

200 works by the couple Robert and Sonia Delaunay, placing special attention to their years of forced exile when they lived in Spain and Portugal (1914-1921). They were enthusiasts of color, shapes and vibrant rhythms of modern life and pioneers of abstract art, but they were also interested in textile design, fashion, and theater. The Museu Tèxtil offers an exhibition of carpets and tapestries made by this couple.

Finally, I would like to end up by mentioning an exhibition that most certainly has surprised or even disturbed a number of people. This is the *La Col·lecció Prinzhorn: traces sobre el bloc màgic*, that has been on show at the Museu d'Art Contemporani in Barcelona. This is a selection of some 200 drawings by patients from psychiatric centers between 1890 and 1920 that form part of the collection by the Hans Prinzhorn, psychiatrist and historian of German art who put this together in the 1920s convinced that practicing art was an avenue of therapy as valid as any other. Precursor to *art brut*, some of these works form part of the exhibition of degenerate art organized by the nationalist-socialist regime of the 1930s.

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(Translated by Roland Pearson)

MUSIC: 2001 (I)

At the beginning of January René Jacobs, the celebrated counter-tenor and one of the best specialized conductors of baroque music, took to the podium at the Palau de la Música, Valencia, to conduct the concerto version of *Orfeo ed Euridice* by Gluck, with the Argentinean trio of soloists Bernarda Fink, Verónica Cangemi, and María Cristina Kiehr. Also in January, as part of the Palau 2000 cycle, the pianist Alicia de Larrocha appeared in Barcelona and performed music by Enrique Granados with the *Goyescas* cycle as the center piece. Finally, for this month, the French contralto Nathalie Stutzmann came to the Palau de la Música in Barcelona, to perform a program comprising works by Franz Schubert, Richard Strauss, Maurice Ravel, and Francis Poulenc, accompanied on piano by Inger Södergren.

February was a month replete with musical performances and early February provided five noteworthy musical events. Handel's *Orlando* came to the Palau de la Música in Valencia performed by the chamber choir and the Gabrieli Consort & Players ensemble, under the direction of the British conductor Paul McCreesh. The British tenor, Ian Bostridge, appeared at the Auditori in Barcelona with an interesting lieder repertoire. Then there was another performance of Wagner's *Rienzi* or *Last of the Roman Tribunes*, this time a concerto version conducted by Sebastián Weigle with a cast that included names such as Nancy Gustafson, Idiko Komlosi, and Jean-Philippe Lafont, with the Canadian Alan Woodrow in the title role. Also at the beginning of February, the conductor Christoph Eschenbach paid homage to Giuseppe Verdi with a performance of his *Requiem Mass* in collaboration

with the Orfeó Càtala at the Palau de la Música in Barcelona. Shortly afterwards there was the performance of Mahler's 5th *Symphony* at the Palau de la Música in Valencia.

Also in February, in his last season leading the Cincinnati Symphony, Jesús López Cobos presented a program at the Palau de la Música in Barcelona that included, among others, Tchaikovsky's *Sixth Symphony "Pathétique"* and *Fifth Symphony*, Shostakovich's *Concerto for cello n° 1*, the *Concerto in C* by Haydn, and the suites from *El sombrero de tres picos* by Manuel de Falla. At the end of February, the Orquestre Nationale of France arrived in Valencia to perform Rachmaninov's *Second Concerto for Piano*, conducted by the Estonian Neeme Järvi, with the virtuoso pianist Ivo Pogorelich. Also in Valencia around the same time, the Alban Berg Viennese Quartet performed such masterpieces as the *Lytic Suite* by Berg and the *op. 132* by Beethoven, whilst in Barcelona the Basque soprano Ainoa Arteta appeared in the Barcelona Palau 100 cycle with her habitual pianist, Alejandro Zabala, performing songs by Schumann, Liszt, Fauré, and Falla. During the very same dates the Barcelona Symphony Orchestra included a homage to Verdi, under the baton of Lawrence Foster, among its performances at the Auditori in Barcelona. The performance of the *Four Sacred Pieces* resulted in inviting the Orfeón Donostiarra, the children's choir of the Escuelas Pías de Balmes and La Guineu, and the bass Stefano Palatchi, all of whom also appeared in the Prologue of the opera *Mefistofele*, with the excellent collaboration of the maestro Arrigo Boito. Finally for February the soprano Edita Gruberova led the cast of *I Puritani* by Bellini at the Teatro del Liceo in Barcelona.

