects from the regions of Aragon and Ribagorça by Francho Nagore and Jesús Vázquez Obrador. The contribution by Germà Colón refers to the naming of the language, and the article by Artur Quintana, to the standardization process. The articles by Enric Guinot and Agustín Rubio Vela focus on historical aspects, while those by M. Rosa Fort and José Enrique Gargallo deal with inter-language contacts. This monographic issue concludes with articles on lexicon by Joan Veny and Josep Martines.

Volume 33 (Fall 2002) of, *Caplletra*, is a single-theme issue on "Literatura catalana i llenguatges de l'espectacle," edited by Lluís Meseguer. As regards linguistics, I would like to make particular mention here of the following articles: Rodolf Sirera, "Teatre, cinema i televisió, l'ús del diàleg"; and Frederic Chaume Varela, "Els codis de significació no verbal en el cinema: la incidència del codi de mobilitat en les operacions de traducció."

Volume 37 of the journal, *Revista de llengua i dret* (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya), includes a couple of articles by contributors from Italy and Quebec, and four studies by Catalan authors on a quite wide range of issues: Antoni Milian, "Les formes d'intervenció lingüística i les tècniques jurídiques de protecció de les llengües i dels grups lingüístics en les societats plurilingües. Una llambregada al dret comparat"; Joaquim Triadú, "Perspectiva constitucional i Carta europea de les llengües regionals o minoritàries"; Albert Bastardas, "Llengua i noves migracions: les experiències canadenques i la situació a Catalunya"; and

Carola Duran, "La Renaixensa, defensora del dret civil català." As of issue 38 the journal, *Revista de Llengua i Dret*, in an endeavor to increase its potential reading public, now publishes all its articles in Catalan, Castilian, English and French. From issue 38, I would like to make particular mention of the following articles: Carles Duarte, "El llenguatge administratiu i jurídic: la necessitat d'un nou pas endavant"; Antoni Milian, "El principi d'igualtat de les llengües en el si de les institucions de la Unió Europea i en el dret comunitari: un mite o una realitat?"; and Mar Campins, "El reconeixement de la diversitat lingüística a la Carta dels drets fonamentals de la Unió Europea."

Volume 24 (2nd quarter, 2002) of, *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística), is a special issue dedicated to the topic of "La nova immigració." It includes a number of articles covering a diverse range of topics as illustrated by contributions from the following individuals and institutions: Secretaria per a la Immigració (*Secretary for Immigration*), Secretaria de Política Lingüística del Govern de les Illes Balears (*Secretary for Language Policies, Balearic Isles Government*), the U de Barcelona, U de les Illes Balears, Consorci per a la Normalització Lingüística (*Consortium for Language Standardization*), CCOO de Catalunya (*Labor Union for Catalonia*), Migra-Studium, TERMCAT, the Institut de Sociolingüística Catalana, and Serveis territorials de la Generalitat i ajuntaments (*Catalan Autonomous Government and Town Councils Territorial Services*). Volume 25 (3rd quarter, 2002), returned to its more traditional miscellaneous policy, from which I would like to note the following contributions: Francesc Vallverdú on audio-visual media, Montserrat Aguilera on immigration and Joan Solé i Farners Llinàs on labeling.

Volume 28 (juliol 2002) of, *Articles de didàctica de la llengua i la literatura* (Barcelona: Graó), is a single-theme issue on the topic of "Recerca al batxillerat," with articles by Jesús Tusón, Alfred Sargatal and Glòria Mas, in addition to a series of articles covering a wide range of topics.

MERCÈ LORENTE CASAFONT
UNIVERSITAT POMPEU FABRA
(Translated by Roland Pearson)

LITERATURE²

The second semester of 2002 offers a particularly rich and attractive panorama as regards poetic productivity. Some of the delectable fare set before us during this period are without doubt the latest works by Miquel Martí i Pol, Carles Miralles and Narcís Comadira. The recently deceased poet from Roda de Ter, Martí i Pol, published *Després de tot* (Proa, 2002), a crowning achievement in

2. This article falls within the framework of the project "Història cronològica de la literatura catalana i sistematització informàtica" (BFF2002-04680), financed by the Ministerio de Ciencia y Tecnología, via the Plan Nacional de Investigación Científica, Desarrollo e Innovación Tecnológica.

which he attempts to reconstruct his life via personal experiences and soul-searching questions. This is poetry that wavers and reels, expressed with a masterly naturalness and cuts through to the most intimate. Miralles assembled a collection of his poetry under a most suggestive title, *D'aspra dolcesa. Poesia 1963-2001* (Proa, 2002), offering forty years of lyrical creativity within the confines of a single book that allows one to savor the bitter-sweet voice of this poet. As for Narcís Comadira, he published *L'ànima dels poetes* (Ara Llibres, 2002) which, in the words of the author himself, brings together poems in one book that were not originally conceived as a part of a poetic ensemble (this was more a project conceived by the publisher). However, this has turned out to be a sound collection of poetry endorsed by Comadira's art and worthy of mention within the panorama of Catalan literature.

These major contributions are accompanied by others of no lesser importance. Among these, the first I would like to note is *Les imminències* (Proa, 2002), awarded the Ciutat de Barcelona 2001 literary prize. Here, the voice of Màrius Sampere deals with questions of a metaphysical nature with the simplest and most natural expression; his is a most profound poetry born from soul-searching questions and pain that compels the reader to pause and take in the stream of reflections that thread their way through each verse.

The expression of inner-thoughts and silence are also themes pervading Montserrat Rodés' poetry in *Deleàtur* (Proa, 2002). According to Sam Abrams' comments in the introduction, it exudes a poetry of assumed absence which takes shape in the form of a play on ellipsis. This is poetry born of inner-thoughts, but which does not belittle life. *El clam de Jasó* (Eumo, 2002), by Vicent Alonso, falls within these same lines: poems that invite the reader into a world of intimacy and tranquility so that they can savor each stanza and the sobriety of each word. Whilst still on the topic of Valencian writers, it is only fitting to mention the latest works by the following writers: Manel Garcia Grau, who published his tenth collection of poems, *Al fons de vies desertes* (Ed. 62, 2002); Ramon Guillem and his prose experiment in *Maregassa* (Proa, 2002); Maria Josep Escrivà, *Tots els noms de la pena* (Denes, 2002); and Manel Rodríguez Castelló, who returns to the bookstalls with an anthology that gathers together a major part of his poetic trajectory and which is offered as the closure to a literary cycle with *Música del sentit. Tira personal* (Brosquil, 2002).

In contrast, the writer from Sitges, Vinyet Panyella, published her new collection of poems, *París - Viena* (Ed. 62, 2002), which presents the reader with a suggestive and introspective journey through her artistic universe. These poems are a kind of re-reading of selected and recreated works and spaces.

Que dormim? (Ed. 62, 2002), is the latest collection of poems by Enric Casasses. These are divided into two parts: one long poem from which the title of the book is taken (and which is subtitled *Cant 27 "Jo també hi era"*), and two groupings of short pieces that can be read independently. This poet's work continues to surprise and provoke a wide range of reactions.

