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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

2003 (I)¹

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

During this six-month period, as has very much been the case in recent years, most of the research into contemporary Catalan history and its impact on the general public is directly linked to what has been called "the recovery of historical memory". This is not limited only to publications and exhibitions focused on the Spanish Civil War and the Franco Regime, or the transition period from dictatorship to democracy, as it also extended to debates concerning archives, politics and historical memory. Furthermore, it is not only the importance of contributions made by historians that is most evident, but also the impact of what can be termed as an array of "products" ranging from source studies that look at the historical literature available to the successful films and documentaries that focus on recent history. In reference to historiography, one publication of particular interest is issue 13 (Spring 2003) of the Valencian journal *L'Espill*, a single-theme issue under the title "Guerres d'arxius: Història, memòria i política." This issue summarizes many of the current debates and controversies that have generated public interest, such as documents in Catalonia that were seized, confiscated and relocated at the end of the Spanish Civil War. The same issue is also taken up by the lawyer and historian, Josep Cruanyes, who published, *Els papers de Salamanca. L'espoliació del patrimoni documental de Catalunya (1938-1939)* (Barcelona: Edicions 62, 2003). From a more general perspective, there is the new book by Pau Viciano, *Des de temps immemorial* (Valencia: Tandem Edicions, 2003), which deals with the relationship between memory and history (Viciano's specialty), where the author reflects upon how culture and politics make use of the past.

Parallel to this there were three events worthy of mention. The first was an exhibition at the Centre de Cultura Contemporània in Barcelona entitled "Tarradellas o la reivindicació de la memòria," which reviewed the life the Republican politician. Tarradellas was the man who kept the Generalitat (the Catalan Government) functioning while in exile and who, when he returned to Barcelona, is known for his famous phrase "Ja sóc aquí" ("Now I'm back"). Directly linked to this exhibition was the book edited by Jordi Casassas and Carles Santacana, *Josep Tarradellas o la reivindicació de la memòria (1899-1988)* (Lleida: Pagès Editors, 2003), with contributions by various writers. Along different lines, and of great importance from a historiographical perspective, the second event I would like to mention was the 60th anniversary of the Museu d'Història de la Ciutat de Barcelona, which took place in April 2003 and included a number of events and exhibitions – encounters with major figures from recent history and the hardships they had to deal with. Then finally, this time looking forward, was the III Jornades de Joves Historiadors (March 2003), organized by young research students from the Universitat de Barcelona, but which extended to their colleagues from around the Catalan-speaking lands. This conference clearly demonstrated the enthusiasm with which young Catalan historians are tackling the problems posed by future research into history.

Turning to contributions from the field of historiography, the most significant event during the period under review was the publication of the *Diccionari d'historiografia catalana* (Enciclopèdia Catalana), under the

guidance of Antoni Simon, professor of modern history, and co-edited by two contemporary historians, Jordi Casassas and Enric Pujol. This is a tome comprising more than 1,200 pages and is in fact the first dictionary of its type in the field of Catalan historiography and of undeniable importance. More than 250 specialists participated in what is in effect the first compendium of historians, institutions that promote and encourage historical study, major historical studies, and schools and interpretive trends. In short, this is the first universal collection of Catalan historiography which includes all the periods and areas of specialization. This book is also certain to prove useful for international recognition of Catalan historical studies, since the contents are laid out systematically making it viable to compare Catalan historical studies with the most developed historical studies in the western world.

I would now like to make note of a couple of books that tackle major topics and which bring together a number of contributors. The first of these is issue 44 of the magazine *Afers*, entitled "Pensar la nació històricament" ("*Thinking the Nation Historically*"). This issue offers an important collection of articles that deal with the question of "nation" from a wide variety of perspectives, and which provides the reader with a diverse range of views on this particular topic as expressed in historical studies. Another collection of articles, this time on the topic of sociability in Catalan society, is harvested from the conference by the same name, *Sociabilitat i àmbit local, Actes del Viè. Congrés Internacional d'Història Local de Catalunya* (Barcelona: L'Avenç, 2003).

Moving on to monographs, there are a couple of publications that I would particularly like to highlight. As regards the second half of the 19th century there are two books that, to a certain degree, can be seen as complementary. First, there is the book by Pere Anguera, *El general Prim. Biografia de un conspirador* (Barcelona: Edhasa, 2003), which reviews the political and military life of this key figure from Reus in 19th century Spanish political life. The other book is a collection of studies by various contributors which focuses on the Diputació de Barcelona (*Barcelona County Council*) during the six-year democracy, *La Diputació revolucionària, 1868-1874* (Barcelona: L'Avenç, 2003).

Moving forward to the 20th century, social upheaval and gun law is the theme taken up by Maria Amàlia Pradas, and developed from her doctoral dissertation in, *L'anarquisme i les lluites socials a Barcelona, 1918-1923: la repressió obrera i la violència* (Publicacions de l'Abadia de Montserrat, 2003). As regards the Spanish Civil War, the most important monographic study, also developed from a doctoral dissertation, is that by Joan Sagués San José, *Una ciutat en guerra. Lleida en la guerra civil espanyola (1936-1939)* (Publicacions de l'Abadia de Montserrat, 2003).

I would also like to mention briefly some publications that, although not the result of research carried out by historians, provide a body of data that are extremely useful sources. Of particular interest are some diaries and memoirs, such as in the sixth volume of *Diari* (Barcelona: Proa, 2003), by Joaquim Renart, which refers to the Spanish Civil War. The new edition of Maurici Serrhaima's diary was also published, *Del passat quan era present, 1940-1947* (Barcelona: Edicions 62). This is a particularly important source for those who wish to delve into the heart of cultural disobedience as it provides the reader with the complete text, restoring those sections that were eliminated by Spanish censors in the first editions. Another item harvested from memories is

the book by the socialist politician Josep Subirats Piñana, *Entre vivències. La Guerra Civil, les presons franquistes, la transició i la Unió Europea* (Barcelona: Viena edicions, 2003).

Finally, turning to historical studies on the Franco dictatorship, one interesting book is the study by Joan Mas Quetglas, *Els mallorquins de Franco. La Falange i el Movimiento Nacional* (Palma: Edicions Documenta Balear, 2003), while repression during the Franco dictatorship is the subject of the book by José Luis Martín Ramos and Gabriel Pernau, *Les veus de la presó. Històries viscudes per 36 lluitadors antifranquistes* (Barcelona: Edhasa/La Campana, 2003). As for those who lived in exile I would like to mention two books that are representative of the myriad of studies published on this topic recently: Montserrat Julió, *Vida endins. Crònica d'un exili a Xile* (Barcelona: Viena Edicions, 2003); and Cèlia Cañellas and Rosa Torán, *Dolors Piera. Mestra, política i exiliada* (Publicacions de l'Abadia de Montserrat, 2003). Finally, focusing on the 1960s and 1970s, one book of particular interest is by the Majorcan journalist, Baltasar Porcel, *L'agulla daurada. Grans creadors a la Catalunya del segle XX* (Barcelona: Destino, 2003), which comprises a collection of in-depth interviews with key individuals from Catalan society and culture.

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LINGUISTICS

My mother always said, "time goes by quicker the older you get." It seems as though only yesterday I was compiling a review for the last issue, and here I am again, sifting and selecting new publications from the first semester of 2003.

Publications in 2003 have maintained a balance across the various branches and specialist fields in linguistics, although for this review period there is a tendency towards historical perspectives. This is no doubt due to the fact that 2003 happens to mark 100 years since the birth of Francesc de Borja Moll. Moll's work itself is a most pertinent example of what language studies can entail: history of the language, historical grammar, dialectology, lexicography, descriptive grammar, language and culture, text edition, and more.

BOOKS

First I would like to begin with studies into proper names, because studies that compile standardize and analyze onomastics are becoming increasingly more numerous and diverse with the passing of time. In 2003, in addition to prolific authors in this field such as Joan Miralles i Montserrat, who published *Estudis d'onomàstica* (Barcelona-Palma: Publicacions de l'Abadia de Montserrat and Universitat de les Illes Balears, 2003), the Catalan Government has once again

taken up the task of publishing a collection of in-depth onomastic articles on Catalan towns and villages, with the work by Enric Prats i Auqué, *Noms de lloc, llinatges i renoms de l'Argentera* (Barcelona: Generalitat de Catalunya, 2003).

However, without a doubt the most important study in this field this year, given its dimensions and applicability, is *Nomenclàtor oficial de toponímia major de Catalunya* (Barcelona: Generalitat de Catalunya, 2003). This book is the outcome of a study commissioned by the Catalan Parliament and assigned to the Comissió Toponímia (*Toponymy Commission*), which is the official advisory body in matters of settling issues of toponymy. This commission comprises representatives from the following bodies: the Institut d'Estudis Catalans, various departments of the Generalitat de Catalunya, the Institut Cartogràfic de Catalunya, the Consorci per a la Normalització Lingüística, the Associació Catalana de Municipis i Comarques, the Federació Catalana de Municipis and the Consell General d'Aran. The work covers 39,661 officially established toponyms from the 946 villages in Catalonia, with 1,278 pages of maps and a toponymical index with map grid references.