In March, José Carreras led the cast of *Samson and Delilah* by Saint-Saëns conducted by Stefano Ranzani and with the Greek lyrical mezzo soprano Markella Hatziano and the American bass-baritone Simon Estes. The Staatskapelle de Weimar appeared at the Palau de la Música in Valencia conducted by Georg Alexander Albrecht where the scores on the music stands included the overtures to *Lohengrin*, *Tannhäuser*, and *Maestros cantores*, the *Prelude and Death of Tristan and Isolde*, and two fragments from *The Twilight of the Gods*, ending the performance with *The Ride of the Walkiries* and the delicate and lyrical piece *Siegfried Idyll*. Around the same time the mezzo soprano from Madrid, Teresa Berganza, returned to the Liceo in Barcelona, along with her daughter, the soprano Cecilia Lavilla, with a concert organized by Lírica Privanza, accompanied on piano by Juan Antonio Álvarez Parejo in a program made up of arias and duos by Monteverdi, Handel, Pasiello, Mozart, Mendelssohn, Dvorak, Rossini, Donizetti. The final section of the performance was dedicated to the Spanish light operas, zarzuelas, with scores by Fernández Caballero and Chueca, closing with the famous Habanera from *Don Gil de Alcalá* by Penella. Towards the end of March, the baroque music group, Il Giardino Armonico, as part of their long Spanish tour, arrived at the Palau de la Música in Valencia with a program including the first oratorio written by Handel, *Il trionfo del Tempo e del Disinganno*, conducted by flutist Giovanni Antonini and with an excellent cast of soloists comprising the sopranos Véronique Gens and Laura Aikin, the mezzo soprano Magdalena Kozena, and the tenor Christoph Prégardien.

At the beginning of April, the Palau de la Música in Valencia offered an interesting program comprising two religious compositions by Mozart: *Requiem in D minor* and *Grubmusik* (Funeral music), the last being a cantata which is a moving dialogue between the Soul and an Angel. These were interpreted by the Coro de la Generalitat Valenciana and the Orquestra de Valencia under the baton of Miguel Ángel Gómez Martínez and a prestigious assembly of soloists made up of Marussa Xyni, Natalie Stutzmann, Charles Workman, Paul Arnim Edelmann, and Hanno Müller-Brachmann. Towards the end of April, the Czechoslovakian mezzo soprano, Magdalena Kozena, performed at the Auditori in Barcelona along with the Amsterdam Baroque Orchestra conducted by Ton Koopman, in a program that included music by Bach and Handel.

In May, the Welsh bass-baritone, Bryn Terfel, appeared at the Teatro del Liceo in Barcelona accompanied on piano by Malcolm Martineau interpreting lieder and melodies by Schumann, Schubert, Fauré, and Duparc. This selection was complemented by the performance of some popular English songs, confirming Terfel's unequalled skill interpreting these. Then there was the arrival at the Coliseo in Barcelona of *Aida* by Verdi, conducted by the French Bertrand de Billy with a cast led by the Belgian soprano from African Isabelle Kabatu, the Armenian tenor Gegam Gregorian, the American mezzo soprano Dolora Zajick, and the Catalan Joan Pons. Around mid May, the Liceo in Barcelona offered a session of early music with the *Canti guerrieri e amorosi*, and a collection of madrigals, *in genere rappresentativo*, composed by Claudio Monteverdi. The soloists who performed were: Montserrat Figueras, Elisabetta Tiso, Gloria Banditelli, Carlos Mena, Lambert Climent, Francesc Garrigosa, Furio Zanasi, and Danielle Carnovich, along with the Capella Reial de Catalunya and Le Concert des Nations, conducted by Jordi Savall. At the end of May the same stage welcomed the British soprano Felicity Lott and the Scottish mezzo soprano Ann Murray to close the cycle of programmed recitals at the Coliseo, accompanied by the pianist Graham Johnson, interpreting works by Lachner, Schumann, Schäffer, Gounod, and Rossini.

At the beginning of June, the Palau de la Música in Valencia closed what had been an important season with a concerto version of Verdi's *Don Carlo*. This was conducted by Miguel Ángel Gómez Martínez, with soloists Ana María Sánchez, Leandra Overman, César Hernández, Renato Bruson, Roberto Scandiuizzi, and Eric Halfvarson. In mid June Handel's *Giulio Cesare* arrived at the Teatro del Liceo in Barcelona with the English conductor Harry Bicket, and Ann Murray in the role of Cesar along with Ángeles Blancas, Petia Petrova, Ewa Podles, Christopher Robson, and Itxaro Mentxaca.

Laura García Sánchez
(Translated by Roland Pearson)