Three other names stand out in this section dedicated to poetry. Melcion Mateu's *Ningú, petit* (Ed. 62, 2002), which is a collection of poems that spill over into the universe of dreams. Jordi Domènech, whose trajectory is endorsed by a strong tendency to break with conventions, has now published *Amb sense* (Moll, 2002). Here, Domenech is not only more audacious but has

also achieved a higher degree of maturity. There is the recently deceased Segimon Serrallonga's *Versions de poesia antiga* (Ed. 62, 2002), which is an anthology that stresses this author's immense cultural background. Mesopotamia, Egypt, Israel, Greece and Rome are recreated from the beautifully translated versions of ancient poems by this poet, from time to time documented with information that proves essential to be able to fully savor these poems.

From among the younger poets I would like to make particular mention of Albert Balasch and his collection of poems, *Què ha estat això* (Pagès Eds., 2002), awarded the Benet Ribas, 2002 poetry prize. This book is a sound and promising beginning. Yet another literary prize, this time the Vicent Andrés Estellés, endorsed the first book by Pere Pena, published as *Plom a les ales* (Tres i Quatre, 2002). These well-worked poems have a pervasive rural aroma, and conjure up an escape to a world where people and animals exchange roles. Finally, another award, the Roís de Corella prize for poetry, offers us a poetic work in the form of a diary, *València, fragments d'un dietari poètic* (Bromera, 2002). Here, the author, Empar de Lanuza, attempts an ode to her city, a portrait of the cityscape and the streets that still survive.

Turning to narrative, the last semester of 2002 has also provided us with a number of excellent reads. After *Sota la pols*, Jordi Coca published *Lena* (Ed. 62, 2002), a novel in which the author delves deep into the territory of desire and the problematic aspects of human relations; a disturbing taste of contemporary paradoxes. The creativity of this Catalan writer is also brought to bear on theater with an audacious version of Sophocles' work, under the title *Antígona* (Proa, 2002). Coca offers his version of this tragic myth to unambiguously reflect on the corruptive force of power, the impunity of law and the cowardly silence of the citizens, particularly that of the intellectuals.

Francesc Serés, for his part, completed his trilogy, *De fems i de marbres*, with an excellent novel, *La llengua de plom* (Quaderns Crema, 2002). Serés situates the story in a symbolic Valley that suffocates the protagonist; this location, and the slow passing of time, are the axes around which a story is told by various narrators in a reverse-chronology tale running from the present to the past. This is a dense and closely-knit novel where everything fits perfectly in to place.

One of the most representative and solid voices in the realm of the Catalan novel from País Valencià is, without doubt, Vicent Usó, and I would like to draw your attention to two novels that illustrate this fact. The first is *L'herència del vent del sud* (Columna, 2002), which is a story set around the end of the 1940s and narrates the bleakness of the post-Spanish Civil War period with a notable touch of irony. The second is *Crònica de la devastació* (Tres i Quatre, 2002), the winner of the Premi Andròmina de Narrativa dels 31 premis Octubre. In this ambitious novel, the author achieves an expression of horror through the war in the Balkans and the resulting personal crisis for the protagonist, Luka. It is he who narrates this chronicle, brimming with an individual technique, and which attempts to be true literature; literature that is able to relate to the world.

Continuing with novels from the southern regions of the Catalan-speaking territories, one worthy of mention is that by Miquel Martínez, *Nòmima de dubtes*, (Tàndem, 2002). This tells the story of experiences and

echoes of the past in the Marina Baixa region with clear references to the author's own life.

Turning to the section reserved for genre novels, there are two historical novels worth noting by Gabriel Janer Manila and Alfred Bosch. Manila allows himself to be seduced by the story of George Sand and brings us to the cemetery in Nohant to rediscover the memory of this writer in *George. El perfum dels cedres* (Columna, 2002). Meanwhile, Alfred Bosch published the third part of his 1714 trilogy with *Toc de vespres* (Columna, 2002).

Turning to other genres, Olga Xirinacs published *No juguen al cementiri* (awarded the Sèrie Negra prize, 2002), which is a unique story set in a port city, the perfect setting for a mystery novel, where the plot and the identities of the characters become dissolved. Another novelist, Albert Sánchez Piñol, takes on the challenge of writing an adventure or fantastic novel, a genre that has been little-cultivated by authors writing in Catalan. *La pell freda* (La Campana, 2002) has been acknowledged by critics and public alike as one of the best novels at the moment. This is a solid piece of writing that draws from the authors to whom it pays homage: writers such as Conrad and Lovecraft. This is a writer to bear in mind.

Two more novels I would like to mention here are: *Ulls d'aigua*, by J. N. Santaülàlia (Columna, 2002), and *La dona infidel* (Quaderns Crema, 2002), by Santiago Forné. The first is a police mystery which sets the scene for intrigue right from the beginning when a dead body appears. As for Santiago Forné, he introduces the reader to a character, Clara, who tells of the events that have caused her to change. This novel cloaks an unexpected ending that obliges the reader to change the image they have been forming, and even to go back to the beginning to savor the game the author has been playing.

Two young authors heading for greater things have decided in favor of the short story, but with quite opposing styles. Pere Guixà presents the reader with some disturbing and disconcerting stories, creating a very personal atmosphere of mystery. It is these stories that make up the greater part of those found in his third book of short stories, *L'embolic del món* (Quaderns Crema, 2002). The other, Jordi Puntí, published his second book, *Animals tristos* (Ed. 62, 2002); his first book, *Pell d'armadillo*, was awarded the Crítica Serra d'Or. This is a collection of six short stories that delve into relations between couples and, in contrast to the world created in Guixà's stories, foregrounds an every-day life existence with an accent on skepticism, and the portrayal of bleak characters in search of an unattainable and mythical happiness through love.

Finally, I could not conclude this section on the short story without mentioning the initiative by the Terrassa town council who published, as part of *Papers Bartra*, a small collection of short stories by the writer Anna Murià, *Quatre contes d'exili* (Ajuntament de Terrassa, 2002).

Those books that I could include under the label of autobiographical literature are not particularly numbersome during this six-month period, but they are very significant. The publishing world has provided us with a new book containing the correspondence of Josep Carner, *Epistolari de Josep Carner. Volum 5* (Curial, 2002), that better equips us to interpret and understand the stages in this poet's life. The work by the editors, Albert Manent, Jaume Medina and Jaume Subirana, is clearly the result of an immense task; all-in-all an essential read.

The scholar, Santi Cortés, published one of the most awaited biographies, *Manuel Sanchis Guarner (1911-1918). Una vida per al diàleg* (IIFV-PAM, 2002). This is a book that demonstrates Cortés' meticulous and exhaustive documenting when researching professor Sanchis Guarner, a major figure for Catalan culture. The result will no doubt satisfy those expectations that have been created.

The publishing house, Quaderns Crema, has now brought out a previously unpublished diary, *Etapes d'una nova vida. Diari d'un exili* (Quaderns Crema, 2002). This is based on Sebastià Gasch's diary written during his departure for France at the end of the Spanish Civil War. Here we find descriptions of his first six months in exile that record a quite diverse itinerary: from Barcelona to Girona, his journey across the border, Perpignan, Toulouse and, finally, the exuberant bright lights of Paris. This is a another testimony of what exile meant for Catalan writers.