I would now like to turn to some diverse publications on dialectology. First we find *Escriptura i oralitat a Mallorca* (Palma: Editorial Moll, 2003), by Joan Veny. The majority of the articles in this collection focus on the relationship between written and oral language, but the book also includes descriptive dialect studies, language contact and various aspects of history of the language – all in reference to Mallorquin. The demand for a standard linguistic model for the Alguer community is evident from the two following publications: *Català de l'Alguer: criteris de llengua escrita* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Serra d'Or 301), by Luca Scala, which is a proposed standard aimed mainly at schools and applicable to local publishing houses; and the book by the Institut d'Estudis Catalans, *El català de l'Alguer: Un model d'àmbit restringit* (Barcelona: Institut d'Estudis Catalans, 2003, Biblioteca Filològica 48).

Apart from the previously mentioned monographs on dialectal variants, there is another book on dialectology of a more general nature and, given its rigorous methodology, an essential reference book. The book in question is *Textos orals dialectals del català sincronitzats. Una selecció*, (Barcelona: PPU, 2003) edited by Joaquim Viaplana and Maria Pilar Perea, which includes a selection of materials from the Corpus Oral Dialectal (COD), a module within the Corpus de la Universitat de Barcelona (CUB). The book includes an explanatory introduction to the project and how the materials were processed followed by 14 texts that are examples of the six major dialects in Catalan taken from spontaneous speech recordings from speakers in major cities. All texts are given in two versions: standard phonetic description and phono-orthographic transcription. The book includes a CD with the sound files, transcriptions and a software program that synchronizes sound files and transcriptions to facilitate queries.

Regarding history of the Catalan language, there are two publications I would like to draw your attention to: *Breu història de la llengua catalana*, by Coloma Lleal (Barcelona: Barcanova, 2003), and the book by the historian Antoni Ignasi Alomar i Canyelles, *La llengua catalana a les Balears al segle XX* (Palma: Documenta Balear, 2003).

Still within historical perspectives, there has been a proliferation of books in 2003 that discuss the evolution of linguistics in the Catalan-speaking lands and the works of renowned Catalan linguists. The first, which is of a more general nature is, *El desenvolupament de les ciències fonètiques als Països catalans durant el s. XX: aproximació cronològica a la fonètica catalana* (Lleida: Universitat de Lleida, Departament de Filologia Catalana, 2003), by Joan Julià Muné, which includes a large bibliography section. The other book, which coincides with the 100th anniversary since the birth of the great Menorcan philologist Francesc de Borja Moll, was published by the Moll publishing house and is the first of a multi-volume collection of his complete works. This first volume is a collection of autobiographical texts, and is now available as, *Obres completes I* (Palma: Editorial Moll, 2003) and comprises: *Els meus primers trenta anys (1903-1934)*, and *Els altres quaranta anys (1935-1974)*. The book includes an appendix with texts that were to have appeared in the third volume of his memoirs but which were never published. Further celebrations of Moll's 100th anniversary include Joan Miralles i Monserrat's *Francesc de B. Moll: L'home dels mots* (Barcelona: Editorial Moll, 2003, Tomir 56), which is a biographical portrait that attempts to combine the image of Moll as the tireless and unceasing standard bearer of the Catalan language with more human and personal aspects. The Commission that was set up to organize the Moll centenary also agreed to sponsor the publication of the complete works by Moll's professor, Mossèn Antoni M. Alcover i Sureda, who began the *Diccionari Català-Valencià-Balear*, and is author of the famous *Aplec de Rondalles mallorquines* (not to mention countless other works). The book in question is, *Antoni Maria Alcover, Obres completes I* (Palma: Editorial Moll, 2003), and includes the previously unpublished autobiographical work, *Quatre anys de Vicari General* (1898-1902), and a short appendix of notes referring to 1905-1910, 1922 and 1929.

From a different perspective but within the same field, publications on Catalan sociolinguistics have also included studies that provide an historical background. One example of this that I must mention here is the book by Maria Josep Cuenca, *El valencià és una llengua diferent?* (València: Tandem, 2003). In contrast, we have another book that is a response to the need to update some of our concepts to face the challenges posed by social and economic change; the book by Miquel Pueyo and Albert Turull, *Diversitat lingüística en un món global* (Barcelona: Editorial UOC-Editorial Pòrtic, 2003).

The Catalonia Open University publishing house published *Sintaxi catalana* (Barcelona: Editorial UOC, 2003) by Maria Josep Cuenca. In this book the author starts from cognitive linguistics fundamentals, essentially prototype and basic level theory, and includes a series of practical exercises with a self-assessment key based on real texts.

Issues relating to word formation, more specifically current neologisms created by suffixation, are dealt with in Xavier Rull's *La formació de mots: Qüestions de normativa* (Vic: Eumo, 2003, Col·lecció Llengua i Text). He also offers criteria and proposals for dealing with unresolved or partially-treated lexical problems in dictionaries, grammar manuals and style handbooks, and is very useful for a range of professionals such as proof readers, editors or translators who are often faced with problems that have more than one solution and are in doubt as to which is the most appropriate.

I believe that an indication of normality is to be able to refer to a full range of publications in the area of applied linguistics. After all, it would not be a normal situation if the many and varied language-related work in academia, publishing houses, and the media were not accompanied by theoretical or descriptive studies or proposals for language models or computer applications. As an illustration of the current healthy situation I would first like to mention two books: *Català científic per a les ciències de la vida* (Palma: Edicions Cort, 2003), by Gabriel Vicens Mir and Joan Antoni Mesquida Cantallops, and *Manual de documents i llenguatge administratiu* (Castelló: Universitat Jaume I, 2003), by Joan Andreu Bellés, which puts forward a coherent model for language use and a unified criteria for drafting administrative documents in Valencian public universities.

Applied linguistics publications also include three highly readable books: a monograph on translation and the publication of two doctoral dissertations on terminology. Professional translators and translation students finally have a university handbook for English-Catalan translation in, *Manual de traducció anglès - català* (Vic: Universitat Autònoma de Barcelona, Universitat Jaume I, Universitat Pompeu Fabra, Universitat de Vic, 2003, Biblioteca de Traducció i Interpretació), by Jordi Ainaud, Anna Espunya and Dídac Pujol, professors at the Universitat Pompeu Fabra. This translation handbook deals exhaustively with theoretical and methodological concepts, and provides examples of different text genres (science, technology, economics, Law, advertising, cinema, song, and literature) with practical exercises and solutions at the end of each chapter.

La variació terminològica (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2003, Tesis, 3), by Judit Freixa Aymerich is the CD edition of the entire text of her doctoral dissertation defended in October 2002 at the Universitat de Barcelona. This published dissertation, winner of the International Terminology Award for 2003, proposes a variationist approach to studying terminology and analyzes denominative and conceptual variation of terms and relates it to the different degrees of specialization in a given subject field, environmental sciences. *Extracció de terminologia: elements per a la construcció d'un SEACUSE (Sistema d'Extracció Automàtica de Candidats a Unitats de Significació Especialitzada)* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2003, Tesis, 2), by Rosa Estopà Bagot, starts from an in-depth analysis of how terminology extractors operate and their limitations, and is focused on designing an extractor prototype based on different linguistic fundamentals that corresponds to needs in the professional world. This dissertation was defended in July 1999 at the Universitat Pompeu Fabra and received Honorary Mention in the 2001 International Terminology Awards.

DICTIONARIES AND LEXICAL AND TERMINOLOGY GLOSSARIES

We are accustomed to an ever increasing panorama of studies into Catalan lexicography that invariably focus on specialist field glossaries or similar. However, the offering is not as generous for the period under review as on

previous occasions. The terminology glossary, *Terminologia de fires i congressos* (Barcelona: TERMCAT, Centre de Terminologia, 2003, Terminologies, 2), offers 275 of the most common terms used in organizing and running trade fairs. The terms include definitions and cover Catalan, Spanish, French and English. This publication was co-sponsored by the Departament de Treball, Indústria, Comerç i Turisme, the Generalitat's Departament d'Universitats, Recerca and Societat de la Informació, and the Andorran government's Servei de Política Lingüística, in addition to input and advice from experts at the Federació de Fires de Catalunya and Centre d'Estudis sobre Turisme.

MISCELLANEOUS CONFERENCE PROCEEDINGS AND "IN HONOR OF" PUBLICATIONS

At a time when money-saving policies tend towards publishing on the internet, lovers of the printed page can still be grateful for the fact that the practice of publishing academic encounters still persists in the form of miscellanies.

