

Finally, I would like to note the exhibition *Cronos* (Centre d'Art Santa Mònica, Barcelona) dedicated to Pere Formiguera (Barcelona, 1952). This exhibition focused on photographs taken by him of some thirty different people at different stages during their life showing how they changed during a period of ten years (from 1991-2000). Those selected were of two adults and two children who are shown growing older through some 600 photographs.

Valencia also offered exhibitions of great interest. Above all, I would like to highlight the retrospective *Ramon Goya, el pintor de las ciutats* (IVAM, Valencia), and the avant-garde artist Antonio Ballester (Valencia, 1910) (IVAM). I should not forget to mention two other exhibitions also at the IVAM: *Pierre Alechinsky*, the Belgian expressionist and founder member of the group Cobra, and the other, *Roy Lichtenstein*.

In contrast, in Perpignan (Palau de Congressos Georges Pompidou), there was an important retrospective *Aristides Maillol*, whose sculptures were on show offering examples from all his periods, themes, formats and techniques used by this sculptor.

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(Translated by Roland Pearson)

## MUSIC

In the area of symphonic and instrumental concerts, the prestigious Lorin Maazel conducted the London Philharmonic Orchestra in mid-July (1999) as part of the summer season of the Festival de Peralada. Moving on to the Fall season, at the end of October the Barcelona and National Catalonian Symphony Orchestra, conducted by Franz-Paul Decker with guest violinist Catherine Cho, interpreted a fairly surprising program dedicated to Sir Edward Elgar (the emblematic representative of English Romantic Music) in the Auditori. In mid-November the Ibermúsica season brought together the conductor/composer André Previn and the violinist Anne Sophie Mutter in the Palau de la Música, Valencia, as part of their European tour offering a program based on works by Beethoven, Brahms, Mozart, and Penderecki. At the end of November the same venue offered a concert in honor and memory of the 98<sup>th</sup> anniversary of the composer Joaquín Rodrigo, an event during which the Chamber Orchestra bearing the musician's name and under the baton of Agustín León, interpreted the absolute premiere of the two *Estampes andaluges* in their version for string orchestra. Also, during the same month, the Barcelona and National Catalonian Symphony Orchestra started the season at the Auditori and with Lawrence Foster, opened with an accomplished cycle of Beethoven's symphonies.

Regarding opera and vocal concerts, during June 1999, the theater group Els Comediants, brought the Liceu Theater season to a close with a provocative and festive production of Mozart's *The Magic Flute*. This was performed at the Victoria Theater, Barcelona, under the musical direction of Josep Pons and a cast headed by the tenors Josep Bros / Claude Pina, the

sopranos Melba Ramos / Ana Rodrigo, and the basses Henry Peeter / Konstantin Gorny. In Valencia, the city's Principal Theater offered *La Bohème* in October, directed by the maestro García Navarro as part of the Festival Puccini organized by the theater in commemoration of the 75<sup>th</sup> anniversary since the composer's death. In mid-October the Spanish National Orchestra and Choirs opened the new season with their traditional weekend concerts, beginning with Mahler's *Second Symphony (The Resurrection)* with soprano María Orán, mezzo soprano Marjana Lipovsek, and the conductor Rafael Frühbeck at the Palau de la Música, Barcelona. Also in October, the remodeled and recently inaugurated Liceu Theater hosted a recital by Jaume Aragall, accompanied by the pianist Amparo García and integrated with musical scores by Bellini, Puccini, Francesco Paolo Tosti, and Neapolitan songs.

In November, the Orchestra of Valencia, directed by Miguel Angel Gómez Martínez, offered a magnificent program of Spanish music with Teresa Berganza's interpretation of popular *Spanish Songs* by Falla and the *Cançons negres*, by Montsalvatge. In the meantime, almost at the end of the month, *The Makropulos Affair* by Leos Janacek arrived at the Liceu Theater headed by the soprano Anja Silja. Around the same time the Festival Puccini in Valencia offered a version of *Turandot*, again with Miguel Ángel Gómez Martínez conducting the Orchestra of Valencia with Audrey Stottler, Giorgio Merighi, Isabel Monar, and Suso Mariategui in the leading roles. The festival's December program concluded with: *Manon Lescaut*, musical direction by Christian Badae; and the *Messa di Gloria*, conducted by the maestro Enrique García Asensio. During the final month of 1999, the Liceu Theater, Barcelona, played host to Verdi's *Requiem*, directed by Bertrand de Billy, with soprano Isabelle Kabatu, mezzo soprano Olga Borodina, tenor Jaume Aragall, and bass Carlo Colombara. Meanwhile, the Auditori, Barcelona, became a curious meeting place for the tenor Andrea Bocelli and the orchestra conductor Lorin Maazel, whilst the last event of the year at the Liceu Theater was *Lucia di Lammermoor*. At the same time, and by way of bidding farewell to the organized events for 1999, there was the outstanding performance by the soprano Ainhoa Arteta and the dancer from Madrid, Ángel Corella, at the Palau de la Música, Barcelona, in the inaugural concert for the Festival del Mil·leni with a repertoire expressly prepared for the occasion with pieces by Vivaldi, Puccini, Montsalvatge, and Ravel.