With a change of century and a radical change of context, one outstanding book is that by Joan F. Mira. After dealing with the Borgias, this prolific Valencian writer here selects another of the most powerful Valencian figures of all time to provide us with a solid and subjective portrait of Sant Vicent Ferrer. *Sant Vicent Ferrer. Vida i llegenda d'un predicador* (Bromera, 2002) is a book that transmits Mira's passion for these historical figures.

New essay publications for this review period provide us with a vitality worthy of eulogy. The topics covered are most diverse, not to mention the way they are focused. Language, art, politics, education, eminent figures, homages and commemorations make up an effervescent space of cultural reflection and criticism.

With the very appealing title, *Un segle de lectura* (Ed. 62, 2002), Jordi Julià won the Josep Vallverdú essay award. This is a book that emphasizes the importance of reading and the reader in 20th-century literature and offers a journey through the different ways of reading that have developed, with specific references to literary critics and literary theory.

Still on the topic of literary criticism, I would like to mention Vicent Alonso's most recent book, *Les paraules i els dies* (Bromera, 2002), which provides us with part of this poet's work as critic between the years 1987 and 2001. This is a good read that, as the title suggests, organizes the material into two separate blocks: literature, from critical reviews of books in their time to more complete trajectories; and the present-day situation, all of which clearly reveal the thoroughness and commitment of an audacious reader.

Reflections on art are penned by the hand of Vicenç Altaió in *Els germans* (Destino, 2002). This is an attempt to provide a response to the difficult question of distinguishing between art and other such manifestations that fill public spaces. With this objective in mind, he combines the visions of poets and art critics to construct a book based on texts taken here and there from catalogues and the press.

Two most valuable essays propose a series of ideas and questions concerning modernity and contemporaneity. In *Contra la modernitat i altres quimeres (nou assaigs sobre el segle XX)* (Pagès Eds., 2002), Enric Balaguer—lecturer at the U d'Alacant—, comes to grips with some of the key moments that have characterized the 20th century with a lucid and intelligent approach. For his part, Lluís Roda bitterly reflects on the situation of present-day society as indicated in the book's title, *Sobreviure a la*

contemporaneïtat (Cruïlla, 2002). This is the chronicle of a conscience that shakes the foundations of what we take for granted.

Changing to another area, *Converses amb Pla i Dalí* (Ed. 62, 2002) is a book that recalls the meetings between Lluís Racionero, author of this book, and two major figures from the Empordà region at the end of the 70s. The author explains, in this personal record, how he came to know Josep Pla and Salvador Dalí. Here he not only describes meetings and conversations, but also his personal impressions and some comments on interpreting the major works by these two artists.

Other representative figures are the subject of new publications, in particular those who made up the group of intellectuals from Sabadell known as "la colla de Sabadell." The book, *La colla de Sabadell. Entre el noucentisme, i l'avantguarda* (Fundació La Mirada, 2002), was originally conceived as a catalogue to accompany an exhibition, but clearly goes far beyond this initial claim. This book recovers, for the general public, the memory of a group of intellectuals who were committed to issues of freedom and who stirred up the city's cultural and civic life, not only with their provocative ideas but also through their daily work. These are surely exemplary figures given the present-day situation.

New publications have also arrived on the scene in the areas of economics and politics. The publisher, Editorial Pòrtic, has selected (based on an idea by Ernest Lluch) the most representative articles published by this economist in the magazine *Serra d'Or*. The book, *Apunts sobre economia i cultura. Articles de Serra d'Or* (Pòrtic, 2002), is a collection of essays and articles covering a wide range of topics, from editorials and interviews to journalism and reviews of publications. This is yet another acknowledgement of the talents of this great intellectual.

Two studies concern themselves with the political situation in Valencia. Alfons Cucó, in *Roig i blau. La transició democràtica valenciana* (Tàndem, 2002), tackles the very important issue of transition in País Valencià and chronicles the political events that took place in País Valencià between 1977 and 1982. In contrast, *Els temps moderns. Societat valenciana i cultura de masses al segle XX* (Tàndem, 2002), by Adolf Beltran, analyses the evolution of Valencian society throughout the 20th century and, in particular, details the characteristics concerning the institutionalization of the community's autonomy.

I would now like to turn from politics *per se* to language policies. Toni Mollà edited a collective volume, *Llengües globals, llengües locals* (Bromera, 2002), which is a collection of views by various authors who participated in the last Jornades de Sociolingüística conference (Alcoi). These deal with a very pertinent and important issue: the repercussions of globalization on the future of languages that one way or another have been pushed to the background by the onslaught of English.

Finally, we come to the section set aside for homages. "L'any Verdaguer" has generated a good deal of first-rate literature, some of which I would like to highlight here. *El meu Verdaguer* (La Campana, 2002), by Josep Maria de Sagarra, is a kind of biography of Verdaguer that brings together two very significant texts: *Mossèn Cinto i el seu espectre*, published in 1968; and the conference that took place in May 1945, *Mossèn Cinto, poeta nacional de Catalunya*.

In this very personal biography Sagarra acknowledges Verdaguer's skill and mastery and portrays the poet's personal traits.

Another biography is *La vida tràgica de Mossèn Jacint Verdaguer* (Planeta, 2002), by Sebastià Juan Arbó. This is a new edition of the book by Arbó that stresses the human side of Verdaguer; the tragedies and conflicts experienced by a strong-willed individual but which does not lose sight of the task of narrating Verdaguer's life.

The homage to Verdaguer generated a number of anthologies and critical editions of the works by this poet from Folgueroles. Miquel de Palol undertook the task of editor in the bilingual anthology *Jacint Verdaguer* (Omega, 2002), presented as part of the series *Vidas Literarias* managed by Núria Amat. Here, Palol places this poet among the canon of essential Catalan writers, evaluating Verdaguer from the perspective of reviews by later authors, from Riba to Descot. For Palol, a poet and novelist himself, the essential value in Verdaguer's work is his lyrical poetry, and this becomes quite apparent given his personal and subjective selection. Pere Farrés, for his part, published an exemplary edition of *L'Atlàntida* (Eumo / Societat Verdaguer, 2002), based on the 1886 edition. As Farrés explains in the introduction, this was the last one that we are sure that Verdaguer revised.

Baltasar Porcel adds his name also to the list of publications on Jacint Verdaguer with *El drama i la mar. Entrevista amb Jacint Verdaguer* (Proa, 2002). In this book, the novelist Porcel once again surprises us, re-creating an impossible yet plausibly constructed scene, although his is an overly personal interpretation of Verdaguer. This is a book of many parts that accompanies a television script, with Porcel's reflections on how Verdaguer's work was received by his contemporaries and later generations, the life and the importance of Verdaguer, and ends with an appendix of six historical documents that inspired Porcel's portraits of this literary figure.