The first half of 2003 saw the publication of the following international conferences focusing on the Catalan language. First we have the published proceedings, *Actes del Congrés Internacional Antoni M. Alcover* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Abat Oliva), which focus on Alcover, the person and his work, organized by the Departament de Filologia Catalana i Lingüística General de les Illes Balears in 2001. The two following books are the publication of selected proceedings from the Dotzè Col·loqui Internacional de Llengua i Literatura catalanes, organized by the Associació Catalana de Llengua i Literatura Catalanes (AILLC) in collaboration with the Sorbonne University, September 2000: *Actes del Dotzè Col·loqui Internacional de Llengua i Literatura catalanes: Vol. I* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Abat Oliva, 247) and *Actes del Dotzè Col·loqui Internacional de Llengua i Literatura catalanes: Vol. II* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Abat Oliva, 249).

Another publication of conference proceedings that I would like to mention here is, *L'oralitat i els mitjans de comunicació* (Barcelona: Institut d'Estudis Catalans, 2003), edited by Joan Martí i Castell and Josep M. Mestres i Serra, which reflects the proceedings from the seminar that was held in at the Universidad Menéndez Pelayo, Barcelona in 2002.

As regards "In honor of" studies I would like to mention a new book that is now available, dedicated to a former professor and personal friend, Joan Veny. This book is the first of an unfinished collection, *Miscel·lània Joan Veny, II. Estudis de llengua i literatura catalanes, XLVI* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003). Finally, I could not end this section without mentioning the dialectal studies by Dolça Albert, Aitor Carrera and Xavier Favà.

SPECIALIST JOURNALS

The Spring 2003 (num. 34) issue of the magazine *Caplletra. Revista internacional de filologia* (València: Publicacions de l'Abadia de Montserrat, Institut Interuniversitari de Filologia Valenciana), is a single-theme publication on the literature and culture of the 15th and 16th centuries. One article of particular interest is by Antoni Ferrando, "De la tardor medieval al renaixement: aspectes d'una gran mutació sociolingüística i cultural a través dels Viciàna," which discusses sociolinguistic changes.

The *Revista de Catalunya* (Barcelona: Fundació Revista de Catalunya) from time to time also offers articles and studies on language aspects. In the February 2003 issue (num. 181), I would like to draw your attention to the article, "Ésser o estar: una qüestió d'aspecte," by Rafael Marín; and in the April 2003 issue (num. 183), "Francesc de B. Moll, un home providencial," by Josep Ferrer i Costa and "L'assignatura de valencià: objectius fonamentals," by Abelard Saragossà.

Volume 39 of *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya) is another publication worth noting for the following articles: "Eines multidisciplinàries per a l'ensenyament de la traducció anglès-català: la traducció dels contractes," by Laura Santamaria, and "Diversitat cultural i lingüística a la Unió Europea: reflexions i propostes des de Catalunya," by Montserrat Guibernau.

Volume 29 of the magazine *Articles de didàctica de la llengua i de la literatura* (Barcelona: Graó) is a single-theme publication on theater with some particularly interesting contributions on the relationship between language and theatre: "Parlar és actuar. El teatre com a eina d'expressió oral per a no catalanoparlants," by Rosa Casado; and "Tècniques de drama com a recurs educatiu. La dramaturgia com a alternativa al comentari de text," by Francesc Tejedo and Xema Palanca.

Finally, I could not end this review of publications on Catalan linguistics and language for the first half of 2003 without mentioning the quarterly magazine *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística), which is probably the most dynamic and influential magazine among professionals providing language services. In issue 26 you will find several contributions on technological issues and, of particular interest in number 27, the interest in Catalan in all areas of communications, especially in the commercial and industrial sectors.

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LITERATURE

The rate at which new items are released by Catalan publishing houses continues at a tremendous pace, and is the case for the first semester of 2003 which offered what can only be described as a veritable catalogue of quality literature.

Starting with poetry, without a doubt one of the best poetry collections is Pere Rovira's *La mar de dins* (Barcelona: Proa, 2003), which received the Carles Riba award for 2003. This collection of poems is organized into two parts: in the first the poet offers a re-reading of poetic traditions themselves from the perspective of an older and experienced reader, and in the second part he confronts and accepts the inevitability of death. There is yet another theme that runs through his poems; a celebration of life itself that is expressed in a tone that is more an elegy. All in all, this is another example of the slow and gentle style of this irrefutable poet.

Another major poet, Jordi Sarsanedas, published his latest book of poems, *Com una tornada, sí* (Barcelona: Proa, 2003). Sarsanedas's curriculum alone is a guarantee of the quality of this collection of poems, and here he again takes up an unceasing dialogue with a "you" that is omnipresent in invocations and questions, a dialogue that often becomes a dialogue within the author himself; almost a stream of consciousness.

Similarly, Perejaume put together an anthology of his poems written over a period of ten years (1992-2002) which were published as *Obreda* (Barcelona: Edicions 62 i Empúries, 2003). This synthesis of previous collections of poems allows the reader to grasp something of his literary skills as he constructs a land in words: colors, landscapes and words are the ingredients of this collection. Another anthology of poems that came on to the market during this period is Lluís Sola's second volume of poems, *L'arbre constant* (Barcelona: Proa, 2003), which is an anthology of six books spanning 1994 to 2001.

After almost five years of artistic silence, Maria Beneyto published, *Bressoleig a l'insomni de la ira* (Alzira: Edicions Bromera, 2003), a collection of poems that, to one degree or another, commemorates fifty years of poetic production from this Valencian poet and which invokes something of the aroma of those poetic voices from the 50s generation. This is a collection of captivatingly beautiful poems that are the outcome of an unwavering and solid career as a poet.

Another major item is Jordi Teixidor de Ventós' *El mur blanc amb lletres d'anunci* (Barcelona: Edicions 62-Empúries, 2003), with a prologue and epilogue by Narcís Comadira and Manuel Vázquez Montalbán, respectively. This is a collection of poems which strike a balance between openly acknowledging the great masters and tradition and the unique power of a very personal poetic voice.

As for Miquel Bauçà, we have *Els somnis* (Barcelona: Empúries, 2003), in which he continues along the lines set out in *El canvi* (1998) and *Els estats de connivència* (2001): collections of poems that are set out in the form of a dictionary. In the first part of this collection you find "dreams" that distil the strength and beauty of this poet's art.

From Valencia there are two anthologies of particular interest: *Vosaltres, paraules. Vint-i-cinc anys de poesia al País Valencià* (Alzira: Bromera, 2003),

edited by Lluïsa Julià and Teresa Pascual; and *Ai, València! Poemes (1017-2002)* (Carcaixent: Edicions 96, 2003), which is a collection of poems selected by M. Josep Escrivà and Pau Sif and includes a prologue by Enric Sòria. The first is a sample of the most representative Valencian poets that have been published during the last 25 years. In the second collection, under the emotive title *Ai, València*, Escrivà has attempted to put together those poems that express various feelings of love and hate towards the city of Valencia over a period of time.

From the Neapolitan lands we have the latest book of poems by the prolific Valencian poet Iban L. Llop, *Llibre de Nàpols* (Alzira: Bromera, 2003). This is a book that is impregnated with the decadence and contrasts of this beautiful Mediterranean city; an uneven collection of poems, a continuation of his work, but which illustrates L. Llop's poetic aspirations.

Among other publications of poems during this period I would also like to mention the following: *La mordassa* (Catarroja: Perifèric Edicions, 2003), by Manel Garcia i Grau, a reproach which points the finger directly at the indifferent conscience of the 21st century; and *Humus* (Alizira: Bromera, 2003), by Manel Rodríguez Castelló, a collection of poems that recaptures the more philosophical roots of this poet's work.

Prose publications (always an area of more prolific production) for this review period covered a wide range. Among the collections of short stories there are a couple of books which stand out: *Canvi d'agulles* (Barcelona: Proa, 2003) by Lluís Muntada; and *Millor que no m'ho expliquis* (Barcelona: La Magrana, 2003), by Imma Monsó. Monsó, author of *Com unes vacances*, presents a collection of six short stories that link to the narrative world that she has been building: sad characters, "people who open doors and windows for you, people who build stairs and hallways for you, and people who just give you a glass or an ashtray." These are people in daily domestic settings or relationships who are always described with a touch of irony. I particularly recommend the short story entitled "Ignorants".

As for Muntada, his latest offering of short stories are a weave of a very personal universe immersed in dreams, obsessions, failures and lives that intersect like railway tracks. His magnificent and efficient prose style encourages you to read his stories; "Els continents enfonsats" and "Trens" are without a doubt examples of the finest literature.