In January of the new year, 2000, Valencia and Barcelona (among other cities) played host to the maestro James Colon, conducting the Gürzenich Philharmonic Orchestra who were on tour. Performances included: the *Violin Concerto*, by Karl Goldmark; and the lyric symphony *The Mermaid*, by Alexander von Zemlinsky. At the beginning of February, the Palau de la Música, Valencia, played host to the famous quartets by Beethoven, and, at the end of the same month, offered Giuseppe Sinopoli who, with the Vienna Philharmonic, interpreted works by Richard Strauss. In March, the Mercat de les Flors, Barcelona, became the venue for the I Cicle Internacional de Músicaes Místiques, while the Palau de la Música, Valencia, hosted the Czech Philharmonic Orchestra and their conductor, Vladimir Ashkenazy, as part of the Ibermúsica cycle. Meanwhile, the Palau de la Música, Barcelona, played host to the Hindu maestro Zubin Mehta and the Israel Philharmonic Orchestra as part of the Palau 100 cycle.

At the beginning of May, the Portuguese pianist, Maria João Pires, performed a recital at the Palau de la Música, Valencia, comprising compositions by Schubert and Beethoven, later taking this performance to Barcelona and other cities in Spain. A little later the Barcelona Auditori hosted the Finnish conductor Paavo Berglung and the Chamber Orchestra of Europe, as part of the Promúsica cycle "El Mundo Sinfónico," interpreting the *Third* and *Fourth Symphonies* by Brahms. Within the sphere of opera and vocal concerts, in February the Liceu Theater, Barcelona, had the pleasure of offering the *Don Carlo* score by Verdi, conducted by the maestro Jacques Delacôte, with Ana María Sánchez, Dolora Zajick, Walter Fraccaro, and Roberto Scandiuzzi. During March, the Liceu was also the venue for the coloratura soprano Edita Gruberova and the version of *Beatrice di Tenda*, conducted by the Viennese Friedrich Haider, as well as *Lohengrin* presented with provocative stage scenery by Peter Konwitschny. A little earlier, in the Palau de la Música, Barcelona, there was a magnificent recital by the mezzo soprano Teresa Berganza. The Teatre Nacional de Catalunya demonstrated the need for opening new roads into the lyrical world with *Ricardo i Elena*, an opera by Carles Santos.

At the beginning of April, the Italian soprano, Anna Caterina Antonacci, performed a recital at the Liceu Theater, shortly followed by a performance conducted by Bertrand de Billy with a concertante version of fragments from *The Valkyrie* and *Parsifal*, with Plácido Domingo, Reinhild Runkel, Nadine Secunde, David Pittman-Jennings, and Matthias Hölle. As a lead up to Easter Weeks, the Auditori, Barcelona, offered *The Seven Words* by Haydn. The first Mozart opera interpreted in the newly remodeled Liceu Theater, *The Marriage of Figaro*, was performed at the beginning of May with a cast headed by the soprano from Navarre, María Bayo, and later on, in mid-May, the Finnish soprano, Karita Mattila, headed a cast with a *Lieder* program and Scandinavian songs. At the Palau de la Música, Valencia, under the highly competent direction of the Austrian maestro, Ralf Weibert, the Orchestra of Valencia interpreted *Salome*, by Richard Strauss, in a concert version, with Inga Nielsen and Simon Estes. The same venue in mid-May also offered Verdi's *Requiem*, with the soprano Julia Varady in a homage to the late Alfredo Kraus. The Liceu, Barcelona, was the venue of a lyrical-symphonic concert organized around Mozart and other composers of the period. In June, also at the Liceu, Josep Carreras headed the infrequently performed *Sly*, by Wolf Ferrari, and, during the same period, the concert of *Italienisches Liederbuch*, by Hugo Wolf.

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(Translated by Roland Pearson)