The other major event that generated a good deal of literature, was the celebration of seventy years since the official endorsement of the *Normes de Castelló*, which for Valencia meant the consolidation of a general codification of the language begun in 1913 by the Institut d'Estudis Catalans. To celebrate this historical milestone for Catalan, Vicent Pitarch published *Converses amb Joan Simon, Enric Valor i Rafael Súrria* (Alambor, 2002). This is a book containing conversations with three individuals who played a major rôle in this historic event: two of the signatories —Joan Simon and Rafael Súrria—, and Enric Valor. Valor has been one of the writers who has contributed most and most successfully to the literary and social unification of the *Normes de Castelló*. Another book I would like to draw your attention to here is, *Les normes de Castelló. Textos i contextos* (Ed. de l'Ajuntament de Castelló, 2002). Other publications that add to the list of books celebrating this event are: *Les Normes de Castelló, setanta anys després* (All-i-oli / Bromera, 2002), by Abelard Saragossà, Vicent Pitarch and Manel Pérez; and *De les Normes de Castelló a l'Acadèmia Valenciana de la Llengua* (Acadèmia Valenciana de la Llengua, 2002).

ANNA ESTEVE
UNIVERSITAT D'ALACANT
(Translated by Roland Pearson)

THEATER AND DANCE

THEATER FESTIVALS

The decentralization of the theater is still a matter of unfinished business for the Catalan autonomous government(s). The centralized model found in the various metropolises concerned, the lack of a global policy for the stage arts and a mania for restoring municipal theaters without equipping them with a stable artistic infrastructure, do little to promote the establishment of an active, federated and open exchange network of experiences across the Catalan-speaking regions. The coordinated operation of such a network could stimulate public and private undertakings alike to expand beyond the administrative barriers and the spatial limitations of "their market." As integral members of this common theater space (even though they still work as islands unto themselves), the numerous theater festivals that take place in the cities throughout the geographical reach of Catalan do propagate Catalan stagecraft throughout and provide evidence of its vitality as an example of cultural activity.

GREC 2002 SUMMER FESTIVAL

The 26th edition of the Barcelona summer festival, Grec 2002, once again under the guiding management of Borja Sitjà, continues with his "Made in Barcelona" model which generally speaking is based on *a*) cooperation between public and private initiatives, and *b*) a programming policy that combines Catalan creativity with the presence of international theater. This new edition reduced the number of staged productions in order to guarantee quality and once again acted as a preview of the city's theater season that later offered a wide range of theater options under the marketing umbrella of the Grec.

Within the guest-city cycle, "Barcelona loves NY", was one of the three most interesting stage productions from the Grec: *Homebody/Kabul*, by Tony Kushner, performed by the company Cheek by Jowl and directed by Declan Donnellan. The other revelation was Thomas Bernhard's *Extinció*, performed by the Teatr Dramatyczny from Warsaw, and directed by Krystian Lupa. While *Homebody/Kabul* (premiered in New York and London) returned to the present-day war situation in Afghanistan, *Extinció* offered a splendid lesson in theater through the perspicuity of Bernhard. The same degree of unanimous approval was, however, not the case for *La tragédie d'Hamlet*, re-created by Peter Brook, and presented as an essentialist version of this Shakespearean tragedy.

The inaugural production, Bertolt Brecht's *La ópera de cuatro cuartos*, directed by Calixto Bieito, also met with a mixed response from critics and public alike. Incomprehensibly premiered in Spanish, it demonstrated how the aesthetics of provocation can empty the contents of a powerful play, from an ideological perspective. Likewise, *XXX*, the latest production by La Fura dels Baus, used the Marquis de Sade as an excuse to experiment with refinements of the most prophylactic pornography. Another seemingly

transgressive play was *Pol*, by Marcel·lí Antúnez, a mechatronic performance that, with the aid of technological support, recounted an amorous fable with a happy ending.

Other, and quite diverse, aesthetic theater productions provided (with varying degrees of success) a wide range of classic and contemporary plays staged under the guidance of Catalan directors: *Edipo XXI*, by Lluís Pasqual, based on the writings of Aeschylus, Euripides, Sophocles and Jean Genet; Jean Racin's *Fedra*, directed by Joan Ollé, which premiered at the Palau dels Reis de Mallorca in Perpignan on July 4, with a minimalist option; *Troilus i Cressida*, by Shakespeare, adapted in the vein of music hall and parody by Lluís Cunillé, directed by Xavier Albertí and Albert Llanes; and *Moll Oest*, by Bernard-Marie Koltès, directed by Sergi Belbel.

Faithful to its roots, the Sala Beckett presented its program "Beckettiana II" which, under the guiding hand of Luis Miguel Climent, offered a unique journey to the world of Beckett with the productions of *Fragment de teatre II*, *Impromptu d'Ohio* and *Alè*. The Espai Escènic Joan Brossa continued its "Brossa universe" theme with the premiere of *Gran écart*, based on the work by Jean Genet and directed by Jordi Cortés. Meanwhile, the Teatre Villarroel offered an example of highbrow comedy with *Geloses*, by Esther Vilar and directed by Teresa Devant. And so on.

The dance section, somewhat conservative in content as regards international contributions, was practically reduced to the legendary ballet dancer Mikhail Baryshnikov and his White Oak Dance Project. In contrast to other European festivals, dance played a quite modest role, in which the noteworthy productions were the latest by Mal Pelo (*Atràs los ojos*), Cisco Aznar (*Orlando*) and Andrés Corchero (*El bufó sota la tempesta*). The artistic qualities demonstrated by dance companies are in sharp contrast to the precarious conditions under which they work, the indifference of the programmers and the lack of institutional support.

The Grec witnessed an increase in audience figures and filled theater seats to the degree of achieving acceptable averages, despite these being quite low for a theater festival of this magnitude. So, effectively this represented an about change compared to the previous trend of falling theater attendance, and breathed a little oxygen into the new theater season. With the problematic Fòrum des les Cultures 2004 under scrutiny, Borja Sitjà hopes to transform this festival into one of the most important events for Spanish peninsula stagecraft, as well as present the most interesting stage shows from the international scene. From an artistic perspective the Grec would need to stress the risk factor of its programming and increase the number of international productions. Its metropolitan model would also have to be more open to the dynamics of Catalan theater in order to attract interest from theater audiences all over the Catalan speaking areas.

TÀRREGA THEATER FESTIVAL

The Tàrraga Theater Festival brought together more than one hundred Catalan and foreign theater companies offering forty exclusive premieres. Under the management of Joan Anguera, this theater festival has worked

towards improving theater infrastructures in recent years, promoting relations between companies, public and programmers and raising the overall quality of its stage productions. The Tàrraga Theater Festival offered a very heterogeneous program of genres and forms, provided an equal mix of both street and theater productions (spread across specific venues) and was the platform for showing and promoting the latest work by companies such as: *La Fura dels Baus* (XXX), Marcel·lí Antúnez (*Pol*), Yllana (*Springo*) and Senza Tempo (*Frena...!*).

The official program opened with *Amor diesel*, by Sol Picó and Kike Blanco, a choreography concerning a surrealist love story as experienced by three dancers and three excavators. From the other exclusive premieres, I would like to note the musical *El somni d'una nit d'estiu*, by William Shakespeare, performed by the Parracs company and directed by Àngel Llàcer; the entertaining mime *Recyclomic*, by Chapertons; and the combination of dance and physical theater in *Voice-void*, by Au Ments. Other productions were staged at Tàrraga with varying fortunes: *Spot*, by Carles Alberola and Roberto García (Albena Teatre), an amiable criticism of the world of advertising along the lines of *Besos*; *Húngaros*, by Paco Zarzoso and Lluïsa Cunillé (Hongaresa de Teatre), a love triangle filled with mystery; and, in dance, the moving *Pensamientos despeinados*, by Erre que Erre Danza.