Two well-established writers have recently published the two following anthologies: *Llengües mortes* (Barcelona: Destino, 2003) by Carme Riera, and *L'illa i la dona* (Barcelona: Edicions 62, 2003) by M. Antònia Oliver. The selection, in the case of both books, was made by professor Carles Cortés, and his selection illustrates and brings together significant examples from the literary trajectory of these authors. It is, in effect, a tempting taste of the narrative soul of these two Balearic Isle authors and sure to whet one's appetite.

As for Josep M. Fonalleras, he published a representative collection of the last 20 years of his prose work. Publishing *Llarga vista (Narrativa 1982-2002)* (Barcelona: Empúries, 2003) proved to be a wise move for two reasons: on the one hand to offer a collection of his work to the general reading public that often prove difficult to find as many of them are scattered among various magazines and newspapers; and on the other hand because it is a distillation of

Fonallera's key works and art; a pure style that illustrates his concern with writing and literary creation.

Meanwhile, Martí Rosselló continues to upset critics with a collection of short stories in *Parelles de tres* (Barcelona: Quaderns Crema, 2003). It has its own peculiar structure: the eight short stories in the second part either continue on from or are related to the eight stories in the first part. Black humor and irony pervade throughout the collection.

One particularly original book is penned by the hand of Emili Olcina. The book in question is, *El llit sota la tomba* (Barcelona: Laertes, 2003), and, as the title suggests, is an anthology, of the stories by Goethe and Scott Fitzgerald (1797-1927) about vampires. It also includes a very well documented study on the literary tradition of vampires in the West.

From among the novels, one of the outstanding books was J. F Mira's *Purgatori* (Barcelona: Proa, 2003), which won the Sant Jordi award. Mira, from Valencia, builds his own *Purgatori* on the foundations of *Divina Comedia* (which he also translated and published with Proa in 2000), particularly the second part of this classic poem. Mira's immersion in the worlds created by Dante can be clearly seen in the title, structure, plot, symbology and story-line of this book, not to mention the many characters. The same can be said, although more difficult to define, of the tone of his narrative. The story in *Purgatori* is held together through a journey undertaken by Salvador, a country doctor astride a Harley Davidson, who travels from his own personal bucolic paradise to the crazed world of present-day Valencia to accompany his brother. In this allegorical descent from the mountain to the plains, his brother's driver acts as Virgil through the roads of a world he does not know nor understand. Valencia is the scene where the two brothers will live through their own respective purgatories: one awaits death, and the other, an awakening.

Another novel that stands out is the latest by Maria Barbal, *Bella edat* (Barcelona: Edicions 62, 2003). Fidel Sala, Simoneta Vega and Alexandre Peris are the three characters around whom this story revolves (three is also the number of parts the story is divided into); this is a story about the beauty and the passing of time. Barbal's sensitivity will not be a let down for the reader and neither will it leave them indifferent.

Another writer with a consolidated trajectory is Assumpció Cantalozella, who published another novel which embraces a historical period. While her previous novel, *La pluja d'estels* (2001) covered the period running from the beginning of the 20th century to the Spanish Civil War, in her latest novel, *El falcó del conte* (Barcelona: Proa, 2003), she moves much further back in time to situate the story around the character Otger Guitar, in the court of the counts of Barcelona in the 11th century. This is a novel with touches of mystery about a character searching for his identity.

While on the subject of historical novels I would also like to mention *La creu de Cabrera* (Alzira: Bromera, 2003), by J. Andrés Sorribes. This is the third in a series of historical novels which began with the world of the Iberians in *La forja de Lessera*, then followed by the outstanding *Noverint uniersi*, which focused on the medieval period. Here the author takes the reader into the Carlist wars in the mountains of Maestrat (Castelló).

A more recent historical period is the stage for the latest novel by Lluís-

Anton Baulenas, *Amor idiota* (Barcelona: Edicions, 2003). This novel revolves around the crisis of the 80s, in a recreation where the author becomes immersed in the reasons behind those years of disenchantment and disappointment. This is the setting for a "falling in love" that offers hope and a way out.

Moving on, the poet Hèctor Bofill published a novel that was the winner of the Josep Pla prize. *L'últim evangeli* (Barcelona: Destino, 2003), despite its title, is more a continuation of Bofill's own literary universe, particularly his dark view of the world. Two stories, Carles situated in the present and Tùlius set in the future, are the foundation stones on which he builds a novel that we could call a novel of ideas, and which goes beyond the mere unràveling of these two conflicting characters.

Another literary prize, the 23 d'Abril award given by the Columna publishing house, went to the novel by David Cirici, *Els errors* (Barcelona: Columna, 2003). This is a story that interweaves two plots: a secret love that begins before the Spanish Civil War and a portrait of servitude and power during the Franco dictatorship, with Joan Hernando, the main character, as the common reference point.

Finally the Ramon Llull literary prize endorsed the latest novel by Gemma Liennas, *El final del joc* (Barcelona: Planeta, 2003). In this novel the author has managed to offer a psychological portrait of the emotions and conflicts experienced by adults from the perspective of a young child — the starting point being divorce.

"Total novel", "contradiction of a novel"; these are the labels that have been applied to *Els perfils de Nora* (Barcelona: Proa, 2003), the latest novel by Margarida Aritzeta. The story is set in 1920 and revolves around Nora Dorrego, a painter; this is the ploy used by Aritzeta to review the main currents in music and pictorial art from the last century. This book has generated criticism and praise alike and will certainly not leave the reader indifferent.

In contrast, Àlan Greus wrote and published a very structurally complex novel, *L'heren* (Alzira: Bromera, 2003). It takes the form of the diary of a writer, Gabriel, who emigrates to France, an event which inspires him to write again. Life in Paris in the 1950s interweaves with Gabriel's in a novel that does not boast literary pretensions, but which is well structured and makes for an excellent read.

Another great find during this review period is *F* (Barcelona: Anagrama, 2003), by Justo Navarro. Somewhere between fiction and documented texts more in keeping with biographies, there is a space where you can find books like this one. The author warns the reader in the prologue that the places and characters therein, real or not, appear as fictitious, then at the end includes a list of the sources consulted. The result, however, is extraordinary: it allows you to pick up the thread of Gabriel Ferrater's life and at the same time see him in action and watch how he comes back to life.

Other prose work genres provide another major source of literary production for this review period and cover a wide range of sub-genres. Prose more in keeping with first person narrator literature is illustrated by the Valencian writer, Josep Piera. In *El cingle verd* (1981), he flirted with the idea of a diary, offering a collection of personal notes and poetic prose. Here he has

rewritten and extended his text to recount moments from his childhood and youth, his experiences as a writer and the literary life of his generation in present-day Valencia. It is replete with a colorful and penetrating language, a reminder of Piera the poet, and the result is, *Arran del precipici* (Barcelona: Destino, 2003).

Another of the main helpings in this feast of publications is the latest book by Valentí Puig, *Porta incògnita* (Barcelona: Destino, 2003). This Majorcan writer offers two of his acclaimed diaries, *Bosc endins* (1982) and *Matèria obscura* (1991), in one book, with a prologue written by himself. These are diaries that improve with time and continue to underline the lucid and shrewd observations of one of the best contemporary writers.

A peu per Andalusia (Barcelona: La Campana, 2003), by de J. M. Espinàs and *Camí de Fisterra* (València: Tàndem, 2003), by V. Pitarch belong more to the genre of travelogues, or, to be more specific, traveling through the country on foot. Little-known Andalusian locations and the people who live there as described by J. M. Espinàs provide a contrast to the Sant Jaume pilgrim's route. Pitarch describes two routes: from Roncesvalles to Santiago and from Canfranc to Fisterra. Along the way his notes reflect more the landscapes and colors of the land than the people, but he does not ignore them by any means. But there are moments when the way leads Espinàs through spots that affect him emotionally. All said and done, a journey is always an excuse.

Another prose form, more journalistic, is offered by Quim Monzó, *El tema del tema* (Barcelona: Quaderns Crema, 2003). This is the latest collection of articles he has been publishing recently. Acidic irony and a corrosive sense of humor are conjugated with masterly skill and discipline to offer this cocktail of opinion articles which criticize all and every aspect of the modern world: attitudes, politics and masks.

Teresa Pàmies' *Opinió inconformista* (Barcelona: Ara Llibres, 2003) is another compilation of articles, this time those she wrote on a weekly basis for the newspaper *Avui*. Sharp criticism, an incisive view of the world and echoes of the writer who gave us *Testament a Praga* (1970) are the central elements of her writings which are ever attentive of modern-day conflicts.

The essay genre had its proponents during the first half of 2003. The translation of Stanislaw Jerzy Lec's *Unkempt Thoughts* as *Els pensaments despentinats* (València: Brosquil, 2003) are a reason for celebration not only because of this Polish writer's skills (somewhat unknown in these lands until now) but also because of the excellent translation by Guillem Calaforra and Ewa Lukaszzyk. One of the recurrent themes in this collection of aphorisms is the role of the writer in the 20th century, and also the writer living in a dictatorship, as was the case for Stanislaw Jerzy Lec, a Jew who after suffering through the war, returned to Poland which was still run by a totalitarian regime. Irony and larges doses of wit and thought make this *Pensaments* a must.

Another book of aphorisms that I would like to mention here is Miquel de Palol's *Els proverbis* (Barcelona: Ara Llibres, 2003), a book that is replete with lucidity and structured and expressive tension surrounding four motifs: "Aperitives", "Epistles", "Whims" and "Maxims". Politics, society, poetry and literature are all contained in this book.

Another success was the latest installment of what will be the complete

works of Eugeni d'Ors. Xavier Pla was the editor of the *Glossari 1918-1919*, in Quaderns Crema, an issue in which you can capture something of 19th century Catalonia and Ors' reflections on this period.

Reflexions de la vellesa (Barcelona: PAM, 2003), by Anna Murià, is yet another book you should bear in mind. The sensitivity and critical skills of this author are revealed in this book which is a collection of her writings from 1994 to 2001. Poetry, art, politics and death (that was so close at hand) are some of the topics covered and the source of reflections by this writer.

Turning to biographies I would like to make particular mention of the book published by Vinyet Panyella who was one of the major figures in art and Catalan letters, *Santiago Rusiñol, el caminant de la terra* (Barcelona: Edicions 62, 2003). The excellent documentation and descriptions of Rusiñol's generation, the atmosphere, people and their concerns were rewarded with this book being given the Gaziel award for biographies and memoirs.

Among collections of letters I would like to draw your attention to two books: Antoni Rovira i Virgili's *Cartes de l'exili (1939-1949)* (Barcelona: PAM, 2003), edited by Maria Capdevila; and Joan Coromines' *Epistolari Joan Coromines & Carles Riba* (Barcelona: Curial, 2003), edited by Josep Ferrer and Joan Pujadas. In the case of the first, M. Capdevila's scholarly research allows us to follow Rovira i Virgili (historian, politician and writer) through his letters and catch a close-up glimpse of his life in exile in France. In the case of the second book, we have the exchange of letters between Riba and Coromines which provide a unique opportunity to become more familiar with who was the craftsman behind one of the most ambitious projects on the Catalan language.

Finally, somewhere within the field of essay but of a more political or sociological nature, is the noteworthy book by the scholar Xavier Ferré i Trill, who continues to delve further into the problems of Valencian politics. The book in questions is *Abans i després de 'Nosaltres els valencians'* (Barcelona: Curial, 2003), which offers a sociological portrait of the political world of Valencia in the 1950s and 1960s focusing on Lo Rat Pentat and the city's university.

ANNA ESTEVE GUILLÉN

Translated by Roland Pearson

THEATER AND DANCE

The Anglo-American invasion of Iraq and the disturbing fall of culture in some European countries have both had a significant impact on Catalan theater circles. While the indifference of right-wing governments towards culture is becoming more and more evident (the cancellation of the prestigious Avignon festival is but the tip of the iceberg and the pressure and threats directed at Dario Fo's *L'anòmala bicèfal*, are clearly symptomatic), in contrast the Iraq war proved to be a powerful argument for rethinking the function of art in times of brutality. The majority of Catalans working professionally in the theater took an active role in supporting peace and a positive stance against the imperialistic position adopted by the government of North America.

March 27, World Theater Day, was highlighted by the collective rejection of the Iraq war and the bellicose spirit of the Spanish government. As happened in other cities around the world, Barcelona participated in the world reading of Aristophanes' *Lysistrata*, as a call to stop the North American invasion of Iraq. Once the initial combats and military occupation of Iraq were over, the organization, Plataforma Cultura i Espectacle Contra la Guerra, presented a formal accusation against the president of the Spanish Government before the International Court of Justice for his involvement in this conflict.

But, looking inwards on a local level at the Catalan theater ecosystem, the *entente* between public initiative and private companies introduced a certain healthy air of goodwill, brought some dignity to the stage arts and (even though the means are at a low ebb) permitted an increase in the number of the theater-going figures in all the venues. After a period of drought the inaugural gala of the 2003-2004 season, entitled "Barcelona Aixeca el Teló!" (*The Curtain Goes Up in Barcelona!*) and interestingly enough held at the TNC (*National Theater of Catalonia*), euphorically declared that the theater-going public had broken the two million spectator barrier. Statistics are always relative, but all indications point to the fact that while the theater-going public crisis has stabilized or is under reprieve, this washes out as a reduction in theater productions in Catalan and their corresponding audience.

Catalan theaters are quite boldly beginning to find options to deal with the supply inflation problem: rationalization of programs, co-productions and making shows more profitable, audience loyalty, and more clearly defined artistic criteria, etc. Despite appearances, and given the apparently diverse range on offer, those productions that were more or less innovative (for example *Super-Rawal*, by Eric Bogosian, or *Acosta't*, by Patrick Marber) were diluted by the dregs of the worst commercial productions from Spanish theater or the most insubstantial media products. Public theater, overly-anxious about audience figures, appears to want to compete with the unbridled commercial zeal of the private companies and, in this downward spiral towards banality, runs the risk of falling into the trap of conceiving theater as nothing more than a consumer product.

Aside from issues of competitiveness and market forces, the tendency to join forces in moments of difficulty tends to favor a positive dynamics. For example, with the support of the Institut Català de les Indústries Culturals and the SGAE, Catalan theater companies (Els Joglars, La Cubana, Comediants, Dagoll Dagom, Tricicle, and La Fura dels Baus) grouped together under the umbrella of the Associació de Companyies de Teatre Professional de Catalunya, and created Catalan Theatre Worldwide with the aim of taking their productions anywhere around the world.

In País Valencià, while theater companies such as Moma or Albenà struggle to survive, public funds were squandered on lavish productions, such as *Comedias bárbaras*, by Valle-Inclán-Bigas Luna and *Lisístrata*, by Carles Santos, both of which were premiered at the II Bienal de València. On the other hand, and despite many difficulties due to lack of resources, Moma premiered *Llums*, by Howard Korder. With a policy more inclined towards a theater that appeals to all publics, Albenà celebrated its 10th anniversary with two new theater productions: *Spot*, by Carles Alberola and Roberto García; and *Artefactes*, by José Antonio Portillo (aimed at younger audiences).

Ill winds blow yet again across the Balearic Isles: the politics of the new governing junta, as clearly illustrated in the change of course when assigning the Ciutat de Palma awards, can only raise fears of a drastic "Castilianization" of cultural life, particularly theater. Both País Valencià and the Balearic Isles, are ruled over by a retrogressive political party with neo-fascist affiliations. Catalan culture is suffering a genocidal offensive which could have incalculable and disastrous effects on its survival. It goes without saying that the political situation spotlights the "rupture" with the other Catalan-speaking regions.

TEATRE NACIONAL DE CATALUNYA

As a public theater, the Teatre Nacional de Catalunya (TNC) has looked at making itself accessible to a wider spectrum of Catalan society and a wider range of the theater-going public through a series of parallel events. It still lacks a means of further promoting Catalan theater: to extend its influence throughout the entire Catalan-speaking regions and project itself even further beyond. If we look at the TNC's program we can see that it continues with its "non-risk" policy of combining classic and contemporary hits, by foreign and Catalan playwrights.

In the final stretch of the 2002-2003 season, the TNC had a resounding success with the premiere of *La caiguda*, by Albert Camus, and directed by Carles Alfaro. The same degree of success was not the case for the premier of the production directed by Georges Lavaudant, *Començaments sense fi*, based on the work by Franz Kafka, and written by Jean-Christophe Bailly. The TNC also revisited two classics, the first Catalan, the other French: *El Cafè de la Marina*, by Josep M. de Sagarra, and, *L'escola de les dones*, by Molière, directed by Rafel Duran and Carles Alfaro, respectively. The season closed with the festive *L'home que neteja vidres*, by Pina Bausch, which was programmed as part of the Grec Theater Festival.

From within the T6 project, we saw the premiere of the most recent plays that have been incorporated into the new contemporary theater creativity project: *Excés*, by the North American playwright Neil LaBute, *L'aparador*, by Victòria Szpunberg, *Àrea privada de caça*, by Enric Nolla and *El mètode Grönholm*, by Jordi Galceran. Tdansa, as an integral part of aforementioned offerings, put on a dance performance as the first TNC resident dance company: *La dona manca o Barbi-Superestar*, by Sol Picó, which received acclaim from critics and public alike.