Compared to previous editions, it rationalized its program in accordance with its infrastructure, beat the programmers attendance record and once again became a dynamic magnet for Catalan cultural life (in recognition for its achievements the city dedicated a plaque to its founders, the theater company, Comediants, who twenty two years before created this festival in the midst of a cultural desert). With its sights set beyond national boundaries, the Tàrraga Theater Festival aspires towards greater international projection and to be ranked among the most important European theater festivals. Despite all this, after four years Anguera resigned as director due to discrepancies with the Board, who would not accept his proposal to dedicate himself exclusively to this project.

THE GIRONA AND SALT HIGH SEASON THEATER FESTIVAL

The Festival Internacional de Teatre Temporada Alta de Girona i Salt, that has been steadily growing for eleven years now, is trying to improve its ranking in the official Fall season for Catalan theater. The festival is organized by the two city councils, directed by Salvador Sunyer, and is based on the formula of sponsorship plus co-productions and attracting the interest of a generous contingent of spectators. With a larger budget on this occasion, it programmed productions from the international sphere, offered a monographic by the Teatre de Guerrilla, gave particular consideration to children's theater and consolidated co-productions in an attempt to promote Catalan creative playwriting with: *Fedra*, *Atrás los ojos*, *Libera me* and, by way of an exclusive premiere, the monologue *Et diré sempre la veritat*, by Lluís Homar.

The Temporada Alta was effectively a golden opportunity for some foreign writers to present their latest offerings: Philippe Genty (*Zigmund Follies*), Isabelle Huppert (*4.48 Psychose*), Declan Donnellan (*King Lear*),

Susana Rinaldi (*El Ayer, el Hoy y el Todavía*), Maurice Béjart (*L'heure exquise*) and Meret Becker (*Fragiles*). As regards premieres of Catalan works, I would like to draw your attention to two productions bearing the "Made in Girona" label, one exclusive premiere and a unique concert: *De Víctor a Caterina*, directed by Lurdes Barba and stage play by Francesca Bartrina about Caterina Albert (better known by her pseudonym Víctor Català); *Frec a frec*, based on the writings of Georges Feydeau and John Nestroy, directed by Jaume Melendres; *Traïció*, by Harold Pinter, directed by Xavier Albertí; and, premiered at the Edinburgh Festival, the composition for solo piano *No al No*, by Carles Santos.

The eclectic contents of the Temporada Alta programming allowed one to savor first-rate international productions, that featured in the Barcelona billboards (*XXX*, *Fedra*, *Macbeth*, *Troilus i Cressida*, *El club de la corbata*), as well as productions from Girona. Since a great deal of theater is concentrated in just a few days, it only added to the problem of centralized policies and an average theater season. However, this theater festival did compensate for the deficient international presence at other theater festivals such as the Grec or Sitges, with which it maintains collaborative links.

THE NEW THEATER SEASON 2002-2003

In addition to an infirm ideological and artistic disorientation and a disturbing invasion of the most shabby stage shows from Madrid, the 2002-2003 theater season was conditioned by low attendance figures at all theaters during the previous season. The need to join forces to recover and increase "attendance figures" obliged all the sector's agents to redefine and retune their respective proposals and contributions. The gala "Barcelona aixeca el teló!", jointly organized by all the city's theaters, was not only the forum for presenting the new season, but also for the urgent need to join forces to capture audiences and to sign a tacit "non-aggression treaty" between public and private agents.

Within the context of the boom of musicals in major cities worldwide, Barcelona increased its offerings of imported musical productions (such as *Amants*, by Joe DiPietro and Jimmy Roberts, directed by Paco Mir) as well as home-grown products. Among the latter, the two major musicals of this season were: the macro-production *Gaudí*, with music by Albert Guinovart, libretto by Jordi Galceran and Esteve Miralles, stage direction by José Antonio Gutiérrez and Elisa Crehuet and music by Francesc Guillén (Barcelona Teatre Musical); and on a smaller scale, the musical *Poe*, by Dagoll Dagom, directed by Joan-Lluís Bozzo, with music by Òscar Roig (Poliorama).

TNC (TEATRE NACIONAL DE CATALUNYA)

The TNC programming (ensnared by its intentions to provided a compensatory balance to theater offerings in the city) has adopted as a logo the theater's capacity to evoke emotions. The season began with a circus opera, a diptych, a comedy and a puppet show. Carles Santos presented *Sama*

samaruck suck suck, a magnificent play premiered at the Théâtre de la Villette of Paris that, fusing opera and circus, bridges the lines dividing traditional genres. There was Michel Vinaver's worldwide premiere of *11 septembre 2001* rounded off with an *ex professo* adaptation of Euripides' *Les troïanes*, both of which allude to the terrorist attacks on the Twin Towers and the war in Afghanistan, and both directed by Ramon Simó. Sergi Belbel premiered *Dissabte, diumenge i dilluns*, by Eduardo de Filippo, a comedy that portrays the domestic conflicts among one bloodline of the *petit bourgeoisie* of Naples. Finally, for Christmas, Jordi Bertran evoked the myth of Narcissus for the younger audience in his puppet theater play *Narcís*.

By way of new items, the TNC offered "La cançó a escena" and presented its new project for contemporary playwriting: "T6" and "Tdansa." The former is a cycle dedicated to paying homage to three popular musicians: Raimon (*Clàssics i no*), Maria del Mar Bonet (*Des de Mallorca a l'Alguer*) and Lluís Llach (*Triada*). The second consists of an in-house project aimed at promoting playwriting with the premiere of six plays (five by Catalan authors and one foreign) and dance with the promotion of a choreography performed by a guest company. The first two T6 playwrights were David Plana and Dani Salgado who premiered *El paradís oblidat* and *El clavicèmbal*, directed by Carlota Subirós and Lurdes Barba respectively. The resident company was Sol Picó who presented *Bésame el cactus*, the surprise revelation during the previous season and which paved the way for their new work, *La dona manca a Barbyre SuperStar*.

CIUTAT DEL TEATRE

While the Ciutat del Teatre was still a kind of entelechy, the death of Josep Montanyès, generally accepted as the best person for the post, has shaken the foundations of the project. Lluís Pasqual's resignation, after having been invited to re-float the new Lliure theater, revealed, once again, the Scrooge-like attitude of the Catalan institutions. Can the Catalan stage really afford to have figures such as Josep M. Flotats, Lluís Pasqual or Núria Espert working abroad as if exiled prophets?

In practical terms, the Teatre Lliure and the Mercat de les Flors have re-focused their programs to create a slot for themselves in the theater panorama and to attract more of the theater-going public. The Lliure offered an eclectic program that, alongside re-reading the classics, also welcomed contemporary plays. During the early months of the season, in addition to acquiring some of the productions that premiered at the Grec (*XXX*, *La òpera de quatre quartos* and *Troilus i Cressida*), its program included the following: *Sangpura*, performed by the dance company Metros de Ramon Oller, which premiered in Valencia; *Förum 2 mil & pico*, by Monti i Cia, directed by Josep Maria Mestres; the comedy *El pati*, based on the writings of Emili Vilanova, directed by Pep Anton Gómez; and a version of Shakespeare's play, titled *Juli Cèsar*, original idea and direction by Àlex Rigola.