The founding principles of the T6 (to sponsor and promote contemporary playwrights, provide an incentive to write new plays and promote new voices in theater) met with differing degrees of fortune: the most resounding success was the popular comedy by Galceran, while criticisms were aimed at how it was being run (arbitrariness, hurried decisions, and inefficiency). All this forced some changes to be introduced: greater flexibility and paying more attention to the creative process of playwrights in the second offering of the T6 (Carles Alberola, Carles Batlle, Isabel Díaz, Albert Espinosa and Gemma Rodríguez).

At the beginning of the 2003-2004 season the inaugural production made a

huge impact: Shakespeare's *Hamlet*, performed by the Lithuanian company Meno Fortas, and directed by Eimuntas Nekrosius. The eclectic nature that is characteristic of the TNC programming continues to be a governing factor with impeccable productions such as *El tinent d'Inishmore*, by Martin McDonagh and directed by Josep M. Mestres; and *Primera plana*, by Ben Hecht and Charles MacArthur, directed by Sergi Belbel, in addition to the most recent plays by internationally acknowledged playwrights such as Carles Santos (*El compositor, la cantant, el cuiner i la pecadora*) and Pep Bou (*Diàfan*). For the family audience it programmed *Hansel i Gretel*, performed as an opera with puppets and singers and directed by Joan-Andreu Vallvé.

CIUTAT DEL TEATRE (THEATER CITY): MERCAT DE LES FLORS AND TEATRE LLIURE

The new direction that Andreu Morte gave to the Mercat de les Flors gave priority to the modern stage languages (cinema, music, and audiovisual media art). The result was of a somewhat discrete nature. It managed to attract a more or less young audience, despite distancing itself from the other audience (half of what it already had), who were more accustomed to seeing the Mercat as a venue for the new tendencies from the international stage. The fact is that a majority of theater-goers have lost interest in the Mercat because of its lack of definition. Among those productions programmed for the municipal stage scene, apart from the presence of Anatoli Vassiliev, Jean Fabre, Station House Opera, Susanne Linke and Roberto García, I would like to mention the cybernetic *Mondo Antúnez*, by Marcel·lí Antúnez, a self-proclaimed "Catalan mechatronic" which brought together three previous productions, *Epizoo*, *Afasia*, and *Pol*, under one title.

After the death of Montanyès, the untenable situation of the Teatre Lliure lead to the Fundació's request for a future project from Lluís Pasqual. In a document entitled "Per un teatre concret", Pasqual made the following pre-conditions before accepting the post: a new budget, a public management model and wide-ranging public launch of the Montjuïc Theater. Faced with the lack of institutional support, Pasqual turned down the offer of coming back to direct the Lliure. With the loss of Pasqual and the resignation of some key figures (A. Lizaran, Ll. Homar and P. Planella), the spirit with which the Lliure was founded in 1975 was finally buried.

The 2003-2004 season for the three venues at the new Lliure was rounded off with a wide variety of productions that aspired to reaching out to a wide range of audiences, and particularly promoting itself. Alongside *Bones intencions* and *La La La La La*, by Roger Bernat, I would also like to make note of the premiere of works by authors such as Albert Camus (*Els justos*), Bernard-Marie Koltès (*El retorn al desert*), Harold Pinter (*Cendres a les cendres*), Josep M. Benet i Jornet (*L'habitació del nen*), and Wallace Shawn (*L'oficiant del dol*). The Espai Lliure also programmed some dance performances by Andrés Corchero, Rosa Muñoz, Damián Muñoz and Jordi Cortés.

The results from the Teatre Lliure's first season, with a vastly increased program compared to before, proved to be uneven from an artistic perspective and some serious economic losses were incurred. The surplus productions, the

scanty means they had at their disposal, budget problems, low theater attendance figures and a management vacuum proved to be decisive factors when it came to transforming this first season into a year of transition towards a restructuring of the theater project.

Under the management of Àlex Rigola, the new Lliure started its new era: a leap forwards, for good or bad, and no looking back. Rigola has created a team around him comprising Guillem-Jordi Graells, Salvador Sunyer, Joan Ollé and Carlota Subirós, and he hopes to transform the Lliure into a space for stagecrafts in the broad sense of the term. The first season under the management of Rigola included the return of Els Joglars to the Lliure (where they hadn't performed since the premiere of *Operació Ubú* - 1981) and being the host for the musician Carles Santos and the dance company Gelabert-Azzopardi as resident artists.

Rigola's program proposed redefining the relationship with administrative bodies, unite "committed" directors and ideologues, attracting a young audience and promoting its exporting and importing role in relation to international stage. During its first season the Lliure played host to two plays from abroad: *Shoppen & Ficken*, by Mark Ravenhill, directed by Thomas Ostermeier; and *Images of affection*, by Jan Lawers, performed by Needcompany.

The major part of the program, in fact, focused on the latest works by directors who were traditionally linked to the Lliure: Carme Portaceli (*Lear*, by Edward Bond), Rigola himself (*Glengarry Glen Ross*, by David Mamet), Xavier Albertí (*Et diré sempre la veritat*), Joan Ollé (*Sis personatges en cerca d'autor*, by Luigi Pirandello), Roger Bernat (*Digueu que no ho fet jo*) and Carlota Subirós (*Nits blanques*, by Dostoievski). It also left some space for younger directors such as Javier Daulte (*4d òptic*), Jordi Prat (*Eva Perón*, by Raúl Damonte) and Dani Salgado (*Porno*). As regards dance it included choreographies by hallowed figures such as Cesc Gelabert, Ramon Oller and María Muñoz.

ALTERNATIVE VENUES AND PRIVATE THEATER

Under the same precarious conditions as always, the alternative venues managed to continue with their will to offer an alternative theater. Spread across the urban geography, these venues brought the more overlooked, unusual or unknown authors to the stage in some daring productions. From the wide range on offer, there were the premieres of some European theater classics such as S. Beckett, F. Molnar and R. W. Fassbinder, all offered alongside contemporary playwrights such as Harold Pinter, Jean-Luc Lagarce, Jeannine Worms and Claude Mercadié (*Juliol de 1936, Barcelona*). Catalan playwrights were also given a dignified welcome: Josep Palau i Fabre (*Mots de ritual per a Electra*), Jordi Arbonès (*Klaus i Mortimer*), Josep Pere Peyró (*Tríptico*), Manuel Veiga (*Tempesta de neu*) and Enric Casasses (*Do'm*).

The Teatre Romea, directed by Calixto Beito, is one of the few private theaters (with a peculiar vocation for public service) which has a clearly defined and original artistic direction. Under the light of Focus, the company with a monopolizing control of the sector, the Romea managed to make its

own individual mark with quality productions. Among the successes of recent seasons, and in addition to programming the controversial *Hamlet* by Bieito and *Un enemic del poble*, by Henrik Ibsen-Carme Portaceli, I would like to make mention of the premieres of *Celobert*, by the English playwright David Hare, directed by Ferran Madico, and the powerful *Mestres antics*, by Thomas Bernhard, adapted for stage and directed by Xavier Albertí.

DANCE

The demise for dance continues to be particularly precarious. The number of productions has risen considerably in the last few years, but dance still finds itself at the mercy of the evolution of the other stage genres. The sector is lacking in a structure that is entirely professional and in spite of the creativity shown, it is going through times of pessimism and disenchantment. Both choreographers and dancers feel, and rightly so, defenseless in the face of the erratic public policies that reign in their area of the stage arts.

When all said and done, apart from the theater festivals that fulfill their dance performance quota, only the Generalitat's Espai de Dansa i Música continues to program the latest works by Catalan dance companies (Andrés Corchero-Rosa Muñoz, Lapsus, Societat Doctor Alonso, Cobosmika, Incepción, and Erre que Erre). The debit balance from institutions in matters of choreography is redressed somewhat by the resident dance company plan in various municipal theaters which includes the following dance companies: Andrés Corchero, Lanònima Imperial and Metros.

The short life span of dance productions found a space in *ad hoc* festivals to promote dance, as was the case for Dansa València and Tensdansa. The 16th celebration of Dansa València was once again a major showcase for new tendencies in dance. Among the Catalan dance companies were Cobosmika, Thomas Noone Dance, Malpelo, Lanònima Imperial, ITDansa, No Name-Radar and Pampol's. The first edition of the Tensdansa de Terrassa, with a more modest program, started off on its mission to bring dance to the people and assign it a prominent place within the stage genres. Under the guidance of the choreographer Àngels Margarit, Tensdansa offer the following: three solos (Mal Pelo, Andrés Corchero and Sol Picó), two street shows (Erre que Erre and Senza Tempo) and two choreographies replete with plasticity (Mudances and Lanònima Imperial).

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VISUAL ARTS

First of all I feel, to some degree, obliged to "justify" the dearth of exhibitions reflected in the following paragraphs. The first six months of 2003 was hardly brimming with exhibitions focused on Catalan art or one or other of its proponents. Perhaps one explanation is the "hangover" after the Any Gaudí (*Gaudí Year*) in various museums and galleries throughout Catalonia (a detailed account of these is given in issue XVI (1-2) of the *Catalan Review*), or maybe this drought can be attributed to the fact that the very same institutions have poured all their energies into preparing their respective contributions to 2003, Design Year. Whatever the reason, there are two exhibitions that I would particularly like to review here. The first was the exhibition entitled *La pintura gòtica hispanoflamenca. Bartolomé Bermejo i la seva època*, which could be seen at the Museu Nacional d'Art de Catalunya (Barcelona) from February 26 until May 11; and the second, the single theme exhibition *Joan Hernández Pijuan. Tornant a un lloc conegut*, which was on show at the Museu d'Art Contemporani de Barcelona from January 21 until March 23.

The first, as suggested by its title, offered a close up view of paintings from the 15th century and beginning of the 16th century that, under the influx of Flemish art, flourished in the kingdoms of Aragon and Castile (and which here scholars refer to, in conventional terms, as "hispanoflamenca", or the Flemish style). From among the various major artists during this spectacular moment in the history of medieval art in the Catalan speaking regions, those responsible for this exhibition attempted to use the unquestionably prominent figure of Bartolomé Bermejo as the central point of reference. Bermejo was from Cordoba and, as was the custom in those days, did not stay in his homeland, and instead worked in various places: Aragon, Valencia and Catalonia (historical studies lose track of him finally in Barcelona 1501; I would like to remind the reader that his magnificent *Pietat Desplà*, is in the Cathedral museum). The universality, technical mastery and immense character of this artist are most apparent, among others, in *Triptic de la Mare de Déu de Montserrat* in the cathedral in Acqui Terme, a work that deserves a place among the master pieces in the history of world art. Seen first hand (its first time outside Italy), the immenseness of this triptych made your hair bristle, especially the *Mare de Déu*, as much for its iconographic wealth as for the visual subtleties which Bermejo invested in it. All in all, a dozen works by this master from various Spanish and foreign institutions, from which I would also like to mention the following: the *Retaula de santa Engràcia* (Museo de Bellas Artes, Bilbao, co-produced along with the MNAC), the *Descens de Crist als Llimbs* (MNAC), and the *Crist de Pietat* (Museu del Castell, Peralada). Although the place of honor was reserved for Bartolomé Bermejo, I should also mention that the exhibition was designed, to a certain degree, around the different journeys undertaken by Bermejo. Consequently, visitors discovered different environments where they could contemplate, as a single theme, paintings influenced by the Flemish tradition painted in Valencia, Aragon, Catalonia, Majorca and Castile alongside other artists of great merit such as Lluís Alincbrot, Pedro Berruguete, Joan Reixac, Lluís Dalmau, Jaume Huguet, Paolo da San Leocadio, Martín Bernat, Miguel Ximénez, Michel Sittow and Juan de Flandes. Aside from the indisputable historical value of his

works and the opportunity to revise and rethink theories about the Flemish style, this exhibition will most certainly have made more than one "uninitiated" lose their fears of medieval art and its overbearing and striking religious connotations.

At the other extreme of this time frame was the single-theme exhibition on the painter Hernández Pijuan, an artist born in Barcelona in 1901; and an artist that deserves to be included within abstract art genre. This exhibition as was not set up chronologically, and, through some fifty odd works, presented the most significant moments of the final 20 years of this artist's life. In the 1920s Hernández Pijuan introduced abstract motifs into his work that took the "shape" of trees, flowers or houses, which taken together comprise the underlying motif of his work: landscapes, interiorized and transformed into pictorial memory (maybe the reason for the exhibition's subtitle, "Tornant a un lloc conegut" - *Revisiting familiar lands*). During the 1990s it is the canvas space that becomes the protagonist: Pijuan changed his artist's paintbrush for a household paint brush, he also used a spatula and drew with charcoal directly over oils, all of which creates a radical dialogue between the light material nature of the drawing and the density of the painting. One thing is very clear, Hernández Pijuan (who for many years was a professor at the Facultat de Belles Arts, Universitat de Barcelona, where his teachings were most certainly fruitful and of unquestionable value for many) has remained true to his trajectory, faithful to abstraction, and at the same time has demonstrated an exemplary coherence by not allowing his painting to be influenced by any other trend, school, chromatic or narrative whims. Pijuan is the very definition of coherence.

Finally, I must mention a few other deserving exhibitions, albeit in brief: at the MACBA, an exhibition about the English pop artist Richard Hamilton; at the Caixaforum, *Núbia. Els regnes del Nil al Sudan* and *La fotografia a Espanya al segle XIX*; at the Museu Picasso, *Picasso. De la caricatura a les metamorfosis d'estil*; and at the Fundació Caixa de Catalunya, *D'Ingres a Bonnard. Col·lecció del Museu del Petit Palais de París*.

ELENA LLORENS

Translated by Roland Pearson

MUSIC

AGAINST THE WAR

The days leading up to the beginning of the war in Iraq were replete with many and varied kinds of public demonstrations. Nearly all the cities of the western world expressed their opposition to the conflict, and both musicians and actors numbered among those who participated in this spontaneous public outcry. On March 30th, Barcelona hosted a mass concert organized by the platform "Aturem la Guerra" (*Stop the War*) in Avenida Maria Cristina. More than 30,000 citizens under the pouring rain applauded performances by Javier Gurruchaga, José Antonio Labordeta, Nass Marrakech, Jaume Sisa,

Antònia Font, Paco Ibáñez, Quico Pi de la Serra, Pau Riba, Marina Rossell, Marc Parrot, Joan Isaac, Gerard Quintana and Pep Sala, among others. Some four hours of music fused with political proclamations, attacking the position adopted by the Spanish government. People were seeking consolation (a mood that was felt in many cities, towns and villages) regardless of the performance program or style of music: John Eliot Gardiner, conducting the London Symphony Orchestra in the Palau de la Música, made their appeal via their performance of Benjamin Britten's *War Requiem*, while Jordi Savall and the musicians of Hespèrion XXI cancelled their tour in the United States in protest. So, this is how the musical season began – people singing out in protest.

On February 15th, Raimon sang some popular songs from his repertoire at the auditorium in Hadzici, a town near Sarajevo. He closed the inauguration of the Bosnia 2002 Project, organized by the NGO Acció Solidària-Igman; meanwhile the concert coincided with a worldwide call for demonstrations to stop the war in several capitals around the globe. "Wars are loud and while post-wars are silent they are as just dangerous," explained Raimon. Around the same time, another major Catalan songwriter from the seventies was presenting his latest album. Lluís Llach, whose concerts are generally associated with an atmosphere of intimate and transcendental protest, had started a tour that took him to Mataró, Badalona, Sant Celoni, Vilanova i la Geltrú, Sant Cugat del Vallès and Berga. Some of the pieces from his album, *Jocs*, were a direct criticism of the Aznar government, such as the explicit "Neofatxes globals". However, the author steered shy of playing his more celebrated songs, such as "L'estaca"; given the political situation it was the song most people expected to hear. Llach normally does not tend to play on his popular songs in his performances – the same cannot be said of some of his peers. Instead, he opted for recreating his repertoire with new instrumental pieces, and with new echoes, like "La gallineta", one of his more popular pieces, which on this occasion he interpreted with a reggae rhythm.

On March 20th Maria del Mar Bonet also presented her new album *Coloma*. Someone once wrote that only those people who were unfamiliar with her music could think that Bonet was nothing more than the product of institutionally promoted official culture. They could also think the same about Raimon, Lluís Llach or Joan Manuel Serrat, because these musicians symbolize the generation of current governments. But these artists are still critical of the authorities and they enlarge their range constantly with a creative spirit. In the Teatre Nacional de Catalunya Maria del Mar Bonet presented some new songs, such as "Tonades de treball de llaurar", an arrangement of work songs from Mallorca by Feliu Gasull. She also performed some remakes like "Mons a part", from a song written by Bruce Springsteen during the war in Afghanistan. Two months afterwards she edited the three-track mini-album, *Lluna de pau*, the proceeds of which went towards an Iraq charity. It was recorded during the concerts at the Teatre Nacional de Catalunya and includes "L'exèrcit", a song written by Jordi Guardans during the first Iraqi war in 1991, with a particularly meaningful line that distilled this impromptu: "An army that fights against the war".

BARCELONA: THE CAPITAL OF MUSIC

A headline circulated in May by the EFE news agency stated that Barcelona is one of the major music capitals in the world. Personally I find this to be an exaggerated claim, but it certainly reflects the fact that many major artists from the sphere of contemporary popular music visit Catalonia's capital; artists capable of drawing large crowds and generating big business around them. In the previous Fall of 2002 Barcelona had hosted the Grammy Awards, and in June 2003 it welcomed Bruce Springsteen, Jon Bon Jovi, Peter Gabriel, Björk, Tom Jones, Linkin Park, Maná, Zwan, The Rolling Stones and Metallica. These names explain this exaggeration, because Barcelona demonstrated yet again that it was capable of organizing and putting on these concerts in a short space of time.