The Mercat de les Flors changed course and embarked on a new era in which Andreu Morte took over the helm from Joan Maria Gual, director of the previous seasons. Morte hopes to endow the Mercat de les Flors with a

distinctive stamp and a multidisciplinary program placing great importance on new technologies. The aim here is to capture the younger public with hybrid proposals that, in theater and dance, are reduced to two experiments endowed with a modernity that is as dangerous as it is innocuous: *7 dust, non lavoreremo mai show*, by Simona Levi; and *Bona gent*, by Roger Bernat.

THE ALTERNATIVE VENUES AND PRIVATE THEATERS

The closing of the Teatre Malic, a leading emblematic figure among the small format venues, once again demonstrates the fragile constitution of the alternative venues, situated in a no-mans-land and under continual threat due to the lack of financial resources. Despite these difficulties, the alternative venues continued with the shared will to promote the more innovative stage plays, attract a public in search of theater that swims against the current and to produce plays. And so, working from different artistic bases, these venues recovered some of the stagings co-produced with SIT and their programs presented playwrights such as Iago Pericot (*El joc i l'engany*), Agustí Bartra (*El gos geomètric*), Jean-Yves Picq (*El cas Gaspard Meyer*) and Dea Loher (*Tatuatge*).

Those private theaters with a more commercial orientation act as a display cabinet for ineffable array of products of insulting vulgarity. Yet from time to time, they program items with some degree of artistic dignity, among which those that are at least worth mentioning are the latest offerings from Toni Albà (*Els bufons del regne*), Josep M. Benet i Jornet (*Això, a un fill, no se li fa*), Lluís Pasqual (*Mariana Pineda*) and Tricicle (*Sit*). From the private sphere one of the most noteworthy initiatives was that offered by the Teatre Romea. Under the artistic management of Calixto Bieito, the Hospitalet street theater hopes to become a reference point for European contemporary theater, along the lines of London's Almeida. It opened its program with one of the successes of the previous season on the French stage: the comedy *El club de la corbata*, by Fabrice Roger-Lacan, directed by Pep Anton Gómez.

FRANCESC FOGUET I BOREU
UNIVERSITAT OBERTA DE CATALUNYA
(Translated by Roland Pearson)

VISUAL ARTS

Before undertaking a review of the visual arts for this period, I would like to begin by stating that if 2002 has distinguished itself in one area then this has most certainly been the celebration of the "Any Internacional Gaudí" that has left its mark both in terms of quantity and quality in the calendar of exhibitions. So, I would like to remind those readers who would like to refresh their memory concerning the main commemorative events surrounding the genius of this Catalan architect, that they can refer back to the previous issue of the *Catalan Review* where they will find a review of the major exhibitions.

In spite of the weighty influence of the "Gaudí Year" on the panorama of visual arts' exhibitions, the second semester of 2002 offered a series of other exhibitions of unquestionable quality, perspectives that allowed one to delve more deeply into different aspects of the history of Catalan art and, in some cases, get a closer look at some of the artists and craftsmen that have given shape to it.

I would like to begin with a single-theme exhibit on display at the Museu Nacional d'Art de Catalunya (MNAC) dedicated to the Catalan painter Marian Pidelaserra (*Marian Pidelaserra 1877-1946. Una trobada amb l'impressionisme*). First of all it should be noted that this exhibition has effectively meant the rediscovery of this painter's artistic trajectory: the early works were executed within the context of Impressionism and ended up, surprisingly, in a quasi-expressionist symbolism that only served to highlight his image of an artist victim of misfortunes. The need to go to Paris in 1899 turned out to be a very wise move because there, in the words of the exhibition commissioner, Josep Casamartina, "he painted the only genuinely impressionist pictures in Catalan painting." Despite his enormous success among public and critics alike in Catalonia, Pidelaserra soon began to incorporate a symbolist tendency into his art that did not meet with the approval of bourgeois Barcelona society in the least (a prime example of this is the family portrait of his uncle, Narcís Deu). Tired by successive failures, Pidelaserra decided to almost completely abandon painting and went to work in the family's factory. But, in 1928 he felt the need to resume his career and at this point his output was prolific. Then, with the outbreak of the Spanish Civil War he embraced symbolism yet again, taking shape in the series *Vida de Jesús* and *Els vençuts*, where there is an evident quasi-expressionist and barbarian primitivism that establishes clear links with the good and the best European art. The exhibition at the MNAC thus has the virtue of having salvaged, for the general public, an artist who occupies one of the most brilliant and unpublished pages, in the history of Catalan art.

The Museu d'Art in Girona put on an exceptional exhibition, *Bernat Martorell i la tardor del gòtic català*. The title of this exhibition leaves one with no doubt regarding the focus of the exhibition: the painter of altarpieces from Barcelona, Bernat Martorell, who also painted sculptures and flags, illustrated manuscripts and designed fabric patterns. But, the fact is that this exhibition has an epicenter: the fragmented exhibition of the Sant Pere de Púbol altarpiece, one of his most spectacular and emblematic works which has been recently restored. But this exhibition went even further. This exhibition also revealed, for the first time, the reverse side of the altarpieces, and so one was able to see the previously hidden exceptional series of drawings, possibly sketches, in charcoal and chalk. The exhibition is rounded off with a small but important selection of pieces from the artist's catalogue, as well as from other contemporary artists from the Girona counties such as Joan Antígó and Honorat Borrassà. This is an opportunity to discover the late medieval pictorial language enriched by the sophisticated formulas of idealist stylization, and at the same time examples representative of naturalism, constructed from two-dimensional decorative sketches, which at the same time blend with empirical perspective solutions.

I would now like to turn from Catalan to British art, because this six-

month period witnessed two exhibitions dedicated to names linked to the UK of deserved international recognition: the sculptor Anthony Caro and the painter Lucien Freud. Under the title *Anthony Caro, dibuixant en l'espai. Escultures de 1963 a 1988 i El Judici Final, 1995-1999*, the Centre Cultural Caixa Catalunya at their main office building, La Pedrera, exhibited a selection of 21 sculptures by Caro dating from 1963 to 1988. This exhibition allowed visitors to note the different paths explored by this artist, disciple of Henry Moore, who "sculpts space": pieces of steel from the 1960s made from industrial materials and painted in bright and intense colors; the incorporation of curves, rhythm and movement into his sculptures; large-dimension pieces made in industrial foundries in which color disappears; and the series of sculptures "Barcelona" made next to his Triangle Workshop in Barcelona (at the end of the 1980s), that comprise railings and iron fragments. *El Judici Final*, was exhibited in a separate area; a radical commitment to a return to ethics and meaning, inspired by the Kosovo war, and in which the artist makes use of different materials such as steel, ceramics, wood and concrete. With clear references to mythology, the Bible, the classics or literary figures such as T.S. Elliot, Joyce and Hemingway, Caro constructs a fable of a universal character in which the spectator embarks upon a journey into the heart of darkness, but which also offers the possibility of redemption.