However, these entrepreneurial skills also explain another situation that is becoming common in the Catalan-speaking world. When the Doctor Music Festival director was searching for a location he found himself immersed in politics. So music was once again subjected to trials and tribulations, this time the ugly side of local politics and elections. There were a number of town councils that were interested in playing host to the festival but fought shy of committing themselves for fear of a later policy change. Finally, the city council of Barcelona suggested holding the festival in the Lluís Companys Olympic Stadium, which in fact was where it was finally held. So it was the city of Barcelona that came forward and demonstrated its skills at solving problems. But something had been lost: promoting a music festival in another urban or country area.

TEN YEARS WITH SONAR AND THE JONC

The Jove Orquestra Simfònica de Catalunya, or JOSc, was set up in September of 1993 and then six years later it changed its name to Jove Orquestra Nacional de Catalunya, or JONC; it has the support of the *Generalitat de Catalunya* and is managed by a private foundation. The students in this orchestra pass an audition and keep their place until they are twenty-five years of age, and during the ten years the JONC has been operating six hundred musicians and three hundred music professors have swelled its ranks and performed seventy-two concerts. Today it is under the guiding baton of Manel Valdivieso.

The JONC performed in Vic, from April 12th to 19th and then in Barcelona, from May 1st to 2nd. One hundred students rehearsed Gustav Mahler's *First Symphony*, which was performed at the Auditori on May 3rd and 4th. To celebrate this anniversary, a book and a CD had been edited and made commercially available, and prestigious conductors such as Andrew Parrot, Antoni Ros-Marbà and Josep Pons conducted the rehearsals. The JONC has two specific goals: to develop students' orchestral skills and to help prepare them for entering the professional world.

In contrast we also have *Sonar*, the international festival of progressive music and multimedia held in Barcelona, which is a must for music lovers in the annual calendar of music events. This festival has earned recognition in many countries outside Catalonia, and this year marked its 10th anniversary.

Some thirty countries were represented in this festival including: Björk, Underworld, Matthew Herbet, Aphex Twin and Jeff Mills. From June 12th to 14th, the performances took place alongside an exhibition on the electronic cultures of the last decade, the motif of this particular edition of *Sonar*. The event was further promoted by a commemorative book that had been edited specially for the occasion.

As is the case for other similar European music festivals, *Sonar* programmed simultaneous concerts, DJ sessions and non-stop audiovisual projections in various locations. On this occasion however it offered a professional trade fair and a organized a second exhibition about the *Cultura Basura* (*Garbage Culture*) in the Centre de Cultura Contemporània de Barcelona. Once again during the ten years it has been running, *Sonar* provided a meeting point for artists, experts and audience.

CATALAN FLAMENCO

The singer-songwriter Miguel Poveda, from Barcelona, presented his show *Contrastes* in Reus on January 29th. He translated the poetry by Jacint Verdaguer and by Miquel Martí i Pol to flamenco. In an interview he declared that flamenco comes from the artist, not from languages or from poems. He stated that singing in Catalan was not a duty but a way of participating in his own cultural reality.

After the Spanish transitional period of the seventies, many people in Catalonia rejected flamenco because it reminded them of the Franco years, and they were afraid of culture originating from other Spanish regions. So there was a feeling that flamenco was incompatible with a search for Catalan identity. But, during the nineties, Catalan flamenco gained momentum and obtained prestige with singer-songwriters such as Mayte Martin, Ginesa Ortega, Duquende and Miguel Poveda. However, Catalan flamenco is not orthodox flamenco and has been criticized on many occasions despite the following of the musicians mentioned above.

JOSEP PONS: THE NEW CONDUCTOR OF THE ONE

Since 1994 the Orquestra Nacional de España, or ONE, has not had a resident conductor. Many seasons have come and gone without a guiding figure, not to mention the increasing number of labor disputes. Its prestige had been suffering for some time and finally reached a point when the Ministerio de Educación, Cultura y Deportes nominated Josep Pons as its conductor. Pons, who had been doing a brilliant job with the Orquestra Ciudad de Granada, demanded full backing as regards membership of the orchestra with the objective of situating this orchestra as a reference point for musical excellence in Spain. This nomination is an important moment in the apprenticeship and professional career of this Catalan musician.

PREMIERES: JOAN GUINJOAN, BERNAT VIVANCOS, SALVADOR BROTONS, JOSEP SOLER AND XAVIER MONTSALVATGE

On February 9th Joan Guinjoan premiered his *Suite Archipiélaga* in the Teatro Guimerà, Santa Cruz de Tenerife, and the next day at the Auditorio Alfredo Kraus in Las Palmas. The piece had been prepared specifically for the *Festival de Música de la Canarias* and was performed by the Linz Bruckner Orchestra, conducted by Dennis Russell-Davies. Guinjoan recycled musical themes from some of his previous works and was quoted as saying that he was "...looking backwards to move forwards" and that this was "abstract thought put into music."

One week later, on February 14th, the Orquestra Simfònica de Barcelona i Nacional de Catalunya, or OBC, premiered *La ciutat dels àngels* by Bernat Vivancos, a young Catalan composer. Although performed in different European cities, its premier was here at the Auditori in Barcelona. His composition was for a string orchestra of twenty instrumentalists and makes use of *scordatura* to extend the possibilities of the string ensemble. *La ciutat dels àngels* was dedicated to his teacher Guy Reibel and received an honorable mention in the Festival Gaudeamus Award, Amsterdam.

A concert by the Orquestra Simfònic del Vallès closed the European Conference 2000 in the Palau de la Música on March 5th with a performance of the work by Salvador Brotons, *Concert trobadoresc op. 90*. Brotons, employing melodies used by troubadours, especially in the first and fourth movements, conducted the orchestra himself with Lluís Claret on cello.

On April 26th Josep Pons conducted the first performance of *Poema de Sant Francesc* by Josep Soler, written for the OBC. Soler's inspiration was the poetry of Jacint Verdaguer and the image of Saint Francis of Assisi reflecting on death and his farewell to the world, life and its beauty. José Guerrero wrote in the review *Scherzo* that "[Soler] neither speculating nor making concessions, offers a sweeter style but always personal and narrated in his own unique way".

Finally, the Orquestra Nacional de Cambra d'Andorra performed *Tres reflexos sobre una pastoral d'hivern per a orquestra de corda* by Xavier Montsalvatge, who died in 2002. The concert in the Auditori Nacional d'Andorra took place on June 5th and served the further purpose of celebrating the orchestra's tenth anniversary since its foundation. The piece, performed in Ordino, was the composer's posthumous work and the orchestration was completed by Albert Guinovart. It was the Montsalvatge latest piece, sunny, polyphonic and lyric as was his style.

ELS PIRINEUS RESTORED

This season, the Gran Teatre del Liceu revived *Els Pirineus* by Felip Pedrell in a concerto version, conducted by Edmon Colomer. Pedrell was a composer, pedagogue and musicologist: he wrote and composed operas, symphonic poems, as well as essays and musical dictionaries. Pedrell is considered as a significant figure in the history of Catalan music bridging the gap between Catalan studies of music and those from other countries when modern

musicology appeared in Spain. However, during the twentieth century his musical compositions are noteworthy for their absence on the stage; there seems to have been a popular belief that although he was an excellent musicologist he was a mediocre composer.

Els Pirineus could be a stunning example of Catalan opera. It was first performed at the Liceu, Barcelona, on January 4th 1902, although the version played was its Italian translation, while this performance, February 17th, was the premiere of the Catalan original based on a critical edition by Francesc Cortès. However, despite the good intentions of the programmers they unfortunately succeeded in further contributing to popular belief, because a new opera in a concerto version is always a difficult test for the audience. In 1902 the music was applauded but the lyrics criticized; in 2003 people began to leave the theater before the performance had ended. Surely the same fate would have been met by most romantic operas had their premiere been a concert version.

Maybe there are others ways to restore an ancient opera. For instance, the performing history of *Merlin* by Isaac Albéniz, one of the Pedrell's disciples. This opera, with an impossible libretto by an amateur, was recorded first and then performed in the Auditorio Nacional de Música (1998) and the Teatro Real in Madrid (2001). Then, on May 28th, 2003, the Teatro Real revived it on stage, under the baton of José de Eusebio. Rescuing and restoring operas by Catalan, Balearic Isle or Valencian composers is very important, but more important is doing properly. I think the Liceu would do better to program half the number of operas like these and instead spend twice the money doing so.

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