The CaixaForum was also the venue for the retrospective dedicated to Lucien Freud, organized by the Tate Gallery in London and commissioned by William Feaver. With a total of 125 works (paintings, drawings and engravings), one was able to see in Barcelona the most important artistic works by this realist painter who created a disconcerting and disturbing universe. Particularly outstanding are his portraits of people from his own surroundings (friends, family (the series dedicated to his mother is extraordinary), artists, lovers, etc.) and his nudes. This exhibition offered more than sixty years of his artistic trajectory and left nobody feeling indifferent.

Whilst still on the topic of CaixaForum exhibitions, I would also like to mention the exhibition dedicated to the North American photographer Richard Avedon. More specifically, this was an exhibition of some seventy or so large format black and white photographs from the series *In the American West*, taken by Avedon between 1979 and 1984 in an attempt to document the life of workers in the American West. The results are beaten faces, faces that make an impact and which reflect that the American West is no longer the promised land of the pioneers but a reality that seen in the light of day and in the open air, reveals the harshness of a world without scruples.

Historical avant-garde movements are an ideal *topos* for revisiting whenever the occasion demands, and the same applies to their most conspicuous representatives. Accordingly, the Fundació Joan Miró in Barcelona gave itself over to revisiting the work of Fernand Léger with a total of 150 paintings and drawings in an effort to analyze his artistic trajectory with a particular focus on the period comprising 1918 to 1924. This is the period most people are familiar with, during which he worked within a very personal Cubist style: blended with Tubism because of the robotic shapes that appear on his canvases, but at the same time works that border on Constructivism because of their composition, and Futurism because of the

selection of such modern themes as speed, machines, or the war. But this exhibition also allowed one to discover a different Léger when, in the 1930s he returned to the figure or when in the 1950s he undertook grand scenes of everyday life, without leaving aside his incursion into the world of cinema with the film *Le ballet mécanique*. But there is a common vein that runs throughout this exhibition, and a constant element that impregnates the eye of the viewer: the contrasting shapes and colors that liberate the compositions from the traditional laws of perspective. In fact this is the most conspicuous trait of this avant-garde artist's pictorial work; an artist who never renounced being an integral part of his own time.

Finally, this period under review also revealed the manifest will of the Museu d'Art Contemporani de Barcelona (MACBA) to situate itself in a prominent position within the international circuit of contemporary art. Consequently it put on display, distributed across the different floors of its main office, works from its permanent collection (dating from 1950 to the present day) that have been recently acquired, fruit of a successful acquisitions policy, donations, storage, and collaboration with other museums. Its holdings of Catalan artists is particularly noteworthy, with names like Tàpies, Perejaume, Plensa, Agut, Abad and Brossa, alongside names of international renown like Chillida, Jeff Wall, Oldenburg, Dan Flavin, Richard Serra and Bruce Nauman, to name but a few. But if there is one particularly outstanding feature, it is the significant holdings of photography, cinema and video, three arts closely linked to contemporary art. Similarly, the MACBA has made a commitment to the work of artists such as: the photographer Joan Fontcuberta (at the moment you can see his work entitled *Fauna*, in collaboration with another photographer, Pere Formiguera); the so-called Barcelona "nova avantguarda" of Joan Colom, Xavier Miserachs, Ricard Terré, Ramons Masats, Leopoldo Pomés and Oriol Maspons; but also photographers of standing such as Brassai, Cartier-Bresson, Josep Masana, Tacita Dean, Martha Rosler, Allan Sekula, to name but a few; and names closely linked to the world of cinema such as Pere Portabella, who donated his complete filmography. In effect, this new exhibition of the MACBA collection is a firm statement of this museum's mission now and for the 21st century.

ELENA LLORENS

(Translated by Roland Pearson)

MUSIC

The Festival de Perelada, that now enjoys an assured place among the major music summer festivals, began with a concert around mid-July conducted by Christophe Rousset at the head of Les Talents Lyriques, one of the orchestras that specializes in eighteenth-century music, offering a program dedicated entirely to Mozart. The grand world of symphony was represented by Lorin Maazel, conducting the Orquesta del Maggio Musicale Fiorentino, a combination that has rarely visited this country. In addition to Rimsky

Korsakov's *Sheherezade*, they offered an interpretation of Ravel's *Bolero*, the performance of which left the audience considerably disappointed during their visit to the Auditori Nacional with the Vienna Philharmonic. The London Symphony Orchestra, a regular guest at Spanish venues, also visited Perelada and on this occasion was conducted by Rafael Frühbeck in a very typical program including: Beethoven's *Eighth* symphony, Respighi's *Fontane di Roma* and Stravinsky's *The Firebird*.

Apart from dance performances, by the Ballet de la Scala from Milan with Sylvie Guillem, a gala by Àngel Corella with stars from the American Ballet and Eva Hierbabuena's company, lyrical works were the major protagonist of this edition. This was an opportunity to see the new star of opera on the castle's stage, the Peruvian tenor Juan Diego Flórez, considered to be something of a phenomenon with his interpretations of lyrical works. Another tenor, Aquiles Machado, paid a visit to the lands of the Empordà for the first time with a diverse program dedicated almost entirely to composers from the Verism school. Another interesting recital, later repeated in San Sebastián, was by María Bayo, one of the most respected among the panorama of Spanish artists. On this occasion she appeared accompanied by the Concerto Italiano conducted by Rinaldo Alessandrini.

Within the strict confines of opera, one of the most notable events was the premiere of a new production of Arrieta's *Marina*. The staging was by Xavier Albertí, set design by Llorenç Corbella, the cast lead by Josep Bros and Stefano Palatchi who accompanied the new Spanish star of *bel canto*, Mariola Cantarero, and Enrique García Asensio conducting from the orchestra pit. His colleague, Jesús López Cobos, took up the baton for the performance of Gluck's *Orfeo ed Euridice*, in the production by Joan Font, with a cast including Ewa Podles and Isabel Monar. From the repertoire of contemporary pieces there was Stravinsky's *Oedipus Rex*, with the Sinfónica de València under the baton of Joan Cerveró, and comprised of a cast of notable figures such as Vsevolod Grivnov, Cecilia Díaz and Àngel Odena. However, the major contribution to this edition came by way of the Helicon Opera of Moscow and their interpretation of Alban Berg's *Lulu*. The inspiration for the Helicon Opera is their artistic director, Dmitri Bertman, one of the most charismatic figures in Muscovite circles who has transformed the Helicon from nothing into the cutting edge in opera.

Also around mid July, alongside the summer festivals, Barcelona's Teatre del Liceu reshewed the much-applauded version of Mozart's *The Magic Flute* by Els Comediants, bearing the seal of Joan Font. The baton was taken up once again by Josep Pons, with a leading cast comprising: Milagros Poblador, Ofelia Sala, Deon van der Walt and Matthias Hölle.

Valldemossa hosted the Chopin Festival at the beginning of August. The Carthusian cloister stage in this Majorcan enclave is where this Polish composer himself spent a short period of time, and throughout its 22 editions has witnessed some of the most important pianists. On this occasion it opened with the talent of the pianist from Bilbao, Joaquín Achúcarro, who gave a performance of his technique and expressivity of music penned by Chopin (the dazzling *Fantaisie Impromptu*), Debussy (*5 Preludes*), as well as pieces by Granados (*La maja y el ruiseñor*) and Albéniz. This collection of piano recitals culminated on the 25th with the performance by Jean-Yves

Thibaudet. This French pianist, famous for his accompaniments to leading ladies of the *bel canto*, dedicated his program (after Chopin) to Liszt (*Fantasia quasi sonata*), as well as Ravel (*Miroirs*) and Messiaen (*XX Regard de l'Église d'Amour*).

The Pollença Festival was yet another venue for exponents of the art of music on the island of Majorca. One of the visitors to this veteran Majorcan venue was the Akademie für Alte Musik of Berlin, lead by René Jacobs. This baroque orchestra interpreted works by Handel, Bach, Telemann, Vivaldi and Zelenka. The program also included the London Symphony Orchestra, conducted by Frübeck de Burgos, offering a popular and diverse program: Beethoven's *Sixth* symphony, Respighi's *Fontane di Roma* and Stravinsky's *The Firebird*. At the end of August, the Festival's major protagonist was Jordi Savall, with a program dedicated to his instrument, the viola da gamba in the era of the Sun King.

The spectacular setting of Bellver castle in the Majorcan capital hosted the "*Serenates d'estiu*," then in its 32nd edition, with the presence of the Ysaÿe Quartet with works by Mozart (*Prussian Quartet*), Beethoven (*Quartet No. 8, Rasumovsky*) and Ravel. On the 20th one was able to delight in the virtuosity of the violinist Boris Belkin who, accompanied on piano by Alexander Waremberg, performed works by Mozart, Schubert, Shostakovich, Prokofiev and Tchaikovsky. The Ferenc Liszt Orchestra rounded off the cycle, assisted by the mezzo-soprano Sandra MacMaster, with their version of the cantata profana *Ariadna en Naxos* by Haydn, in addition to works by Leopold Mozart, Michael Haydn and Dvorak.

The Teatre del Liceu was the venue for the earliest of the Spanish season's offerings at the beginning of September. In line with its policies, it played host to a guest company, which on this occasion was the English National Opera with Purcell's *The Fairy Queen* in the brilliant and iconoclastic version by David Pountney. The performance included the conductor Paul Daniel at the head of the company, also husband of the leading lady, the soprano Joan Rodgers.

This performance was the prologue to an intense and ambitious season in which those responsible were able to establish links between the works performed, allow for a balanced offering of genres and styles, and respond to the latest and more aggressive tendencies in stage productions. Along these lines, at the end of November this Barcelona stage was the venue for the idiosyncratic interpretation of Mozart's *Don Giovanni*, directed by Calixto Bieito. This had already premiered at the English National Opera and the Hanover Opera, and arrived in the wake of a major controversy whose consequences even managed to have repercussions at an international level. When, in 2001, Bieito presented his vision of this work at London's English National Opera, it was met by a wave of criticism from almost all the media, venting their anger on this Catalan theater director.

Prior to this he had triumphed at other British venues, particularly at the Edinburgh Festival, but here he risked revising one of the most well-known music scores. According to Bieito's view, the protagonist is a tormented character, obsessed with sex, consumer of an array of intoxicants, who sniffs cocaine in public and makes love in the back of a car. Transferred to present-day Barcelona, this production was a distillation of an evident aggressivity to

such a degree that the English critics wasted no time in labeling him as the "Tarantino of the Opera." His defense of his work was considered to be one of the reasons behind Nicholas Payne resigning as director of the English National Opera.

Nobody can deny (although some English critics came to question this) that behind Bieito's version there is a profound dramatic piece that goes much further than mere provocation. Perhaps what generated consternation was the ease with which he brought sexual and scatological aspects to the stage, as most certainly those who witnessed his *Ballo in maschera* were able to verify. For himself, Bieito has had occasion to work with excellent masters in their field, like Pasqual and Strehler, and openly recognizes his links to major figures from the world of cinema who he admires: directors such as Almodóvar, Scorsese and Kubrick.

It was precisely due to the controversy that his *Ballo in maschera* generated among the more conservative public, that resulted in the Teatre del Liceu fighting shy of a similar controversy and so presented the production of *Don Giovanni* in ten performances separate from those performances included in the season ticket. Musical direction was under the guidance of Bertrand de Billy, who conducted the Simfònica de la Acadèmia del Liceu. This is a wide-reaching pedagogical project that hopes to cultivate a pool of future members as a complement to the two permanent casts. Two casts alternated in which there were outstanding individuals such as Wojciek Drabowicz in the leading role, Regina Schörg, Kwangchul Youn, Veronique Gens, Marisa Martins, Anatoli Kotschergera and Simon Orfila.

Turning to other items, the season at Valencia's Palau de la Música opened at the end of November with the Orquesta de València after their successful tour of Germany. The season began somewhat late as the building was undergoing substantial architectural remodeling in an attempt to meet the demands imposed by one of the most ambitious musical programs in Europe.

After fourteen years of continued activity, Valencia's Palau de la Música has become one of the focuses of symphony music. It depends on funding from the city's town council, and enjoys an exceptionally handsome budget. The building was constructed on the city's old dry river bed (Turia) and has been one of the major driving forces behind change in the city. This area has opened up new urban projects and has meant that the city has been able to attract major soloists and orchestras from around the world in what is undoubtedly an exceptional program. The opening of the new Palacio de las Artes will mean further competition as regards the city as a cultural center.

The remodeling of the building was generally speaking well received, although criticisms were directed towards the program for its lack of contemporary music, lack of management positions and limited attempts to recover the Spanish musical heritage, in general, not to mention the Valencian musical heritage in particular. Another noteworthy feature was the conservative nature of some of the program offerings, which were far too focused on the more traditional repertoires instead of stressing those lesser known composers and works in line with new international trends. The Palau de la Música in Valencia has become one of the most important venues for the most important orchestras touring Spain. Philharmonic orchestras such as

those from Berlin, London, Oslo, Stockholm and Pittsburgh will pass through the old river bed of the Turia under the baton of great maestros like: Temirkanov, Janssons, Nagano, Mehta, Gilbet and Previn, to name just some of the most well-known. And, I should point out that these will be accompanied by renowned soloists such as Anne Sophie Mutter, Lynn Harrell, Leonskaja, Gelber Sokolov and Ranki, to mention but a few from an even longer list.

However, there are a series of performances, invariably opera, that endow Valencia's Palau de la Música with a certain special character within the Spanish national panorama of venues, and which have the Orquesta de València as their foundation stone. The most noteworthy event was on November 30, a concerto version of *Salomé* performed by the Vienna Philharmonic, conducted by Seiji Ozawa, and a cast made up of little-known figures over here such as Michael Roider, Nelly Boschkowa, Elaine Coelho and Peter Weber. Finally, I would also like to make note of the interpretation in December of the *La Atlántida*, Falla's unfinished opera, also concerto version, conducted by Miquel Àngel Gómez Martínez with a cast lead by Teresa Berganza.

LAURA GARCÍA SÁNCHEZ
(Translated by Roland Pearson)